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Meaning, montage and motion; a study in the aesthetics of the motion picture

MEANING, MONTAGE AND MOTION

A STUDY IN THE AESTHETICS OF THE MOTION PICTURE

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PREFACE

The basic motivating force behind the writing of this thesis was the writer's interest, fascination, and love for the motion picture. This feeling for the motion picture is, supposedly, the result of having as formative years those before the inception of television, but whatever the case may be the motion picture has been an important figure in the writer's life both as a source of enjoyment, enlightenment, and employment.

This thesis is concerned with the aesthetics of the motion picture. Until now, there has been a rash of material written and published concerning the art, theory, and technique of the film. This multitude of writing has been part of the great drive behind the efforts of those in the motion picture industry who have striven to elevate the motion picture from a craft to an art.

Unfortunately, the abundance of material which has been written about the motion picture has, at the same time, been such a conglomeration of viewpoint, opinion and idea that the issue has lost definition. At the same time, there

has grown a phase of our culture called the popular arts, and the motion picture has, through its contingency with these popular arts, been assigned the characteristics of them.

In this thesis an effort is made to give greater definition to this clouded issue; also, an effort is made to make a differentiation between the motion picture and popular art, and to point out the peculiarities in both the motion picture and in art in general, since it is safe to assume that if the characteristics of art in general can also apply to the motion picture, then in turn the motion picture can be considered as an art form.

Special thanks should be extended at this time to the library of the City of Boston, the Harry Elkins Widener Memorial Library at Harvard University, and the library at the School of Public Relations and Communications at Boston University, whose books contained the thoughts and ideas of past theorists upon which this thesis is based. Special thanks are also in order to Dr. Robert Steele of the Division of Communications of the School of Public Relations and Communications, who made many suggestions and gave much good advice during the writing of this thesis. Dr. Hugh Gillis was also helpful and contributed much to this thesis in the way of advice and suggestions. Thanks and appreciation are

also in order for Dr. Francis E. Barcus of the Communications Research Division of the School of Public Relations and Communications for his sympathetic understanding of the problems of his students and for the reading and suggestions he contributed on behalf of this thesis. The writer of this thesis is indebted to all of these people.

An extraordinary kind of thanks and deep appreciation goes to this writer's parents for their patience and understanding during the time when this thesis was being written.

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CHAPTER I

THE POPULAR ARTS

The motion picture, a product of the machine age, has since its invention been thought of in many ways. It is true that at its inception it was little more than a toy. Later, however, it became an oddity which was exploited at fairs and carnivals and in dirty little rooms which were darkened so that those who paid their nickel could best see the strange and mysterious phenomenon that flickered before their eyes. As time passed, the motion picture became refined, and there were a few people who saw the potential, or better perhaps, discovered the potential of this new medium.

The motion picture industry has been on the whole financially successful. Artistically, the battle still rages between those devoted to the fascinating business of making films and the film critics and others who concern themselves with evaluating the social and cultural aspects of modern life. There are many divergent views among artists, art historians,

sociologists, and aestheticians concerning the relative artistic merits of the motion picture. Those in the inner circle, the film makers, look upon their creations as artistic entities or end products, while those on the outside are at times violently opposed to this view.

The reason for this feeling among so many people arises out of the popular art aspect of the motion picture. Popular art has suffered many criticisms at the hands of those who evaluate and judge it. It is not the intention here to attempt to evaluate or judge their views on this subject. But a valuable and necessary preface to a study of the art of the motion picture can be obtained from an examination of some of these views so that a clearer understanding of the train of thought and the frame of reference within which the motion picture is seen can be had.

It is interesting, however, to read what some of the critics of our popular arts have written, and what they think the effect and consequences of the popular arts will be. It should be pointed out that these views do not apply to the motion picture exclusively. They are intended to be descriptive of the genus popular art.

The Sensate Arts -- Sorokin

Pitirim A. Sorokin of Harvard University wrote this description of the popular arts, which he refers to as "sensate art."

> Its style is naturalistic, visual, even illusionistic, free from any supersensory symbolism. It reproduces empirical phenomena as they look, sound, smell, or otherwise appear to our sense organs. It is dynamic in its very nature: in its emotionality, in the violence of the passions and actions it portrays, and in its incessant modernity and change. It has to be eternally changing, presenting a constant succession of fads and fashions, because otherwise it will be boring, uninteresting, unenjoyable. For the same reason it is the art of external show, dressed up for an exhibition. Since it does not symbolize any supersensory value, it stands or falls by its external appearance. Like a pretty but stupid glamour girl, it succeeds only as long as it is trigged out and it retains its superficial beauty. To retain its charm, it has to make lavish use of pomp and circumstance, colossality, stunning technique, and other means of external adornment. Furthermore, it is an art of professional artists catering to a passive public. The more it develops, the more pronounced become these characteristics.[1]

This is not an altogether complimentary statement by Sorokin; however, his reference to "stunning technique" does say something in favor of the popular art forms.

Sorokin continues to formulate a list of six of the consequences, effects, and the nature of sensate art:

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[1]Pitirim A. Sorokin, The Crisis of Our Age (New York: E. P. Dutton and Company, 1941), p. 33.

1. The function of giving enjoyment and pleasure leads any sensate art at its decadent stage to degrade one of its own socio-cultural values to a mere means of sensual enjoyment on the level of wine, women, song.

2. In its endeavor to portray reality as it appears to our senses, it becomes the art of progressively thinner and more illusory surfaces instead of reflecting the essence of sensory phenomena. Thus, purile, empty, and misleading.

3. In its quest for sensory and sensational "hits," for stimulation and excitement as the necessary condition for sensory enjoyment, it is increasingly and fatally deflected from positive to negative phenomena -- from ordinary types and events to those which are pathological, from the fresh air of normal socio-cultural reality to the social sewers, until it becomes a museum of pathology and negative aspects of sensory reality.

4. Its charming diversity impels it to seek ever greater variety, until all harmony, unity, and balance are submerged in an ocean of incoherency and chaos.

5. This diversity, together with the effort to give pleasure and to stimulate, leads to an increasing complication of technical means; and this, in turn, tends to make of these instrumentalities an end in themselves -- one which is pursued to the detriment of the inner value and quality of the fine arts.

6. Sensate art, as we have seen, is the art of professional artists creating for the public. Such specialization, while in itself a distinct advantage, results in the later phases of sensate culture, in the separation of the artist from the community -- a factor from which both parties suffer, as well as the fine arts.[2]

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[2] Ibid., pp. 55-56.

Sidney Head's Characteristics of Popular Art

Sidney Head in his book Broadcasting in America proposes six criticisms of broadcasting, which are quite closely allied with Sorokin's views about sensate art. Head states that broadcasting

1. Debases the arts and audiences' tastes
2. Encourages escapeism
3. Engages in economic exploitation
4. Undermines moral standards
5. Sets up false images of reality
6. Distorts reality through omission[3]

All of the factors set down by Sorokin and Head can be debated; of this there is no question. Indeed, we are currently involved in a great retrospective look at our entertainment industries. What has been seen is not very pleasant, and many moral and social issues have been raised as a result. It should be pointed out, however, that there has always been a popular art which has, in one way or another, raised either a social or a moral issue. It may be hard to believe that the waltzes and minuets of 100 to 150 years ago were the hit songs of the day just like rock and roll and jazz are today. Why even some of the most respected cantatas of Bach were designed or composed to be sung in the local coffee houses --

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[3]Sidney Head, Broadcasting in America (New York: Houghton Mifflin, 1956), p. 420.

the seventeenth century equivalent of the corner malt shop.

Arnold Hauser's Views

Arnold Hauser points this out in his book, The Philosophy of Art History. He defines popular art as " . . . artistic or quasi-artistic production for the demand of the half-educated public, generally urban and inclined to mass behavior."[4] This statement is not entirely true, however. The popular arts have a great deal of appeal to people of all educational, social, cultural, and economic levels and regardless of urban or rural locale. The most evident characteristic of popular art is that it applies to the masses and it should be defined and considered in that light. It is true that popular art has certain qualifying characteristics such as commercialization and standardization, but it is basically mass appeal (and perhaps mass production) that truly distinguishes the popular from the other arts.

Hauser does point out, however, one very important fact. He makes it clear that even though a mechanical or scientific process is used to create an art form, this art

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[4]Arnold Hauser, The Philosophy of Art History (New York: Alfred A. Knopf, 1959), p. 279.

form is no less an art for it. True, methodology and technique are important aspects and parts of any art, but it is the creative act and the artistic intuition of the artist that make an art an art. The tools one uses are arbitrary -- a painter uses canvas, a sculptor uses stone or some other sculptable material, and a film maker uses a camera and light reactive film on which he captures the images which pass before the camera lens.

Gilbert Seldes' Public Arts

Gilbert Seldes gives his conception of popular art in his book, The Public Arts. The thirteen points that follow are the characteristics of the popular arts as seen by Seldes, and it is easy to see that some of the characteristics proposed by Sorokin, Mead, and Hauser are included in this list. Here is what Seldes has to say about the "public arts."

1. The public arts are popular to the extent of being almost universally acceptable.

2. They tend to be more and more professionalized, less and less to be practised privately.

3. They are often produced by teams rather than by individuals. They are commissioned, the patron-sponsor-executive providing the pattern.

4. They are by intention ephemeral, paying well

initially, but not increasing in value with the passage of time.

5. The public arts are offered to the public as a whole not to any segment of it.

6. Physically, the public arts have mass or velocity or both, and they tend to outstrip or displace all the other arts.

7. They touch large numbers of people simultaneously, and their effect is not limited to those whom they directly touch.

8. They interconnect and support one another, thus causing a sort of reverberation.

9. They are, to an extent, habit forming and their effect is contagious.

10. The public arts popularize the classics.

11. The public arts create, refuse to create, or destroy their own audiences.

12. They are in varying degrees governed by public law.

13. The unique element: broadcasting uses a portion of the public domain.[5]

There are several reasons for listing the views of these four men. First, they present a variety of viewpoints, and second, each has concisely and succinctly stated his feelings about popular art. This affords us a better understanding of the entire area, and prepares us for a more detailed study of one specific realm of the popular arts.

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[5]Gilbert Seldes, The Public Arts (New York: Simon and Schuster, 1956), pp. 298-299.

The presentation of these views has also illustrated that there is a certain amount of agreement about popular art even though these popular arts are looked at from varying viewpoints. The motion picture, at the same time, is closely identified with these images of popular arts. It logically follows then that an examination of the art of the film is in order to determine whether or not this image is a valid one.

There has been a tremendous amount of material written on the subject of motion picture art. So much has been written by so many theorists with different viewpoints and backgrounds that rather than create a consolidation of opinion, it has instead created a divergence of opinion. This divergence of opinion is the element of motion picture art that makes it such a lively topic for discussion. This divergence of opinion also supports the need for further examination of the issues in the hope that through further examination some order may replace the chaos which exists. It is upon this reasoning that my hypothesis is based.

