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NATIONAL COLLEGE OF ART AND DESIGN

FINE ART PAINTING

STUDY OF THREE FILMS BY ANDREI TARKOVSKY

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ANDREI TARKOVSKY

Andrei Tarkovskys films\do they conceal the gulf between his eye for poetic compositions and any really searching study of people in society.

TARKOVSKY

- 1959 THERE WILL BE NO TODAY
- 1960 THE STEAMROLLER AND THE VIOLINS
- 1962 IVANOV DETSTOV/IVANS CHILDHOOD
- 1966 ANDREI ROUBLEV.
- 1972 SOLARIS
- 1975 THE MIRROR
- 1979 STALKER
- 1983 NOSTALGHIA
- 1985 THE SACRIFICE

WALTER THORNTON

...of the ... they conceal the ...
... on their ... and any really ...
... in society.

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... THE STEAMROLLER AND THE ...

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... THE MIRROR

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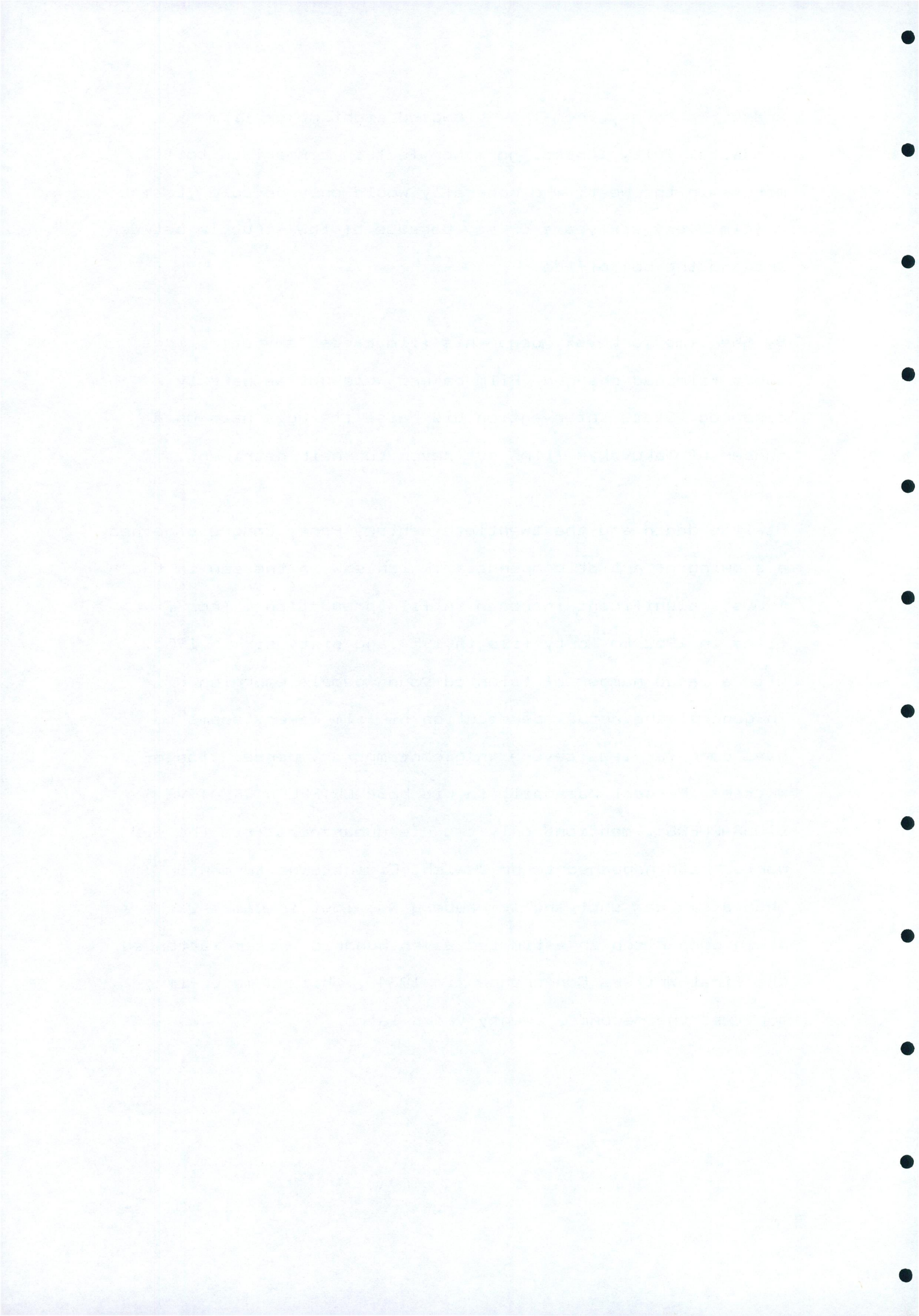
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Andrei Tarkovsky, from 1960 directed eight major film projects, fully funded, no minor feat in comparison to film makers in the west, who generally would only be able to make a film every six years or so, because of the struggle between art and the box office.

