

everything then is as in art—viewed from the outset with the open eye of those who create the work, but through the dimmed glasses of those who distribute it. Thus it is possible for the creative artist to be not only less esteemed, but to exercise less influence than the reproductive worker.

The film will become a work of art, when all genuine artists who take it seriously are allowed a hand in making it.

Now the film is not a sequence of pictures complete in themselves. You cannot make a film with separate pictures—but its pictorial form must emanate from the conception. The composition of the whole must be evolved from the continuity of the pictures and that not from a feeling for fitness but for fundamentals. The whole of the film content must be conceived plastically and three—dimensionally, that is pictorially. Not as it is on the stage and still on the screen, as action in front of and set off by the picture, but—as the living picture itself. Foreground and background must form a whole, that is the essential requirement for the new pictorial form of the film. For then and then only will three-dimensional space attain right significance, by being merged in the whole. Whilst at present it is nothing but wrongly employed scenery and proves to be such in all the instances of primitive imitation of material; anything to keep in with the blockheads whose one dread is those bits of cardboard. Even the critics seriously believe that imitation of material is an achievement instead of a mere question of funds.

Genuineness! Does genuineness in externals suffice then? That of so-called content does not. And here is where all who regard the scenario as the only solution make a mistake. It would be so if the scenario writers had pictorial vision, if our directors were in a position to give their visions some sort of pictorial form and if our producers would think these matters of the slightest importance.

Instead no attention is paid to them. Even when the distributor promises his customers "fine shots", when the script-writer revels in exuberant visions, or the hosts of film-makers indulge in a magnificent display of pictures—never fear—it is all empty talk: nothing of all this will be seen on the strip.

As no one has yet been able to create even a primitive pictorial idea on the screen (ghostly moon-lit landscape, meadow in morning mist etc)—how does one expect to attain serious pictorial reality?

The way thither would seem at the moment unattainable. It is true—it must be conceded—everyone is full of good-will, the message is given a hearing—but faith is lacking.

Whatever the painter, the film architect, with untold trouble and against a world of opposition and repudiation, may contribute to the artistic development of the film—is all to no purpose—if their co-workers hold back. The film is a moving picture—even did it not imitate nature—and therefore the figure, even the gesture must be included in the artistic forming of the picture. As long as the action flounders without any pictorial or spatial limitations in front of a vaguely lit background, so long will chance direct the scene—and art be absent from it.

Transl. by E. L. W. Williams.



Mephisto



Figurine



Faust: Maske des Kriegers
Make-up suggestion for soldier