It should be made clear in the beginning that when film is spoken of as art, it is not to each and every film we allude. As with painting, sculpture, poetry, and musical composition, not every film is art. There are, however, those distinguished few which many feel to be art, and it is to

these that reference will be directed. Also, it should be pointed out that film art as it is spoken of here is not considered in the light of a skill or a craft. Ernest Lindgren clarifies this point and synthesizes the hypothesis of this thesis when he says:

> The word art is generally used in at least two senses. In one, it means simply skill, as when we talk about the art of the potter, or the art of dressmaking. In that sense, no one is likely to quarrel with the phrase, "the art of the film." A considerable degree of skill may go to the making of even the dullest film. There is, however, a second sense in which we use the word, as when we speak of the art of music or the art of poetry, and when we describe Shakespeare's King Lear or Beethoven's Ninth Symphony as works of art. Here it obviously means far more than technical skill, and it is desirable that we should consider, before we finish, how far it is legitimate to regard the film as an art in this sense.[6]

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[6]Ernest Lindgren, The Art of the Film (London: George Allen and Unwin Ltd., 1949), p. 169.

CHAPTER II

THE NATURE OF ART

Aesthetics and the Artistic Attitude

For some time now, films have been labeled as art by those engaged in their making. They are considered an art on the strength of their having developed a new creative form and technique, and most of the literature written about the art of the film discusses mainly the form and technique of film production. Form and technique alone, however, do not constitute an art, even though they are integral parts.

An art must serve a certain function and contain certain essential elements. Therefore, motion pictures can be considered art if the functions and elements of art can be applied to them. If so then there should be no further question about the artistic merits of the motion picture.

Selected from aesthetic theory are those aspects which best represent an art form and best present the nature

of art. These characteristics will be used as the criteria by which the motion picture will be judged as an art.

Before getting too involved in the presentation of these criteria, however, it is best that certain basic information important to the clear and complete understanding of these ideas and thoughts be presented. It will be necessary to have an understanding of the nature of aesthetics and to have a working definition of aesthetics. So this will be the task immediately ahead.

Two Illustrations of the Aesthetic Experience

Imagine two pictures of ships hanging on the wall of a room. One is a clippership beautifully slender with graceful lines that seem to sing from bowsprit to stern. The other is a man of war, strong, solid, bulky, and majestic with a beauty all its own. When these pictures were framed they were framed with the bow of the clippership facing the right hand side of the frame and the bow of the frigate facing the left. They were hung side by side between two windows, the clippership facing the right window and the man of war facing the left window. The pictures were so hung that they were pulling away from each other. They were fighting each other.

They were in a state of tension and they were creating a state of tension in any one that looked at them. These two pictures have long since been rehung, and now they face each other in a state of pleasant equilibrium, creating that pleasant relaxed sensation one hopes for in his private quarters.

Music has been one of the most productive aesthetic provoking arts. This story is from the writer's personal experience and is a good illustration of how music can have an aesthetic effect on both the artist and the audience, and shows how it can affect them in both a visual and an aural way. In other words, the sound of music can have a great inward effect on a listener; often, however, the effect can be seen as well.

To participate in musical activity and creation is in itself a rewarding experience, but when there are people like Buddy Sarkissian to work with the experience becomes even more rewarding.

Buddy Sarkissian is quite an unusual and a most outstanding and unique drummer. He plays a very special kind of drum; he is a master of the Near Eastern style. Near Eastern people, indeed Asiatic people in general, are difficult people to understand. Their culture, their way of life, their

history, their philosophy is so vastly different from ours that they are difficult to comprehend and understand. Their music, then, as a reflection of their personality, is equally difficult to understand. Near Eastern music is not the point of this story, though; Buddy Sarkissian is. He is an extraordinary drummer. He does not use sticks (he doesn't need them); Near Eastern drummers never do. With his two hands he beats the Oriental dance rhythms which have a sort of hypnotic effect on the listener, and which, after a while, seem to culminate in a giant catharsis among the spectators and listeners. The walls begin to pulsate and one's entire being is transformed into a rhythmic, vibrating entity. When you watch Buddy Sarkissian you see something almost as amazing as what you hear. His fingers are usually no more than a blur; his body is constantly in motion -- bouncing during the more staccato rhythms and swaying languidly during the more graceful and solemn rhythms. His face betrays his own feelings as he plays. When he is on the verge of a musical joke a smile trickles across his lips and his eyes sparkle devilishly, and when he is in the throes of a tender passage his eyes become tranquil and ethereal, and his hands lovingly caress the heads of his drums. He has a stern look about him when he plays an heroic, strong, sforzando passage.

His arms flaying the air make curious sweeps and swirls and up and down movements. The tilt of his head and his posture betray something about his feelings and become a part of the performance.

Buddy has that curious, magical quality possessed by many talented artists. Through the projection of his personality and his talent he can bring about that indefinable transformation in an audience, that transformation that fulfills and inspires.

These illustrations were drawn to help show the nature of an aesthetic experience. These are the feelings with which we are concerned when we speak about aesthetics. It is this certain spine-tingling effect that different art forms create in us. Unfortunately, it is impossible to draw a picture of an aesthetic experience. In fact, it is next to impossible to describe it in terms which everyone will understand and agree with.

Aesthetics

The word "aesthetics" is derived from the Greek word aisthetikos which means to perceive, especially with feeling.[1]

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[1]Webster's New Collegiate Dictionary, 2nd ed., 1951, p. 15.

Today it takes on many new meanings, all of them in some ways correct. "Sometimes aesthetics is defined as the philosophy of art, and sometimes its principle concern is the nature of beauty."[2]

For the purposes of this thesis aesthetics will be referred to as being the perception of feeling, and since this is the case, it logically follows that an investigation of feeling is in order. What are our feelings? What causes us to have feelings? How are these feelings aroused? The answers to these questions and others are forthcoming.

Feeling and Emotion

Feeling is the essence of emotion. "Emotion is the intimately felt and the least satisfactorily understood of all objects of experience."[3] Emotion is one of the words used freely but little understood. Everyone has experienced at one time or another a feeling that has made him want to laugh or cry, or love or hate. It may have been a tender

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[2]John Herman Randall and Justus Buchler, Philosophy: An Introduction (New York: Barnes and Noble, Inc., 1942), p. 262.

[3]Stephen Pepper, "Emotion," Problems of Aesthetics, ed. Eliseo Vivas and Murray Krieger (New York: Rinehart & Company, 1953), p. 105.

moment in a film. Perhaps it was the result of the influence of a piece of beautiful music or a painting. It may have been effected by a highly tense or touching event that took place in real life. It matters little how, when, or why the emotion was evoked; the important thing is that it was there.

Emotion is the substance of quality. The more voluminous, intense, and highly fused this quality is, the more extreme the emotion. For example, on many barber shop walls there hang safety calendars depicting a street scene where a little child has been hit by an automobile. His twisted tricycle is there, a police officer is attending him, the driver of the car is also present with a look of horror and anguish on his face. Here is the voluminous event with a great deal of intensity, too. It is an appeal to our emotions to BE CAREFUL.

Now if this scene were in front of us in real life, how much more intense it would be and how much more awed we would all be by it. In the presence of such an event it would hardly be possible not to be moved deeply.

If an event does not have import or intensity, then a feeling is created rather than an emotion, and if there is no fusion of the intensity and the massiveness or volume

(import) then it would be classified as a mood.[4] Moods are usually associated with religious works and settings. The peaceful setting of a church, the pastoral hymns, and the religious artifacts all seem to exhibit a certain calm that does not usually seem to be very intense. It should be added, though, that this is not always the case.

Generally speaking, everyone leads a pretty normal life of habit and routine, and most people adhere to a daily schedule that seldom changes. Life seems to run its course. But let just one obstacle hamper our progress, or let normal routine become interrupted, then things happen. Obstacles and interruptions in the path of normal routine are the elements which promote those dynamic tendencies in all of us. It is this which represents conflict, and conflict is the stuff that emotions are made of. So it is easy to see how important the emotions are. Indeed, certain aspects of a person's social stability, physical well being, and mental state are contingent upon the conditions of the emotions and how well the emotions are coped with.

Once conflict has occurred and an emotion has been aroused, it begins to taper off and die, because problems

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[4]Stephen Pepper, op. cit., p. 376.

tend to resolve themselves. The artist, especially in the novel, the drama, and the film, tries to sustain this conflict through a series of anti-climaxes and, perhaps, manipulate it in such a way that it will grow and swell with the story until it reaches the pinnacle -- the final climax.

How are emotions created?

> There are three technical modes of producing emotion through a work of art; first, direct stimulation; second, representation; and third, expression. In the first, stimuli are directly evocative of emotion, or details detached from action patterns are set into a composition, which as a total stimulus arouses emotion. This is the method of abstract design. We think at once of music and architecture. In the second, men and women expressing emotions are represented, and our emotions are stirred at perceiving the expressions of these represented emotions. Here we think of the novel, the drama or the representative picture, and the statue. In the third, signs of the artist's own emotions appear in his work of art, and our emotions are stirred at the exhibition of his emotions. Perhaps here we think particularly of the lyric.[5]

When an emotion is created through direct stimulation or representation, then it is productive of <u>objective</u> art; and when an emotion is created through expression, then the end product is <u>subjective</u> art.[6] It will be shown later in this thesis how these emotions can be created through the motion picture, and how the motion picture, better perhaps than any

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[5]Stephen Pepper, <u>op. cit.</u>, p. 380.

[6]<u>Ibid</u>.

other art, lends itself to the use of a combination of these emotion-creating techniques.

Tangent to these modes of emotion are feelings. Feelings have been analysed as falling into two categories, feeling _at_ and feeling _with_.[7] Feeling _with_ is the most common and most easily assumed type of feeling. Feeling with a work of art depends upon the spectator's acceptance of the emotions aroused through direct stimulation, being sympathetic toward the emotions evoked through the representational mode, and assuming a certain degree of fusion with the work of the expressionist artist.

Feeling _at_ is quite another story. The main activity of the "at" feeling is directed at representational art. In works of a representational nature there may be numerous emotions depicted. It would be impossible to be sympathetic toward all of these, so the spectator or audience becomes somewhat objective in his approach, perhaps even analytical. It is rather difficult to feel _at_ those emotions which are the result of direct stimulation or expression. In fact, to do so might seriously alter the effect of the intended emotion.

Feeling "with" and feeling "at" are sometimes combined in a single work. This is the case with the motion picture

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[7] _Ibid_.

and the drama, when, for example, through the introduction of several characters, each of which has a different personality and a different role to play, our emotions and feelings are divided. It is possible to feel "with" one character and "at" the others.

Even though there may be an understanding of the methods by which emotions are produced, and even though there may be an understanding of the various ramifications of emotions such as mood and feeling, it is still not evident as to exactly how these emotions are produced. These feelings, emotions, and moods are produced through the careful manipulation of form and content. It is the artist's ability to effectively manipulate these elements that determines the quality of his work and distinguishes him as an artist.

What is there about an artist that distinguishes him and his work? What unusual prowess, if any, does he necessarily have to possess? Upon what does creativity depend? Even more questions could be forthcoming about this strange and mysterious quality with which some are blessed and others are not, that which is known as the artistic attitude.

There are two primary elements involved in the artistic attitude: intuition and creativity.

Intuition

Actually, intuition is a form of knowledge. Benedetto Croce puts it in the following context.