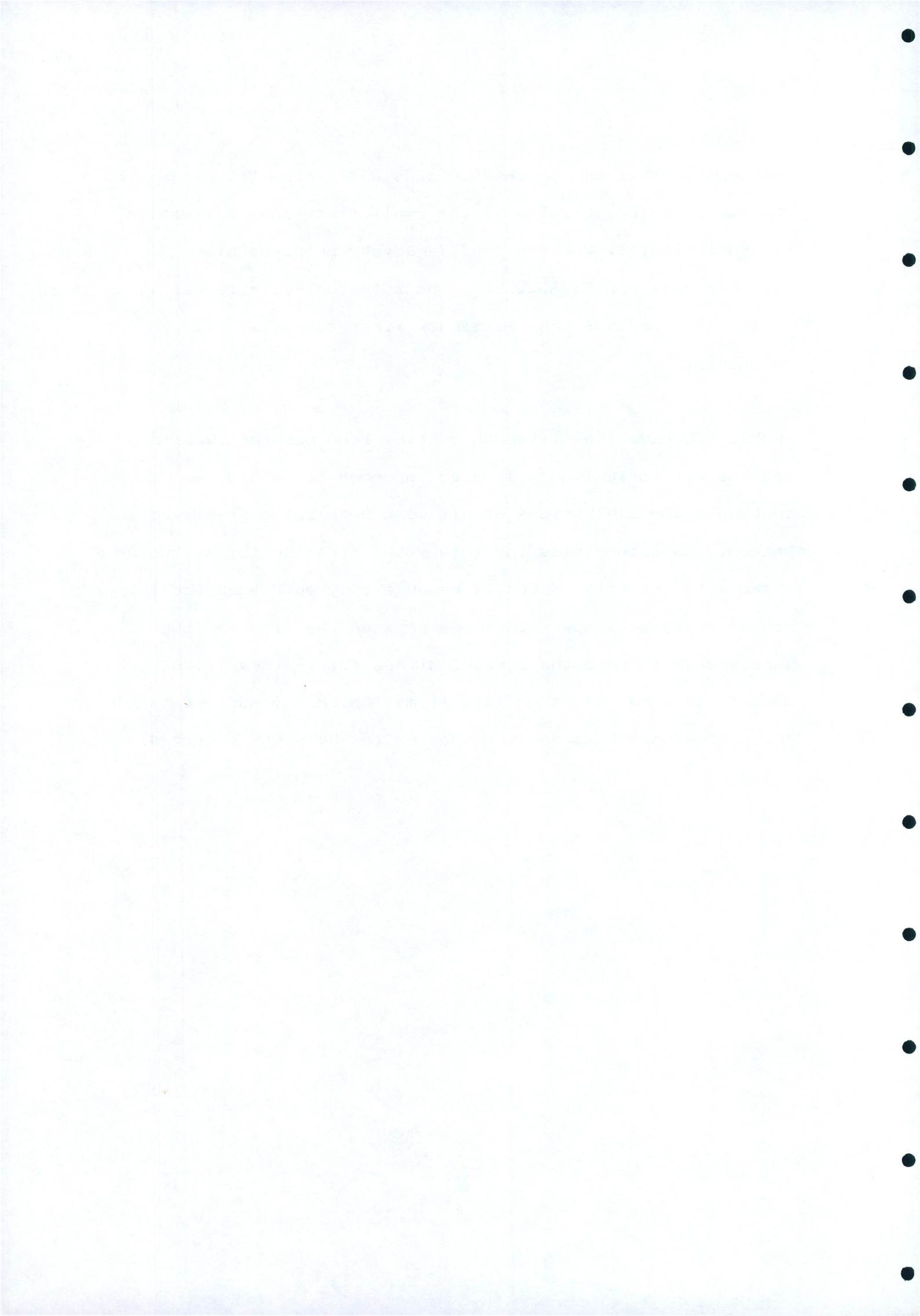
By the time Tarkovsky began his film career soviet notions about film had changed .Film makers were not as harshly censored. State intervention did raise its ugly head on a number of Takovskys films but never to their detriment.

Stalins death and the twentieth century Party congress helped a growing of artistic openness ,which saw in the saw in the 1950s a significant increase in film production , from five films in 1952 to forty five in 1954 and sixty six in 1955. With a large number of talented young people emerging In general the actual persecution of film makers seems to have been far less severe than contemporary persecution of writers .Herbert Marshall, in his book CRIPPLED CREATIVE BIOGRAPHERS , mentions only two disappearances from the film world, both happened to be Jewish, Eisensteins tormentor Shumyatsky was shot and I.Trauberg was lost in camps , where as in comparison an estimated seven hundred writers attended the first Writers Conference in 1934 , while a mere fifty survived the second , twenty years later.



Pasternak's novel DOCTOR ZHIVAGO, was until recently banned in the Soviet Union, because of its explicitness and admiration for Christianity. When in 1962 Tarkovsky proposed his historic epic ANDREI ROUBLEV, the spiritual climate was very different from 1956 when Pasternak first submitted his manuscript

ANDREI ROUBLEV, the fifteenth century icon painter, was in a sense a patriotic figure. It also happened to be his sixtieth centenary and exhibitions of his work were being displayed in Moscow. The authorities let this young director thirty-two go ahead with his film basically because they envisaged the film would mainly be a spectacle. However when the film was shot it barely made it onto the screen. With a lot of luck Tarkovsky managed to make a further five films, which may suggest that the system wasn't as monstrous as we in the West perceived.



Andrei Tarkovsky was born on the fourth of April 1932, in Saurashejeon on the Volga, the son of Arseny Tarkovsky, a poet whose work was highly acclaimed, and Maya Ivanovna Vishnyakova. Both parents studied at the Literary Institute Of Moscow. The village where their son was born no longer exists. It now lies beneath the waters of a lake created when a dam was built in that area. But the places and images of Tarkovsky's early years left an indelible impression on him, and had a profound effect on his work.

By 1935, when the family moved to a place outside Moscow, strains were beginning to show between the relationship of mother and father, leading to their divorce, and the ultimate departure of the father. Andrei grew up in the company of his mother, grandmother, and sister, no man in the house. In 1939 he attended a school in Moscow, but was later evacuated to relatives on the Volga during the war. With the outbreak of the war his father volunteered for military service, in the course of which he lost a leg. The family returned to Moscow in 1943 where Tarkovsky's mother worked in a printing firm as a reader and corrector. For the boy the war years were filled with two main preoccupations: the question of survival and the return of his father from the front. When Arseny Tarkovsky did finally return from the war, however highly decorated with the order of the red star, he did not return to the family.