> Knowledge has two forms: it is either intuitive knowledge or logical knowledge; knowledge obtained through the imagination or knowledge obtained through the intellect; knowledge of the individual or knowledge of the universal; of individual things or the relations between them; it is, in fact, productive either of images or concepts.[8]

He continues by pulling intuition into the sphere of art in the following manner:

> We may thus add to the various descriptions of intuition, noted at the beginning; intuitive knowledge is expressive knowledge. Independent and autonomous in respect to intellectual function; indifferent to later empirical discriminations, to reality and to unreality, to formations and apperceptions of space and time, which are also the latter; intuition or representation is distinguished as form from what is felt and suffered, from the flux and wave of sensation, or from psychic matter; and this form is expression. To intuit is to express; and nothing else (nothing more, but nothing less) than to express.
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> Art is expression of impression, not expression of expression.[9]

These quotes describe intuition satisfactorily but do not accentuate the importance of intuition in art. Here is

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[8]Benedetto Croce, "Art As Intuition," Problems of Aesthetics, ed. Eliseo Vivas and Murray Krieger (New York: Rinehart & Company, 1953), p. 69.

[9]Ibid., pp. 77-78.

what Herman Randall and Justus Buchler say about the role of intuition in their book, Philosophy: An Introduction.

> . . . the treatment of the subject matter is ultimately governed by some intuitive perception. We say "ultimately" because in perhaps the majority of cases the treatment is the result not merely of spontaneous magic, but of extended planning, analysis of forms, working and reworking, choosing and discarding -- literally of reasoning and experimenting. But the final product is determined to be successful by a sense of fitness or felicitousness.[10]

So it becomes clear that it is a combination of insight and a certain artistic sense upon which this intuitive knowledge depends.

Creativity

Creativity, the second of the two primary elements of the artistic attitude, is as mysterious a quality as intuition. It is through creation that expression is achieved.

> The work of artistic creation is not a work performed in any exclusive or complete fashion in the mind of the person whom we call the artist. That idea is a delusion bred of individualistic psychology, together with a false view of the relation not so much between body and mind as between experience at the psychical level and experience at the level of thought. The aesthetic activity is an activity of thought in the form of consciousness, converting into imagination an experience, which, apart from

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[10]Herman Randall and Justus Buchler, Philosophy: An Introduction (New York: Barnes and Noble, 1942), p. 117.

> being so converted, is sensuous. This activity is a corporate activity belonging not to any one human being but to a community. It is performed not only by the man we individualistically call the artist, but partly by all the other artists we speak of as "influencing" him. It is performed not only by this corporate body of artists, but (in the case of artists of performance) by executants, who are not merely acting under the artist's orders, but are collaborating with him to produce the finished work. And even now the activity of artistic creation is not complete; for that there must be an audience, whose function is, therefore, not a merely receptive on, but collaborative too. The artist (although under the spell of individualistic prejudices he may try to deny it) stands thus in collaborative relations with an entire community of fellow artists from whom he borrows, executants whom he employs, and an audience to whom he speaks. By recognizing these relations and counting upon them in his work, he strengthens and enriches that work itself; by denying them he impoverishes it.[11]

It is evident, then, that these two elements are the essence of the artistic attitude. Intuition with the insight and sensitivity that accompanies it, and creativity, with its numerous facets.

And finally, it should not be forgotten that the purpose of these attributes is, in the end, expression.

Form and Content

Form and content are parts of a whole. Every work of

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[11] R. G. Collingwood, "The Expression of Emotion," Problems of Aesthetics, ed. Eliseo Vivas and Murray Krieger (New York: Rinehart & Company, 1953), pp. 357-358.

art, with a few exceptions, contains both, and while the argument never ceases as to which is more important, the fact should be faced that one is as necessary as the other.

Form

Form usually refers to, "the essential nature of a thing as distinguished from the matter in which it is embodied," or as Aristotle explained it, "that in a thing which determines its kind or species."[12] So in poetry there are sonnets, ballads, epics, rounds; and in music the sonata, concerto, symphony, rondo, and all the rest; and then there are the various schools of painting with their peculiar forms and styles.

Basic to all art, however, there are four primary forms. These four forms are: spatial, temporal, causal, and telic.

> Works of art are highly unified entities. To begin with, they are space time systems. Works of art exhibit togetherness in space and successiveness in time. In the so called "static" arts of painting, sculpture, and architecture, the space is most highly organized. But the works of these arts also exist in time, sometimes briefly but often for long historical epochs. In the so called "dynamic" arts of music, the dance, and literature, the

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[12] Webster's New Collegiate Dictionary, 2nd ed., 1951, p. 326.

> time is most highly organized. But the works of these arts also exist in space, and sometimes as in group dancing and in the acted drama, the space is extensively organized. Besides space and time, causality and teleology are present in works of art. The most obvious illustration of cause and effect and telic structure are in the representational arts, expecially opera, the dance, the drama, the novel, and the short story, where represented actions are depicted as in causal or telic patterns. But we shall find numerous other instances of causality and teleology in artistic creation.[13]

The important thing to remember is that seldom is an art form either one or the other of these primary forms. One form may precede another in importance in a work of art. On the other hand, two of these basic forms may be equally important in some other work. However, in so far as classification is concerned, a work of art is usually considered as being of that form which is most highly organized in it.

Subordinate to these primary forms of art are certain principles of art, and the underlying purpose behind these principles is the creation of unity in the work of art. As a matter of fact, these principles stem from man's inherent desire for unity in his universe. It follows that all these elements should be integral parts of art.

These basic unifying principles are: harmony, balance, centrality or dominance, and development, as explained by

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[13]D. W. Gotshalk, "Form," The Problems of Aesthetics, ed. Eliseo Vivas and Murray Krieger (New York: Rinehart & Company, 1953), pp. 194-195.

D. W. Gotshalk.

> The four principles of harmony, balance, centrality, and development, with their associate and derivations -- recurrence, similarity, gradation, variation, modulation, symmetry, contrast, opposition, equilibrium, rhythm, measure, dominance, climax, heirarchy, and progression -- are probably the chief formal principles used by the imagination of artists for the purification and enhancement of existential structure in works of art. Employing these principles, artists build up perceptually vivid spatial, temporal, causal and telic unities in the details and over all designs of their works.[14]

D. W. Gotshalk goes on to point out how these principles are effected, and their relationship to the four art forms.

> In general, harmony tends to dominate the so called "temporal arts," and balance in the so called "spatial" arts. The temporal arts are by nature dynamic; and the tranquilizing principle of harmony tends to give them a firmness and stability of form which both amplifies and steadies for perception their intrinsically dynamic nature. On the other hand, the spatial arts are by nature static; and balance, by throwing opposites against one another, tends to give these arts a dynamic power which adds vitality to their form and enlivens their intrinsically static nature. Music and poetry are par excellence the arts of harmony, while painting, sculpture, and architecture are par excellence the arts of balance.
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> . . . . . .
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> A very important principle of artistic form arising from a collaboration of balance and harmony or recurrence is rhythm. A rhythm is an organization of materials so that they possess or suggest patterned movement.
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> . . . . . .
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> A third major principle of artistic organization is the principle of centrality. This principle is employed when an ensemble of items is so connected that one item or group is given aesthetic dominance over the others which remain important but subordinate to it.
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> . . . . . .

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[14] Ibid., p. 199.

> Development is based on novelty, on partial or complete advance to the non-similar. It is a going forward, a growth, a leaving behind of the past and the previous. Development is also different from balance. Balance is based on equilibrium, on the transforming of opposites, on deadlock and stabilization. Development is based on disequilibrium, on the transforming of opposites into directional movement, on the progression and conversion of the primarily static into the primarily progressive. Finally, development is unlike centrality. Centrality is like heirarchical order, on a superordination and subordination of items, on dominance. But the basis of development is an arrangement of items as prior and posterior, not as superior and inferior. It is based on sequence, not on rank, and may be carried forward solely by equals, as in the example cited, without the aid of items markedly superior or inferior in rank.[15]

The organization of artistic form is beginning to take shape. First, the basic primary forms; next, the principles of form with the underlying purpose of unity; now, it is necessary to discuss those elements which are used to create the principles of which we were speaking.

The elements of form are: line, shape, mass, texture, light, proportion, composition, color and others. These are often referred to as design elements, and they can be applied and used in many ways. Lines, for example, need not be drawn on a canvas or sheet of paper. They could very well be "lines of sight" or imaginary lines formed through the placement of actors on a stage or through their movements. Part of the creative task of the artist is the determination of how, when,

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[15] Ibid., pp. 195-198.

why and where these elements can best be used. It should be pointed out as a reminder that these elements are used for the ultimate purpose of creating unity through harmony, balance, centrality, and development.

Stephen Pepper points out another use for these design elements.

> Also, there is a fine emotional discrimination between colors and combinations of colors; lines whether short or thick or blunt or pointed; tones; chords; scales whether in a major or minor mode or some exotic mode. How far these are learned or natural no one knows, but in every culture they constitute an emotional language of great reliability for those who have been brought in it.[16]

It is evident on the basis of this quote that the elements of form and design not only lead to the support of the principles of form, but also serve the purpose of helping in the overall emotional response evoked from a work of art. It is in this respect that the form of a work of art and the content of a work of art begin to transcend one another.

There are many meanings and associated feelings and characteristics connected with the various design elements. Some of these associations are based on psychological testing, while others are based on traditional usage. It is

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[16]Stephen Pepper, op. cit., p. 379.

important to know what these associations are, so an outline of some length breaking down and explaining these elements of design can be found in Appendix I of this thesis.

Content

Content in art is that which gives a work of art meaning. It is the subject matter of a work of art along with the ideas and themes inherent in works of art.

Erwin Panofsky, a well known iconologist, breaks down subject matter and meaning into three "spheres," 1) primary or natural subject matter -- a combination of the factual and expressional; 2) secondary or conventional subject matter; 3) intrinsic meaning or content.[17]

Primary or natural subject matter is described by Panofsky in the following paragraph.

> When an acquaintance greets me on the street by raising his hat, what I see from a formal point of view is nothing but a change of certain details within a configuration forming parts of the general patterns of color, lines and volumes which constitute my world of vision. When I identify, as I automatically do, this configuration as an object (gentleman), and the change of detail as an event (hat-lifting), I have already over-

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[17]Erwin Panofsky, Meaning in the Visual Arts (Garden City, N. Y.: Doubleday & Company, 1955), pp. 26-30.

> stepped the limits of formal perception and entered a first sphere of subject matter or meaning.[18]

Secondary or conventional meaning presupposes an understanding of the various cultures and customs of the world by the interpreter of the action, as well as an understanding of the significance of the act by the doer. In terms of the original illustration, the lifting of the hat is interpreted as a friendly greeting, the history of which dates back to the age of chivalry. However, this particular act may have no meaning whatsoever to an Australian bushman or to an Eskimo. Worse yet, to them it might represent an unfriendly act.

> Therefore, when I interpret the lifting of a hat as a polite greeting, I recognize in it a meaning which may be called secondary or conventional; it differs from the primary or natural one in that it is intelligible instead of being sensible, and in that it has been consciously imparted to the practical action by which it is conveyed.[19]

The observation of the action in the illustration also reveals the personality of the person doing the action. The personality of this person is affected by his state of mind, his national, social, economic, educational and personal background, and period. The meaning derived from

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[18] Ibid., p. 26.

[19] Ibid., p. 27.

the interpretation of this act in the light of these elements is called the intrinsic meaning or content. Panofsky says

> It is apprehended by ascertaining those underlying principles which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion -- qualified by one personality and condensed into one work.[20]

These three spheres of meaning and their description help point the way toward a better understanding of the content of art. Erwin Panofsky is quick to point out one important fact, however. Regarding the opposition between the proponents for and against the dominance or importance of either form or content, he says

> In fact, when we loosely speak of "subject matter as opposed to form," we chiefly mean the sphere of secondary or conventional subject matter, viz., the world of specific images, stories and allegories, as opposed to the sphere of primary or natural subject matter manifested in artistic motifs.[21]

It is within these spheres of meaning and content, that we begin to find that part of art which is concerned with social, cultural, and psychological effect. Even more important it is the content and meaning of art that is communicative in nature. The importance of this communicative aspect of art can hardly be debated or questioned. Is

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[20] Ibid., p. 30.

[21] Ibid., p. 29.

it not true that most of what we know about other civilizations, other lands, indeed, what we know about the evolution of man is largely attributed to information gleaned from the arts and artifacts discovered during archeological expeditions?

It is also interesting and important to realize that the content of art functions as a metacommunicative device as well. In other words, when communicating with each other messages are exchanged with regard to the communication as well as to the messages being communicated. These metacommunicative messages are:

1. The specific instructions given by a sender about the way messages ought to be interpreted and the respective interpretations made by the receiver.

2. Implicit instructions contained in what is commonly referred to as role.

3. Institutionalizes instructions, either implicit or explicit that are inherent in the structure of social situations and the rules governing the flow of messages.[22]

The importance of both form and content are evident. Each is a necessary entity if the full impact and effect of a work of art is to be felt, and each has much to contribute to the other as well as to the entire work of art.

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[22]Jurgen Reusch and Weldon Kees, Non-Verbal Communication (Berkeley and Los Angeles: University of California Press, 1956), p. 7.

The Functions of Art

The question quite logically arises, why art? What is the reason for it? What can it do? Down through the ages there have been many theories formulated in the hope that one of them might be the answer to these questions and others.

One theory of the nature of the function of art is that art is "a penetration to a reality behind experience."[23] This is the theory which is associated with Plato's view "that there is an absolute Form or Ideal . . . " and that "in terms of such a view artistic activity would be the search after an Absolute."[24]

Next is the theory that art is an instrument of pleasure.[25] This is a very popular theory. The pleasure referred to is aesthetic pleasure, the type of pleasure that depends upon the same kind of artistic sensitivity which was discussed in reference to the artistic attitude. Nevertheless, this theory of art is markedly Hedonistic, and one

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[23]Randall and Buchler, op. cit., p. 264.

[24]Ibid., p. 265.

[25]Ibid.

aesthetician betrays his Hedonistic thinking when he defines art in this way:

> What we call a work of art is on the one hand a thing; on the other hand an experience. If we were asked to express the nature of this experience in a single sentence, we may venture to say of it that it is satisfaction of desire. . . . [26]

"Art as the intensified expression of experience"[27] is another theory of the function of art. It is the theory that seems to fit best into modern day thinking. Here is a description of this function of art.

> The creation of art results from the artist contributing his personality, knowledge, memory, imagination, and the environment contributing the sounds (in the case of music), animate and inanimate forms (in the case of sculpture, dance, furniture, architecture), living characters and events (in the case of the drama and the novel). The environment feeds the artist, the artist moulds the environment.[28]

This theory is, perhaps, a more modern theory than the other two, and to support this feeling it is necessary only to be aware of the socio-cultural-psychological aura that surrounds the preceding description.

It doesn't really matter whether or not the function

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[26] DeWitt H. Parker, "The Nature of Art," The Problems of Aesthetics, ed. Eliseo Vivas and Murray Krieger (New York: Rinehart & Company, 1953), p. 105.

[27] Randall and Buchler, op. cit., p. 266.

[28] Ibid., pp. 266-267.

of art is modern or traditional, since all three of the previously mentioned functions possess a certain amount of validity. Indeed, today aestheticians are still debating, hoping that someday they will be able to formulate a theory of art that will fulfill the needs of all.

Art As Communication

One of the greatest questions in debate among aestheticians is concerned with the nature and function of art. The question is, "Does the artist communicate?"

Tolstoy was one of the school who thought that art had definite communicative associations. So vehement was he in his view that art did communicate that he is understood to have said that if a work of art did not communicate, then it was not art. And so vehement was he in his opposition to the view that art is an instrument of pleasure that he made the following statement during an attempt to define art:

> In order to correctly define art it is necessary first of all to cease to consider it as a means to pleasure . . . and to consider it as one of the conditions of human life. Viewing it in this way we cannot fail to observe that art is one of the means of intercourse between man and man.[29]

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[29]Count Leo Tolstoy, "Art As the Communication of Emotion," A Modern Book of Aesthetics, ed. Melvin Rader (New York: Henry Holt & Company, 1935), p. 100.

Henri Bergson, on the other hand, takes an almost opposite view. This is how he defines art:

> You could define art, then, as a passionate desire for accuracy, and the essentially aesthetic emotion as the excitement which is generated by direct communication. Ordinary language communicates nothing of the individuality or the freshness of things. As far as that quality goes we live separated from each other. The excitement of art comes from this rare and unique communication.
>
> The essential element in the pleasure given us by a work of art lies in the feeling given us by this rare accomplishment of direct communication.[30]

Eric Newton also has something to say about the communicative aspects of art. One of England's best known art critics, he turns philosopher, and in his book European Painting and Sculpture he expresses his feeling thus:

> But this artistic activity -- this making of drawings and overtures and books and postage stamps is not a thing done just for the fun of doing it. No doubt it is fun to write a book or compose an overture, but no artist was ever content to have his fun and then throw the result of it away. The book has to be read, the overture performed, the ballet or the picture seen. Art is communication. /Emphasis mine/ Behind every work of art is the artist's appeal to his fellows, "Don't you see what I mean? Don't you see what I'm getting at?"[31]

"A vehicle of communications is 'intended' to transmit a concept," says Erwin Panofsky. And then he

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[30]T. E. Hulme, "Bergson's Theory of Art," The Problems of Art, ed. Eliseo Vivas and Murray Krieger (New York: Rinehart and Company, 1953), pp. 135-137.

[31]Eric Newton, European Painting and Sculpture (Hammondsworth, England: Penguin Books, 1941), p. 11.

continues, "A poem or an historical painting is, in a sense, a vehicle of communication."[32] He continues to explain that this is so because " . . . the intention is definitely fixed on the idea of the work, namely on the meaning to be transmitted . . . "[33] It is safe to assume on the strength of these remarks that Erwin Panofsky is also of the opinion that art communicates.

It should be pointed out, as is the case with most philosophical points of view, that these are highly debatable issues. Based on the evidence of the thoughts and ideas of the aestheticians previously quoted, it would be proper to assume that there is communication through art. In fact, it may even be speculated that the communicative aspects of art could be much more effective than the communicative aspects of non-art forms. This view can be supported on the strength of the fact that art is more profound in its nature and character than non-art.

The most important thing to remember through all of this investigation into the nature of art, the functions of art and the aesthetics of art is that art is neither black nor white; it is a combination of many things, feelings,

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[32]Erwin Panofsky, op. cit., p. 12.

[33]Ibid.

concepts and views which make it impossible to define in simple terms.

CHAPTER III

THE ART OF THE MOTION PICTURE

The Socio-cultural Aspects of the Film

> The birth of film art led not only to the creation of new works of art but to the emergence of new human facilities with which to perceive and understand these arts.[1]

It is unfortunate but true that the film, a visual medium, emerged and developed in an era dominated by the written and spoken word. Even so, the silent film in the early years of film making were a huge success. One could theorize that this was due to the newness and the novelty of this new medium. But this was not the whole story. The motion picture art required a certain degree of sophistication for its understanding. This sophistication and greater understanding seems to have grown along with the industrial and economic development of the country, which

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[1]Bela Balazs, Theory of Film (London: Dennis Dobson), p. 33.

was taking place about this time. People had more free time and more money. With all this free time and money it was only natural that the entertainment industries experienced a substantial increase in interest from the public. This of course included the motion picture.

The motion picture emerged rather slowly on the American scene. At first the movies were only extra added attractions at the vaudeville shows. It wasn't long before people were going to the theaters to see the movie rather than the live acts. In any event, the public gradually began to understand the purely visual peculiarity of the motion picture. They were developing the "new human facilities" with which to understand this new art form.

Several views as to the nature and effects of popular art were presented in Chapter One. For the most part these views were not altogether complimentary, but to pursue this question any further would only distract from this thesis. It is necessary here, however, to point out some of the reasons behind these views.

A great deal of the fault found with the motion picture is based upon the effect it has on the general public. Since the motion picture became a popular means of entertainment, it has without a doubt had a substantial effect on its

audience. In one film produced some time ago, Charles Boyer and Irene Dunne drank a bottle of pink champagne. Pink champagne sales zoomed as a result. There are numerous other instances. For example, a particular style of interior decorating was displayed in a movie, and overnight it became the rage. Similar occurances are noted in hair styles, attire, make-up (Mae Murray, the girl with the "bee-stung" lips), and many others. The consequences of this trait of the films is obvious. Many desires are created. Is this bad? More people have a chance to see things with which they are not familiar, far away places are depicted, new, different and enchanting ways of life are shown. It is through exposure to these new and unusual things that dissatisfaction is caused. It is this dissatisfaction that creates the dynamic tendency of our society, and it is this dynamism that makes our nation great.

Another socio-cultural aspect of the motion picture is its power as a propaganda tool, and this distinctive feature of the film is evident. The great effect of films such as Triumph of the Will is incalculable. Indeed, its effect is largely an aesthetic one. It is true that films like this one do have a message for the audience, but more important is the feeling instilled in the viewers. In this

film Hitler's propaganda bureau outdid itself. With the constant driving rhythms of the marching drums, the torch light parades, the mass demonstrations, the zealous looks on "Hitler's Youth," one could hardly help but feel that Nazism was right and good. Charles Biederman writes his views on this subject in his book Art As the Evolution of Visual Knowledge.

> It was but a short trip to convert the fantasy method of film making deliberately into propaganda or political fantasy; a development which has reached its zenith in totalitarian states. The leaders of the latter nations also wished to depict "realities" which did not exist in order to pacify, delude, and exploit the masses, thus, keeping them under control. They quickly converted the basic Hollywood formula to serve the purpose of direct political action. Their films also showed the "people" that the world was a beautiful place in which to live, but instead of the world of Hollywood or America, it was that particular corner of the world in which each totalitarian slave lived. . . .
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> It is of interest, therefore, that in totalitarian countries the number of "entertainment" films from Hollywood has been definitely limited by import regulations in order to remove a strong competitor to the local propaganda-escape films.[2]

One of the most interesting uses of the motion picture in politics was witnessed during the Democratic National Convention of 1960. The reading of the party platform was punctuated by a three part film. All the heroic elements

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[2]Charles Biederman, Art As the Evolution of Visual Knowledge (Redwing, Minnesota: Charles Biederman, 1948), pp. 247-248.

were included in this film -- the fields of waving grain, the great American industry (the steel mills and their spark-spewing cauldrons), the farmer tilling the soil, the four freedoms, great Democratic leaders of the past, and all the other emotionally provocative devices one might expect to see in a political propaganda film designed to depict Democratic Party policy and show Republican short-comings and failures.