It was the wish of May Ivanova Vishnyakova, that her son would work in the artistic field (having attended a school of music and later art school). Tarkovsky remarked that his work as a director would have been inconceivable without this training. From 1951 he studied at the institute of oriental languages. these studies were however, broken off on account of a sports injury. In 1954 he successfully applied for a place at the Moscow Film School (WGIK) where he was to study under Mikail Romm.

Tarkovsky's first feature film, and at the same time his diploma submission at school was the Steamroller and the Violin 1960-61. The screenplay for this forty six minute film was the product of a fruitful collaboration with whom Tarkovsky also worked on Andrei Rublev and Michalkov Konchalovskys own film THE FIRST TEACHER.

Tarkovskys first feature IVANS CHILDHOOD 1962, was in contrast, the outcome of an extremely uncompromising situation. The project had started under the direction of E. Abalov, but had been abandoned because of his unsatisfactory quality of the sequences filmed. Later it was decided to salvage the film after all, and Tarkovsky was placed in charge of its completion.

IVANS CHILDHOOD, Tarkovskys most conventional, his most Sovietised, and his most successful. It describes the activities of a young boy working for the Russian army to bring back information from behind the German lines.

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ground of a sports injury. In 1956 he successfully applied for
admission to the Moscow Film School (VGIK) where he was
admitted under the name of Ivanov.

Ivanovsky's first feature film, and at the same time his
direct admission to school was the film "The Teacher" and the
screenplay for this forty six minute
film was the product of a fruitful collaboration with
Ivanovsky worked on other films and sketches
including the film "THE FIRST TEACHER".

Ivanovsky's first feature film "CHILDHOOD" (1952) was in
contrast to the nature of an extremely uncompromising
attribution. The project had started under the direction of
Abelov, but had been abandoned because of the financial
quality of the resources. After it was decided to
produce the film again, and Ivanovsky was directed
to the film "CHILDHOOD".

"CHILDHOOD" (Ivanovsky's first concept) and his most
successful, and his most successful. It describes the
activities of a young boy working for the Russian army in
the back of the war.

The unambiguous heroic situation, the patriotic conviction and the sensitivity from the view point of the young boy. The films very much Tarkovskys child, it bears the unmistakable fingerprints of his style. The film won the golden Lions of Venice and established Tarkovskys international reputation at a single stroke.

Seven years later ANDREI ROUBLEV was completed in 1966, although it wasn't released until 1969, perhaps because of its length and structure rather than content.

Originally it ran over three hours, it is in cinema scope, with a concluding sequence in rich colour. So little was known about ANDREI ROUBLEV that Tarkovsky was able to use him as a basis for a sketchy celebration of the creative process. ANDREI ROUBLEV sees much medieval destruction and eventually decides to give up art. His mind is changed when he meets Kolya Burlyayev, the boy in IVANS CHILDHOOD, who is attempting to cast a bell. The boy admits to ANDREI ROUBLEV that he has never cast a bell before. At the close of the film the bell works, so we suppose that ANDREI ROUBLEV rediscovers art and continued to paint icons. The outward events however, provide a canvas for an apocalyptic view of the world which is prevalent in many Tarkovsky films.