Are these uses of the motion picture so different from the use to which the cartoons and drawings of Daumier were put? Social, political, and cultural comment have frequently been the subjects for some of our most renowned artists. This has never created a decrease in either the value or the regard that art lovers have held for their works. Toulouse Lautrec, it should be noted, achieved his fame through the posters he designed for the Moulin Rouge. Today these advertising pieces are close to priceless objects of art.

R. G. Collingwood theorizes that art need not be a useless entity, but that which makes art art is not the same thing that makes art useful. In other words, art can, but need not, be useful, and because an art is or is not useful does not make it more or less an art. Collingwood

contends that these psychologically stimulating works of art are in reality "pseudo-art"[3] or simply that it is not art but it is mistaken for art. He groups the following activities under this heading:

> Let us give the six their right names. Where an emotion is aroused for its own sake, as an enjoyable experience, the craft of arousing it is amusement; where for the sake of its practical value, magic. . . . Where intellectual faculties are stimulated for the mere sake of their excercise, the work designed to stimulate them is a puzzle; where for the sake of knowing a thing, instruction. Where a certain practical activity is stimulated as expedient, that which stimulates it is advertisement or (in the current modern sense, not the old sense) propaganda; where it is stimulated as right, exortation.[4]

Collingwood narrows the field down to such an extent in this paragraph that there is little left that can be considered art.

Collingwood betrays himself when he endeavors to describe and define art. He claims that it is "Primarily an 'internal' or 'mental' thing, which exists in the head of the artist," and "secondarily, it is a bodily or perceptible thing . . . "[5] the importance of which is only incidental to

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[3]R. G. Collingwood, The Principles of Art (Oxford: The Clarendon Press, 1938), pp. 32-33.

[4]Ibid.

[5]Ibid., p. 37.

the mental or internal activity of producing it. It is evident that just as much mental intuition or internal activity goes into the making of something that is intended to arouse the emotions, amuse, or even propagandize. In fact, so subtle and so deft are many propaganda attempts that only an individual who possesses an artistic attitude could effectively create them. This is especially true of the propaganda film.

This exposition on the socio-cultural and psychological effects of art and the film was intended to show how the artistic attitude is quite far flung. It points up also the fact that art defines definitive description. Each peculiar genus of art must be individually defined, or each work of art must be judged on the intent behind it and its final finished form. These are the alternatives, and by these standards the motion picture will finally be able to take its proper place in the artistic scheme of things.

Meaning, Montage and Motion

With the invention of the motion picture camera and motion picture film there developed a new art form. It is said that the motion picture was the first new art form to

emerge in centuries. Whether or not this is true is inconsequential. The fact remains that this new art did develop.

What is the nature of this new art form? Why is it different? What is its forte? Mrs. Robert Flaherty, wife of the renowned documentary film producer, calls it poetry.[6] No one can deny that the opening sequence of Louisiana Story, one of her husband's last films, was indeed poetic in nature, as was Man of Aran, an earlier film.

Susanne Langer also sees a poetic essence about the motion picture, but characterizes it as having more of the character of a dream than of poetry. This is how she characterizes the motion picture.

> One of the most striking characteristics of this new art is that it seems to be omnivorous, able to assimilate the most diverse material and turn them into elements of its own. With every new invention -- montage, the sound track, Technicolor -- its devotees have raised a cry of fear that now its "art" must be lost. Since every such novelty is, of course, promptly exploited before it is even technically perfected, and flaunted in its rawest state, as a popular sensation, in the flood of meaningless compositions that steadily supplies the show business, there is usually a tidal wave of particularly bad rubbish in association with every important advance. But the art goes on. It swallows everything: dancing, skating, drama, panorama, cartooning, music (it almost requires music).
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> Therewithal, it remains a poetic art. But it is not

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[6]A description given by Mrs. Flaherty on "Film Makers' Showcase," a production of WGBH-TV, Boston, Massachusetts.

> any poetic art we have known before; it makes the primary illusion -- virtual history -- in its own mode. This is, essentially, the dream mode. . . .[7]

There are these and there are other rather esoteric definitions or characterizations of the motion picture. It should not be forgotten, however, that if the contention that film is art is to be substantiated, then the film must adhere to those criteria presented in Chapter Two.

Adherence to these elements or criteria is accomplished in the motion picture through its three integral parts: meaning, montage and motion.

Meaning

It was pointed out earlier that meaning, conventional or intrinsic, was the essence of content. What is seen on the motion picture screen is, in effect, real people doing real things. It follows, then, that their actions and situations can be interpreted by those watching in terms of the primary, secondary, and intrinsic interpretations of content. Rudolph Arnheim explains it this way:

> The raw materials that film can use for its representations consists entirely of material objects and

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[7]Susanne K. Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953), p. 412.

> physical happenings. But mental processes may be explained by means of these. There are, above all, the play of the human face and the gestures of the body and limbs -- by means of them human thought and feelings are expressed in the most direct and familiar way. These are, however, not the only means of making inner happenings externally visible and perhaps not even the best and most effective.[8]

This was the reason for the growth of film acting as a discipline in and of itself. Greater subtlety was demanded, and because of the intimacy of the camera, there was no further need for the overemphasized gestures of the theater. Now a curl of the lip or the tilt of an eyebrow can convey as potent a meaning as the most profound verbal exposition in the theater. This technique is called "filmic" and represents what Arnheim calls "the mind through the body" technique.[9]

These two examples from films produced by two of the greatest film makers that ever lived substantiates the view that film can be profound in its content. In both of these cases Chaplin and Eisenstein present situations which presuppose sophisticated attitudes, and an equally sophisticated level of understanding.

. . . Chaplin's The Gold Rush affords memorable

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[8]Rudolph Arnheim, Film As Art (Berkeley and Los Angeles: University of California Press, 1958), p. 134.

[9]Ibid.

> examples. There is a scene where Charlie as a starving prospector cooks and eats his dirty oiled boots. Elegantly and with perfect table manners he carves his unusual dish -- he lifts off the upper so that the sole with the nails sticking up in it is left like the backbone of a fish from which the meat has been removed; he carefully sucks the nails as if they were chicken bones, and winds the laces around his fork like spaghetti.
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> In this scene the contrast between rich and poor is symbolized in an incomparably original, striking, and graphic manner.
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> . . . . . .
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> Chaplin makes use of the contrast painfully clear to the eyes of the spectator by demonstrating the similarity of form of such objectively different things. And the great artistry of the invention lies in that such an elemental, profoundly human theme as "hunger versus good living" is presented pictorially by objective means that are so truly filmic.[10]
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> . . . . . .
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> In Eisenstein's The General Line a tractor is seen crashing through the fences that cut up a field into a number of small holdings. The scene is intended to convey symbolically that the tractor, the emblem of modern agriculture, enforces collectivism. This idea is, however, not of a very high grade artistically because the episode that is shown simply makes a concrete scene of an abstract notion, regardless of whether it is likely to occur in reality. In a "naturalistic" film any symbolic scene must be so planned that it not only makes this implicit meaning visible in a comprehensible manner, but also fits smoothly into the action and the world depicted in the film.[11]

Even though this last episode might not be considered of the highest artistic order, the fact still remains that the idea came across and even more important, it points out that there are limitless potentials for the expression of ideas,

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[10] Ibid., pp. 144-146

[11] Ibid., p. 151.

concepts, opinions, and attitudes in the motion picture.

Content in the motion picture is boundless. It can present almost any situation, philosophy, or viewpoint.

Finally, if art has as one of its functions the role of communicating, as Tolstoy, Bergson, Newton, and Panofsky claim it does, then here too the motion picture fulfills another requirement of the criteria which have been set down.

Montage

Montage has become the peculiarity of the motion picture, and it is often said that it is montage which is the art of the film.

Montage is nothing more than the act of combining or "joining together shots of situations that occur at different times and different places."[12] While this may seem like a relatively simple process, it is not. The entire effect of the content of the film is governed by the joining of these shots, and one shot indiscreetly placed or just wrongly placed would alter the intended meaning of the sequence, and would result in nothing but an exhibition of poor technique.

In musical composition one theme is often run against

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[12] Ibid., p. 87.

another. This is called counterpoint. In the motion picture a similar manipulation of shots takes place which is part of montage. This manipulation is called juxtaposition. Mathematics tells us that the whole is never greater than the sum of its parts. Through the use of juxtaposition, however, this theory is disproved. It is the purpose of juxtaposition to create through the joining of shots an effect greater than the impact of one shot plus the impact of another. This effect might be an effect of emotion, or meaning, but whatever the effect, it is heightened and increased by being juxtaposed.

Two Russian film theoreticians named Pudovkin and Timoshenko formulated between them some twenty methods of montage. Rudolph Arnheim has taken these twenty methods and synthesized them into a concise outline. A knowledge of the principles of montage is, perhaps, the most important information a film maker can possess, so Appendix II is devoted to Arnheim's outline of the "Principles of Montage."

Actually, it is montage that gives the motion picture its form. It is not difficult to see the relationship between the basic art forms (spatial, temporal, causal, and telic) and those forms which montage is intended to create -- space relations, time relations, and subject matter relations.

(Refer to Appendix II.)

Then there are the four principles of formal unity: harmony, balance, centrality, and development. These montage principles correspond: rhythm through cutting (remember that rhythm was described as a collaboration between harmony and balance), centrality through forced concentration created by montage within a scene (long shot followed by a close up), development through the succession of shots.

Of course, each separate frame on the film is a picture made up of the basic design elements: line, shape, proportion, texture, key, point, etc., along with the principles of pictorial composition.

So another task has been accomplished: the integration of the element, principles, and structures of artistic form with the form of the motion picture.

The case for the film as art grows.

Emotion, feeling, and mood were three other features of the nature of art which were discussed and supposed to be essential to a work of art in either an explicit or implicit way. It was stated that conflict was the father of emotion, emotion the father of feeling, and the aesthetic experience the perception of these feelings and experiences.

The theory of conflict is the basis for Eisenstein's

philosophy of montage. Sergei Eisenstein formulated five methods of montage: metric, rhythmic, tonal, overtonal, and intellectual.[13] These methods, it is sufficient to say, are defined in terms of their function and effect. Their development is described by Eisenstein thus:

> Within a scheme of mutual relations, echoing and conflicting with one another, they move to a more and more strongly defined type of montage, each one organically growing from the other.
>
> Thus the transition from metrics to rhythmics came about in the conflict between the length of the shot and the movement within the frame.
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> Tonal montage grows out of the conflict between the rhythmic and tonal principles of the piece.
>
> And finally -- overtonal montage, from the conflict between the principle tone of the piece (its dominant) and the overtone.
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> . . . . . .
>
> Intellectual montage is montage not of generally physiological overtonal sounds, but of sounds and overtones of an intellectual sort: i.e., conflict-juxtaposition of accompanying intellectual affects.[14]

He continues to explain that his theory of film is based upon a dialectic approach. About this dealectic approach he says:

> A dynamic comprehension of things is also basic to the same degree, for a correct understanding of art and of all art forms. In the realm of art this dealectic principle of dynamics is embodied in
>
> CONFLICT

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[13]Sergei Eisenstein, Film Form and Film Sense (New York: Meridian Books, 1957), pp. 72-83.

[14]Ibid., pp. 79-82.

as the fundamental principle for the existence of every art-work and every art-form.

For art is always conflict:

(1) according to its social mission
(2) according to its nature
(3) according to its methodology[15]

"So, montage is conflict,"[16] he goes on, and to give some idea as to the conflicts he envisions peculiar to the film, here is a list of the conflicts Eisenstein sees in the film.

1. Graphic conflict.
2. Conflict of planes.
3. Conflict of volumes.
4. Spatial conflict.
5. Light conflict.
6. Tempo conflict.
7. Conflict between matter and viewpoint (achieved by spatial distortion through camera angle).
8. Conflict between matter and its spatial nature (achieved by optical distortion by the lens).
9. Conflict between an event and its temporal nature (achieved by slow-motion and stop-motion).

and finally

10. Conflict between the whole optical complex and a quite different sphere.

Thus does conflict between optical and acoustical experience produce:

sound film . . . .[17]

Eisenstein's theories go much deeper than those brief

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[15] Ibid., p. 46.

[16] Ibid., p. 38.

[17] Ibid., p. 54.

snatches which have been presented here might suggest. The reason for presenting this theory is twofold. First, it is one of the basic philosophies of motion picture art; and second, it points out the ways and means that the film maker might creat conflict, which is the essence of emotion. This theory also presents and supports the integration of the conflict-emotion element of art into the motion picture.

Motion

Motion, in the end, is without a doubt the most distinguishing feature of the motion picture. It is motion that sets the film apart from all other art forms, and it is motion that makes the motion picture the dynamic, vigorous, and forceful art that it is.

> Motion as it is actually experienced by the audience relies on the following factors: (1) the movements of the objects, alive or dead, that are photographed by the camera; (2) the effect of perspective and of the distance of the camera from the object; (3) the effect of the moving camera; (4) the synthesis of individual scenes, accomplished by montage, in an overall composition of motion; (5) the interaction of movements that are put next to each other by montage.[18]

The intricacies of motion and its uses in the art of the film are numerous indeed. However, the following are the

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[18]Rudolph Arnheim, op. cit., pp. 181-182.

selected few that seem to be most encompassing and most important. First, motion is highly expressive. This expressiveness is dependent on the speed of the motion, and by changing the speed of the motion, the character of the expression is likewise changed. Second, the content of the film will be more effectively interpreted by the eye, and the moving objects will take on a more artistic appearance, provided the movement is "musically articulate." Third, the surroundings are as much a part of the movement as are the actors, and these can often be more impressive than the movements of the human body.[19]

The musical feature of film, as advanced by Arnheim, is very interesting and worth presenting.

> Since visual movement is action that takes place in time, it has an affinity with music and is influenced by it. Music can underscore the dynamic character of movement on the screen most effectively, as shown, for instance, in the whistles, signs, and thuds of the animated cartoon. Music also tends to give wings to motion and therefore may help to recapture some of the dancelike stylization that got lost when the picture began to emulate nature too closely.[20]

The interesting thing about this idea is the fact that today there is a faction of film makers who feel that the dance is the natural mate of the film and that when both eventually

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[19] Ibid., pp. 182-184.

[20] Ibid., p. 187.

combine under compatible discipline, there will exist the most outstanding of all arts.

The use and effectiveness of movement through the human body and the use and effectiveness of montage as a means of creating movement have been adequately dealt with.[21] All that is left are the ways and means and the effect that the motion picture camera has on the art of the film.

Camera

It was D. W. Griffith who developed the camera technique used in motion picture production. It is true that since Griffith's day many refinements have taken place, refinements in equipment as well as technique, so it is natural that Griffith's films seem a bit amateurish and comical. History tells us that at one point in his career he was turning out over a hundred films a year, and it was during this time that he formulated many of the techniques we use today. As a matter of fact, Griffith has been bestowed with the honor of being dubbed as the "father" of motion picture technique. These techniques, incidentally, include those other than camera technique.

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[21] Supra, pp. 40, 47.

The camera, though, is the most important tool of the film maker, and its capabilities should be made clear. It is the camera around which all the other arts of film making revolve. It is for the camera that lighting is done, and it is through the camera that the shot is composed. The camera is the eye of the audience -- they see only what it sees.

The camera can also assume different roles. It can become objective or subjective in its approach. An objective camera creates the feeling on the part of the audience that they are outsiders looking in on the activities and events which are transpiring before it. Subjective camera, on the other hand, creates in the audience the feeling that they are actually a part of the activities. If subjective camera work is skillfully handled it can be so engrossing to the spectator that he may imagine himself playing a role in the activities of the film story, or it may transplant him to the point where he is living, feeling, and moving in the same character as that which is represented by the camera. The ramifications of this type of camera work are evident.

The mechanics of camera movement (tilting, panning, dollying, zooming, trucking, etc.) also have their inherent effects on the finished film. It was the inception of these simple moves that freed the camera and created the flexible

medium of the motion picture. This was the factor that decided the difference between the stage (theater) type of production of the very early films and the dynamic technique we now call cinematography.

The gamut has been run. The three integral parts of the film art have been presented and discussed, and it has been shown how these integral parts of motion picture art correspond to those criteria set down as the essential elements of art in Chapter Two.

In the course of the last few pages of this thesis reference has been made to many associated skills, among them lighting, photography, pictorial composition, and others. To deal with each in a justifiable manner would be a difficult, not to say impossible, task involving a veritable encyclopedia of knowledge. To sum up and round out this presentation of the elements of film art, Appendix III contains twenty characteristics of the film medium and their applications. These characteristics include the various effects which can be created by the various elements of motion picture techniques. To be familiar with them is extremely beneficial.

The Functions of Art and the Film

The final test to which the motion picture will be

put in this thesis will be the test which will determine whether or not the film can fulfill the functions of art. There were three fundamental art functions which were presented in Chapter Two. Each of these will be taken in order.

Film as the penetration to a reality beyond experience

Sitting in a darkened theater, one tends to be possessed by the images passing before him on the screen. What is seen is quite often hypnotic and overwhelming -- the result of the combination of all the elements of motion picture form and content. The audience in a motion picture theater is in reality a massive slave being manipulated and used. It is impossible for the audience to remain completely apart from what is happening.

The Boston Museum of Fine Arts is one of the best in the world. Like most museums it features a "Latest Acquisition Room" in which are regularly displayed the works of art which are constantly being procured. At one particular time the museum was displaying a painting which dated back to the late 1500's or early 1600's. It was a painting of a glade. Its greenish shades and hues were appropriate, and its depth perspective was such that it could be easily mistaken

for a relief.

More interesting than the painting, in some respects, was the way it was displayed. The setting was this: the painting was hung on the far wall opposite the door, the room is rather narrow and gives the illusion of depth, which adds to the overall effect. The lighting in this room was also skillfully handled. It was a bit darker at one end than at the other, the brighter end being the end where the picture was hung. All these factors added to the illusion. It was a window looking out into a world that didn't exist.

Actually, the effect was a labored one, and the spectators were undoubtedly conscious of that fact. A movie, on the other hand, is immediately represented as a window on the world and the audience reacts as if this were actually the case. With the introduction of movement the film becomes an assumed reality that does not exist, except in the minds of those who are watching.

This effect is even greater now with wide screen and stereophonic sound.

It was pointed out previously how the audience could become a part of the action through the use of subjective camera work. Add to this the ability to create fantasy in both location and situation and the trip to the beyond is

nearly complete. Already it can be seen that the film has transcended the ability of a painting to produce a virtual reality. Add to these features which have been mentioned the effects of special devices, both optical and sound, and the effect is complete.

The film The Killer's Kiss is an example of the film functioning in this way. There is a sequence in this film which represents a dream. It was very skillfully handled by the film makers. They used negative footage, which heightened the unreality of the scene, but which, at the same time, had a strange drawing, compelling force on those who watched it. As a matter of fact, when the scene was over, the effect was so abruptly brought to an end that the audience was disturbed to such a point that there was much hustle and bustle in the theater. Each spectator had lived this dream -- this unreal presentation of something that never existed.

Film as an Instrument of Pleasure

Being completely entertained by the creative expressions of others is a common experience. Many examples could be drawn from any number of possible creative endeavors,

but it is the film which must stand the test here.

It should not be forgotten that this function of art presupposes a certain artistic sensitivity, which is quite different from the level of the baser pleasures.

From the beginning, the history of the motion picture exposes itself as an art form that was primarily intended to entertain. Melies and Porter, two of the earliest film makers, started by producing experimental films that possessed a sort of magical quality designed to titillate the audience and amuse them. Foremost among these films are A Trip to the Moon and Dream of a Rarebit Fiend. Melies' A Trip to the Moon was one of the forerunners of the modern science-fiction films, even though the moon wound up with a black eye at the end of it.

It is true that some of the earlier films can be analysed as having some significance as social commentary, but most of these productions did not reach a very high level of sophistication and failed to be more than a spectacle of pure enjoyment and relief for quite some time.

With the coming of such films as Life of An American Fireman and The Great Train Robbery, films began to tell a story, and they grew out of the experimental stage of their development. Over the last fifty years or so the motion

picture has developed into one of the greatest sources of pleasure known to man.

More recently the motion picture industry and the other film makers have been making a concerted effort to develop the film to an even higher level of art. With the new screen processes, technical achievements, and some advances in the quality of story material being used, there appears to be a general upgrading of film standards. Now, too, with a relaxation of the morals codes and censorship restrictions we are beginning to see more and more films that have that artistic sensitivity which is necessary for a more profound understanding of the pleasurable aspects of the motion picture.

The European film industry, on the other hand, has been looked up to in this sense for many years. While their films were somewhat less advanced technically than ours, they did manage to produce more artistic films. There are reasons for this.

The European film makers, performers, and, most important, the European audience are said to posses the artistic cultivation necessary for an understanding of the artistic nuances that can permeate the motion picture and create so much of the pleasure that can be derived from it.

It is possible, therefore, for them to produce a more sophisticated product. Then, too, the film makers themselves often have artistic training in other fields. The film for them is a new and wonderful medium for creation and expression. America has lost a lot of this aspect of the film through not encouraging artistry in her film makers and by failing to adequately train new producers and directors. All this is due to the highly commercial and spectacular approach to film making. The system may, however, be undergoing a change now that television has gotten the upper hand in audience competition. The motion picture, incidentally, feeds television as if it were a favorite son.

Film As the Intensified Expression of Experience

The aesthetician who adopts this philosophy believes that art is rooted in experience, and that the essence of art is the personality, the knowledge, culture, education, and socio-economic background of the artist. He also holds that the activity of art is the deepening or intensifying of experience by the imaginative transformation of it.

This theory is generally considered the modern theory of art, and it actually embodies the other two.

It is interesting to recall the films of the war days: Back to Bataan, Guadalcanal Diary, Corregidor, Retreat Hell and all the rest that were produced during the second world war and the war in Korea. All these films were without a doubt the expressions of somebody's experience, and all of these films were imaginatively transformed and intensified, proving the old adage that war is hell.

These films might not be considered as art, to be sure, even though they do fulfill some of the requirements. Two war films do come to mind that do answer the requirements of profundity necessary to an art form. Lewis Milestone's All Quiet on the Western Front, and Renoir's La Grande Illusion.

The modern neo-realist school of the Italians is the source of many artistic films which fall into the category of intensified expressions of experience. The Bicycle Thief, for example, and La Strada, but Fellini's Nights of Caberia is the film which most candidly illustrates this function of art in the motion picture. This is a truly captivating film, and it contains all the artistic elements. It was the expression of the artist's impression of a series of events and situations which could happen to anybody, anyplace. It showed real people doing real things in real places. It contained all the elements of a good drama and some of the best motion picture

techniques one might wish to see. The acting was superb and the communication of ideas and feelings through this puckish little girl was veritably boundless.

The important thing, though, is that it contained something of life in it. It had a certain significance to modern day living. It is an expression of our times.

The optimism which is portrayed by the film is also significant. Optimism is one of the qualities that breeds happiness. Optimism is uplifting, and as an expression of optimism this film was uplifting.

The final task is done. The motion picture has been judged and compared now by all the criteria.

CHAPTER IV

SUMMARY

The original contention or hypothesis of this thesis was to attempt to prove that the film or the motion picture is an art form, and it has been toward this end that all the information contained in this thesis has been aimed.

In Chapter One, for example, an overall view was taken of the characteristics of popular art as it is seen by its critics both in and outside of the popular art industries. This information was presented to show the light in which the motion picture is seen, and to present some of the differentiating characteristics of the popular arts, to which the motion picture is allied but of which the motion picture is not a part.

In order to prove that the motion picture was of such a nature so as to be classified as an art form, it was necessary to research the general area of the nature of art.

The intention here was to show that the nature of art in general could be applied to the motion picture, and because

of the laws of congruency this would prove the artistic nature of the film. Chapter Two, therefore, was devoted to the exposition of those elements which best and most completely show the nature of art.

Aesthetics and the artistic attitude were brought into perspective. Form and content and the role and importance of each in art were discussed. The three functions of art were also presented along with an investigation, or better, an examination of the question, "Does art communicate?" These elements seemed to fulfill the requirements necessary to the final proof of the hypothesis. These, then, became the criteria by which the motion picture would be judged, and to which the motion picture would be compared.

Chapter Three, then, wes the test. It was here that these theories were tried out. It was here that a solution to the problem was sought. It was here that the motion picture had to stand or fall on its own merits and natural characteristics. Socio-cultural aspects, form, content, function, and other aspects of the film were explored. It was proposed that the motion picture was peculiarly formed out of three integral parts: meaning, montage, and motion, and that it did adhere to the other aesthetic and functional requirements of art.

Through the appeasement of the criteria set down, it seems that little argument can be given to the artistic merit and potential of the motion picture.

Also, by presenting this investigation in this way it has helped to organize an otherwise chaotic area of thought which was the result of so many writing so much from so many points of view.

All that is needed now is a rebirth in the interest of producing exciting, creative, and artistic films. The public will gradually redirect their interest to the motion picture if the film makers and producers prove to them that film is a "lovely art."[1]

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[1]Gilbert Seldes, The Public Arts (New York: Simon & Schuster, 1956), p. 4.

APPENDIX I

THE DESIGN ELEMENTS

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THE DESIGN ELEMENTS

The following outline was abstracted from Maitland Graves' book The Art of Color and Design. For a more complete presentation of this material and related information along with a substantial amount of graphic illustrations, it is suggested that direct reference be made to Graves' book.

1. Line -- perhaps the most ancient of the art mediums, lines make it possible to simply synopsize the character and quality of forms with the utmost equality. Because of this quality it is probably the hardest element to analyse.

   A. A line may be continuous, or unbroken; or it may consist of points in space (the constellations).
   B. A line may be two dimensional (drawn on a flat surface) or three dimensional (a bent wire).
   C. The architectural or geometrical line -- drawn with a T-square or some other instrument (compass, triangle) is precisely formal, impersonal, a Euclidean in character.
   D. The hand drawn or calligraphic line -- more informal and impersonal, and variable; it may be weak or strong, delicate or bold, stiff or fluent, wavering or firm, thick or thin, soft and blurred or sharp. In handwriting or drawing, calligraphic lines may be a symbol of emotion expressed by rhythmic movement -- the materialized essence of a personality, expressing innumerable moods and qualities.

APPENDIX I -- Continued

E. The straight line -- rigidity and precision, positive, direct, tense, stiffness, uncompromising, harsh, hard, and unyielding.
F. The slightly curved (undulating) line -- loose, flexible, because of an harmonic transition in the change in direction it has flowing continuity, slow, lazy, passive movement, gentle, feminine, soft, voluptuous, (overuse creates an aimless, vague, or wandering effect).
G. The vigorously curved line -- active and forceful.
H. The arc or segment of a circle -- equal and constant change in direction, most unified (repetitious) of curves but also the most monotonous and uninteresting.
I. The zig-zag, jagged, crooked line -- sudden, abrupt change of direction, nervous and jerky, a spasmodic or staccato rhythm, exciting, erratic, suggests electrical energy or lightning, agitated activity, or conflict, battle or violence.

2. Direction -- horizontal, vertical, or oblique.

A. Horizontal -- in harmony with the pull of gravity; at rest; quiet, passive, calm, suggests repose (the horizons).
B. Vertical -- suggestive of poise, balance, and strong support; they soar, they are severe and austere, symbolize uprightness, honesty, integrity, dignity, aspiration, and exaltation.
C. The oblique, or diagonal -- transitional, dynamic, or kinetic direction suggesting movement (driving rain). Because it appears so incomplete and insecure by itself, a diagonal needs the support of another diagonal at a <u>right angle to it</u>.

3. Texture

A. Tactile -- simultaneous arousal of two or more of the primary skin senses. The senses of touch are: pain, pressure, cold, and warmth.

APPENDIX I -- Continued

B. Visual -- textures perceived by the eye. We see textures because the state of things differs under certain circumstances (wet surface, matted surface, rough surface -- all absorb and reflect more or less light).

4. Proportion

5. Value -- light is everything in the visual arts. Without it the art could not exist. The artist controls intensity with values, changes its color with pigments, and thereby creates his effects.

Like all animals we are extremely sensitive to light, and any change in its intensity affects us strongly. Sunlight stimulates, twilight calms and makes pensive, and darkness depresses with fear and mystery. These are universal reactions to light and are as ancient as Adam.

A. Value Keys -- the value key or tonality of a painting (picture) is of prime importance, because it is what we react to before we even see the content. Remember, the intensity of light reflected to the eye determines the primary emotional response.
   1. Key -- a system or series of tones or values based on their relation to a keynote, dominant value, or general tonality of the (painting) from which it is named.
   2. Pitch -- to fix at a certain level the acuteness or gravity of a value or tone.
   3. Major -- larger or greater interval. Strong contrast.
   4. Minor -- small interval, closed up, muted. Subdued or muffled contrast.
   (The greater the variation of tonality -- gray scale -- then it is said to be a major key, and vice versa.)

B. Emotional Values of Various Keys
   1. Luminous High Major Key -- positive, stimulating, and cheerfully mundane.

APPENDIX I -- Continued

2. High Minor Key -- pensive, delicate, feminine.
3. Intermediate Major Key -- posteresque, strong, rich, a frank and masculine quality.
4. The subdued Minor Intermediate Kay -- suggests the timeless twilight of a dream world.
5. The Low Minor Key -- nocturnal, funereal, macabre.

(Note the change in the use of the keys over the last two hundred years -- this reflects the time.)
(It is unwise to have color and value areas equal. This equality tends to destroy unity. One color and value should be dominant.)

C. Chiaroscuro and Notan -- two principle ways of using light and shade or values.
   1. Realistic Method -- Chiaro (light) oscuro (dark).
   2. Notan -- artificial value patterns.

D. Value Organization -- a good value plan is a value combination that:
   1. Is appropriate for its purpose.
   2. Possesses unity.
   3. Has variety or interest.

E. Value Rhythm -- measured, proportioned value intervals. The value rhythm consists of a series of planned value intervals or contrasts.

F. Value Chords -- a value combination in which the values and the intervals between the values, or the value rhythm, is planned according to the principles of good design.
(Refer to the book for further information.)

6. Color

A. Color Psychology -- it is a well known fact that color can affect us powerfully and induce definite Moods.
The following is a brief summary of the findings and conclusions of investigators and psychologists as a result of experiments upon thousands of people.
   1. The warm colors: yellow, orange, and red are positive and aggressive, restless, or stimulating, as compared to the cool violets, blues, and greens,

APPENDIX I -- Continued

which are negative, aloof, and retiring, tranquil, or serene.

2. Color preference is as follows:
   a. Red
   b. Blue
   c. Violet
   d. Green
   e. Orange
   f. Yellow
3. Red is the most popular with women, and blue with men.
4. Some investigators claim that women are more sensitive to color then men. The fact that ten times as many men as women are color blind may have something to do with this.
5. Pure colors are preferred to shades and tints when used in small areas.
6. In large areas shades and tints are preferred to pure colors.
7. Color combinations are preferred in this order:
   a. Contrasted or complimentary
   b. Harmonic or analogous
   c. Monochromatic

B. The Characteristics and Symbolism of Color

1. Yellow
   The most luminous, but least popular, particularly in the darker shades
   Symbolism and association -- Bright clear yellow is emblamatic of the sun and is cheerfully gay and lively.
   Unpleasant associations -- The darker, greenish, and neutral are most unpopular. Associated with sickness, disease, indecency, cowardice, jealousy, envy, deceit, and treachery.
2. Red
   Has the strongest chroma, and the greatest power of attraction. (It has been found that red light will raise the blood pressure and accelerate the pulse, blue has the opposite effect.)
   Symbolism and association -- The more primitive passions and emotions, rage, strife, danger, courage, virility, and sex. While red is a stimulating and popular color, its overuse can

APPENDIX I -- Continued

become fatiguing and generate a desire for its compliment blue-green.

3. Purple
Stately, rich, pompous, and impressive.
Symbolism and association -- This color, a combination of blue and red, combines also the attributes of these two colors, that is, red -- courage and virility -- and blue -- spirituality and nobility. It is the color of royalty and was favored by the ancient kings.

4. Violet
Cool, negative, and retiring. Similar to blue, but more subdued and solemn. It has a melancholy character, suggesting affliction and resignation.
Symbolism and association -- As a religious symbol, violet denotes penitence of the saints. Spengler says, "Violet, a red succumbing to a blue, is the color of women no longer fruitful and of priests living in celibacy.

5. Blue
Cool, serene, passive, and tranquil. "The enchanting nothingness."
Symbolism and association -- With the church, blue signifies sincerity, hope, and serenity. Among the Spaniards and the Venitians the elite affected blue or black, aware of the aloofness inherent in these colors. Today the expression "blue blooded" denotes aristocracy, and the term "true blue" signifies fidelity.

6. Green
Similar to blue. Compared to the other colors, green is relatively neutral in its effect, tending to be more passive than active. For this reason it is often considered the most restful of colors.
Symbolism and association -- Spengler calls it the specifically Catholic color. In religion, green represents faith, immortality, and contemplation. Used at Easter it symbolizes the resurrection. Pale green is the color of baptism. In ordinary usage "green" expresses freshness, raw, callow youth, and immaturity. The olive

APPENDIX I -- Continued

branch is the symbol of peace and the laurel wreath of immortality.

7. White
Positive and stimulating, as compared to gray and black. Luminous, airy, light, and delicate. Symbolism and association -- Purity, chastity, innocence, and truth. Honesty and integrity ("White guy"), truce, surrender ("White flag").

8. Middle Gray
Partakes the character of both black and white. Symbolism and association -- Gray generally symbolizes sedate and sober old age, with its passive resignation and humility.

9. Black
Subdued, depressing, solemn, and profound. Symbolism and association -- In Western civilizations, black has always signified sorrow, gloom, and death. Fear of darkness is natural to savages and children and persists with many adults. It is also indicative of secrecy, terror, and evil. Although black is by itself somber, if used as a background with accents of white or color, a smart formality is achieved.

APPENDIX II

PRINCIPLES OF MONTAGE

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PRINCIPLES OF MONTAGE

One of the most worthwhile readings of all the literature written about the motion picture is Rudolph Arnheim's Film As Art.

The following material was taken in its entirety from Arnheim's book (pp. 94-98) because of its importance to an understanding of film montage.

Arnheim contributes much to film theory, and his book is a must in the library of anyone interested in the art of the motion picture.

I. Principles of Cutting

A. Lengths of the cutting unit
   1. Long strips. (The shots that are joined together are all relatively long. Quiet rhythm.)
   2. Short strips. (. . . are all relatively short. Usually employed in cases where the shots themselves are full of rapid action. Climactic scenes. Effect of tumult. Quick rhythm.)
   3. Combination of short and long -- into long strips suddenly one or more quite short pieces. Or vice versa. Corresponding rhythm.
   4. Irregular -- series of strips of variable length, neither definitely short nor long. The length dependent on the contents, no rhythmic effect.

APPENDIX II -- Continued

B. Montage of whole scenes
   1. Sequential. (An action played straight through to the end. The next joined to it and so on.)
   2. Interlaced. (The scenes are cut up small and these parts are fitted in with one another. Alternate continuation of one and the other scene. Crosscutting.)
   3. Insertion (of scenes or single frames in a continuous action).

C. Montage within an individual scene
   1. Combination of long shots and close-ups. (By long shot, which is a relative term, is to be understood one which puts the subject of the close-up in a wider context.)
      a. First a long shot, then one or more details of it as close-ups. (Timosheko's "concentration.")
      b. Proceeding from one detail (or several) to a long shot including this detail. (Timoshenko's "enlargement.") For instance, in the example from Pabst's The Diary of a Lost Girl, first the head of the teacher, then the whole dining room.
      c. Long shots and close-ups in irregular succession.
   2. Succession of detail shots (of which none includes the subject of the others). (Timoshenko's "analytical montage.") A whole event or a passing situation composed of nothing but small pieces.
      As in IB, in the combining of whole scenes, so here within the individual scenes, montage may be used for succession, crosscutting, or insertion.

II. Time Relations

A. Synchronism
   1. of several scenes (Timoshenko's "parallel events"; Pudovkin's "synchronism") joined in sequence or crosscut. In sequences usually connected by continuity titles: "While this occurred in X, in Y . . ."

APPENDIX II -- Continued

2. of details of a setting of action at the same moment of time. (Successive showing of events taking place at the same time in the same place. The man is here, the woman there, etc.) (Timoshenko's analytical montage.) Unusable.

B. Before, after
   1. Whole scenes succeeding each other in time. But also inserted scenes of what has happened ("memory") or of things that will happen in the future ("Prophetic vision"). (Timoshenko's "return to past time" and "anticipation of the future.")
   2. Succession within a scene. Succession of details which succeed one another in time within the whole action. For example: first shot -- he seizes the revolver; second shot -- she runs away.

C. Neutral
   1. Complete actions that are not connected in time but only as regards content. Eisenstein: The shooting of workmen by soldiers cut-in with an ox being slaughtered in a stockyard. Before? After?
   2. Single shots that have no time connection. Rare in narrative films; but, e.g., in Vertov's documentaries.
   3. Inclusion of single shots in a complete scene. For example, Pudovkin's symbolic montage: "joy of the prisoners." Shots inserted without time connection with the event.

III. <u>Space Relations</u>

A. The same place (though different time)
   1. In whole scenes. Someone returns to the same place twenty years later. The two scenes succeeding each other or crosscut.
   2. Within a single scene. "Compressed time." A leap forward in time so that one sees in unbroken succession what is happening in the same place but actually after a lapse of time. Unusable.

APPENDIX II -- Continued

B. The place unchanged
   1. Whole scenes. Succession or interlacing of scenes which occur at different places.
   2. Within one scene. Different partial views of the place of action.
   3. Neutral.
   The same as IIC (1-3)

IV. Relations of Subject Matter

A. Similarity
   1. of shape
      a. of an object. (A round hillock follows on the rounded belly of a student.)
      b. of a movement. (A playground swing in motion follows on the swinging pendulum of a clock.)
   2. of meaning
      a. Single object. (Pudovkin's montage: Laughing prisoner, brook, birds bathing, happy child.)
      b. Whole scene. (Eisenstein: The workmen are shot down, the ox is slaughtered.)

B. Contrast
   1. of shape
      a. of an object. (First a very fat man, then a thin one.)
      b. of movement. (A slow movement following a very rapid one.)
   2. of meaning.
      a. Single object. (A starving unemployed man; a shop window full of delicious food.)
      b. Whole scene. (In the house of a rich man; in the house of a poor one.)

C. Combination of similarity and contrast
   1. Similarity of shape and contrast of meaning. (Timoshenko: The feet of a prisoner fettered in a dungeon, and the legs of dancers in a theater. Or, the rich man in an armchair, the rebel in the electric chair.)
   2. Similarity of meaning and contrast of form. (Something of this sort in Buster Keaton as Sherlock Holmes, Jr. He sees a huge picture on

the screen of a couple kissing each other, and kisses his girl in the operator's box.)

APPENDIX III

THE CHARACTERISTICS AND APPLICATIONS OF THE ELEMENTS OF MOTION PICTURE ART

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The following concise outline of the motion picture elements and characteristics is another contribution of Rudolph Arnheim (Film As Art, pp. 127-132).

It is included here because it is the only presentation of these elements and applications known to this writer presented in such a succinct and clear cut form.

1. **EVERY OBJECT MUST BE PHOTOGRAPHED FROM ONE PARTICULAR VIEWPOINT.**
   Applications
   - A. View that shows the shape of the object most characteristically.
   - B. View that conveys a particular conception of the object (e.g., worm's-eye view, indicating weight and forcefulness).
   - C. View that attracts the spectators' attention by being unusual.
   - D. Surprise effect due to the concealment of the back-side (Chaplin sobbing -- no! -- mixing a cocktail!!).

2. **OBJECTS ARE PUT BEHIND OR BESIDE ONE ANOTHER BY PERSPECTIVE.**
   Applications
   - A. Unimportant objects are hidden by being wholly or partly covered; important objects are thereby emphasised.
   - B. Surprise effect by the sudden revealing of what had

APPENDIX III -- Continued

been concealed by something else.
C. Optical swallowing up -- one object comes in front of another and obliterates it.
D. Relationships indicated by perspective connections (convict and prison bars).
E. Decorative surface patterns.

3. APPARENT SIZE. OBJECTS NEAR THE FRONT ARE LARGE, AND THOSE BEHIND SMALL.
Applications
A. Emphasizing of individual parts of an object (feet thrust toward the camera come out huge).
B. Increase and decrease of size to indicate relative power.

4. ARRANGEMENT OF LIGHT AND SHADE. ABSENCE OF COLOR.
Applications
A. Molding the volume and relief of the object at will by the placing of lights and shadows.
B. Accentuating, grouping, segregating, hiding by the arrangement of light and shade.

5. DELIMITATION OF THE SIZE OF THE IMAGE.
Applications
A. Selection of the theme of the picture.
B. Showing the whole or a part.
C. Surprise effect. Some object, which was always present but had been cut off by the frame, suddenly comes into the picture from outside.
D. Increase of suspense; the center of interest lies outside the picture (for example, only the effect of it on someone is seen).

6. DISTANCE FROM THE OBJECT IS VARIABLE.
Applications
A. Objects can be made small or large.
B. Choice of optimal distance (a pin, a mountain).
C. Relativization of dimensions (doll's house -- human house).

7. ABSENCE OF SPACE -- TIME CONTINUUM
Applications: Montage
A. Showing beside (and among) one another, episodes

APPENDIX III -- Continued

that are separate in time.
B. Juxtaposition of places that are actually separate.
C. Presenting the characteristic features of a scene by showing selected portions of it.
D. Combination of things whose connection is not one of time and space but of meaning (symbolic) or shape.
E. Imperceptable montage. Illusion of altered (fantastic) reality (sudden appearances and disappearances, etc.).
F. Rhythm of the sequence of shots by "short" or "long" montage, etc.

8. ABSENCE OF SPATIAL ORIENTATION.
Applications
A. Relativization of movement: static things move, or moving things stand still.
B. Relativization of spatial coordinates (vertical, horizontal, etc.).

9. LESSENING OF DEPTH PERCEPTION.
Applications
A. Perspective alterations of size (cf. point 3) made more compelling.
B. Perspective connections in the plane projection (cf. point 2) made more compelling.

10. ABSENCE OF SOUND.
Applications
A. Stronger emphasis on what is visible: as, for instance, on facial expression and gesture.
B. Qualities and effects of unheard sounds specially brought out by their being transposed into the sphere of the visible (suddenness of revolver shot -- birds rising).

11. THE CAMERA IS MOBILE.
Applications
A. Representation of subjective states such as falling, rising, swaying, staggering, giddiness, etc.
B. Representation of subjective attitudes such as the individual being always the center of the scene (i.e., of the plot).

APPENDIX III - Continued

12. THE FILM CAN RUN BACKWARD.
Applications
A. Reversal of the direction of movements.
B. Reversal of events (fragments join to make a whole object).

13. ACCELERATION.
Applications
A. Visible acceleration of a movement or an event; change in the dynamic character (to symbolize bustle).
B. Compression of time (the breathing of flowers).

14. SLOW MOTION.
Applications
A. Visible retarding of a movement or an event; change in dynamic character (laziness, gliding).
B. Lengthening of periods of time (showing more clearly events that pass very rapidly).

15. INTERPOLATION OF STILL PHOTOGRAPHS.
Applications
Sudden stopping of movement; paralysis (Lot's wife).

16. FADING IN AND OUT, DISSOLVING.
Applications
A. To mark breaks in the action.
B. Subjective impressions; waking up, falling asleep.
C. Stronger contact and coherence between two pictures by dissolving one into the other.

17. SUPERIMPOSITION (MULTIPLE EXPOSURE)
Applications
A. Chaos, confusion.
B. Indication of relationships by juxtaposition and superimposition.
C. Indication of symbolic similarities.
D. Modifications of reality (wraiths).

18. SPECIAL LENSES.
Applications
Multiplication, distortion.

APPENDIX III -- Continued

19. **MANIPULATION OF FOCUS.**
    Applications
    A. Subjective impressions: waking up, going to sleep.
    B. Suspense by gradual exposition ("appears slowly").
    C. Directing the spectators' gaze to the back or the foreground.

20. **MIRROR IMAGES.**
    Applications
    Destroying, distorting an object (or the "world").

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