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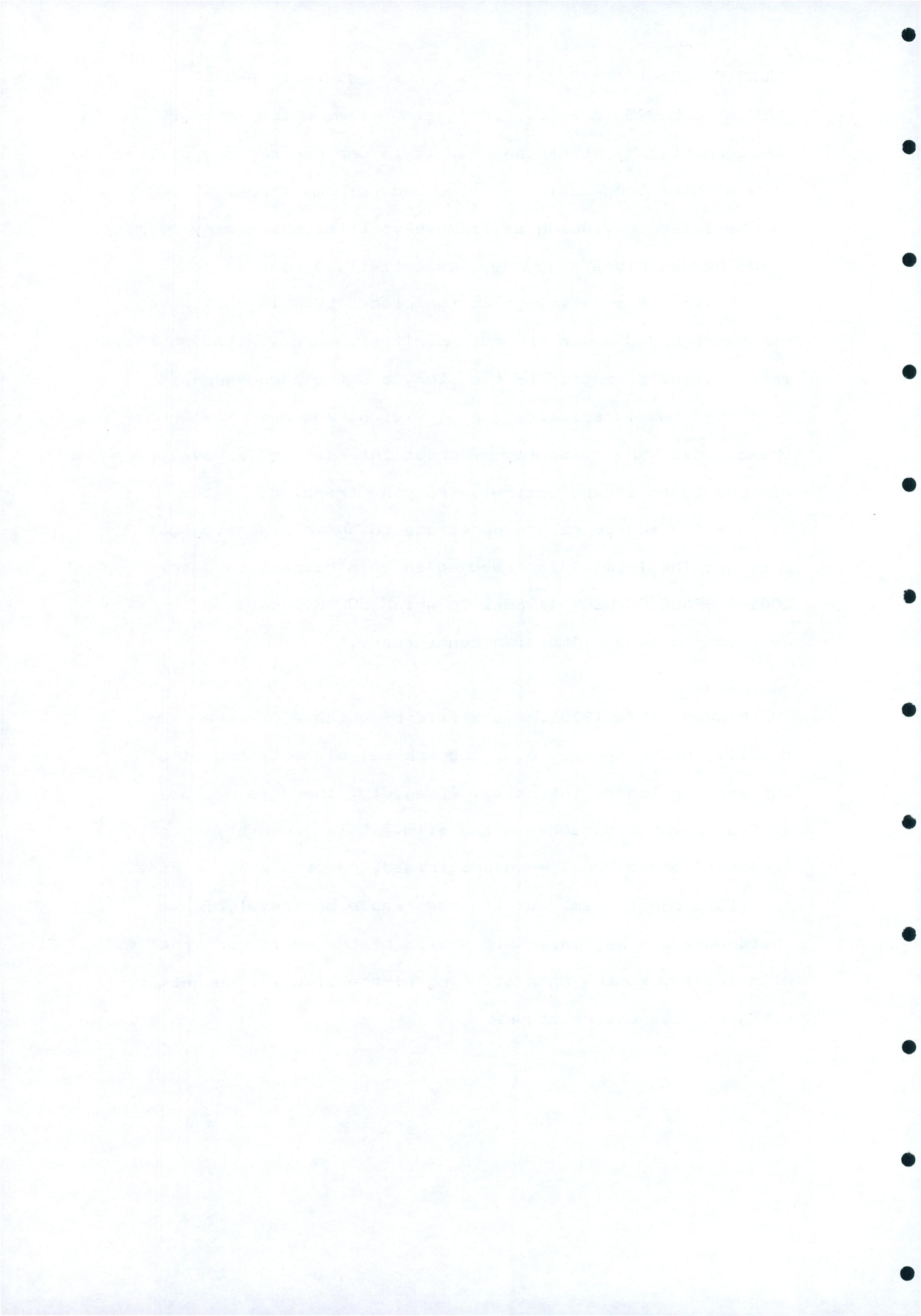
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SOLARIS made in 1972 ,is on as a grand scale as ANDREI ROUBLEV.SOLARIS is a science fiction film, which is based on a novel written by Stanislan Lem. It is one hundred and sixty five minutes long again in colour and cinema scope. SOLARIS is the least convincing of Tarkovskys films. Like many of his films he describes a journey essentially a male journey, Kris Klvin is on a voyage to the planet SOLARIS this voyage can be regarded as an inward, spiritual journey.Although the metaphysical dimension of the story and the phenomenon it describes(the materialisation of visions and memories) where themes that were evidently of great interest to Tarkovsky, he was unable to escape entirely from the trappings of the science fiction genre and penetrate to human psychological problems.The film is far removed in this respect to Kubrick's 2001 A SPACE ODYSSEY (1968), to which SOLARIS came to represent a kind of Russian counterpart.

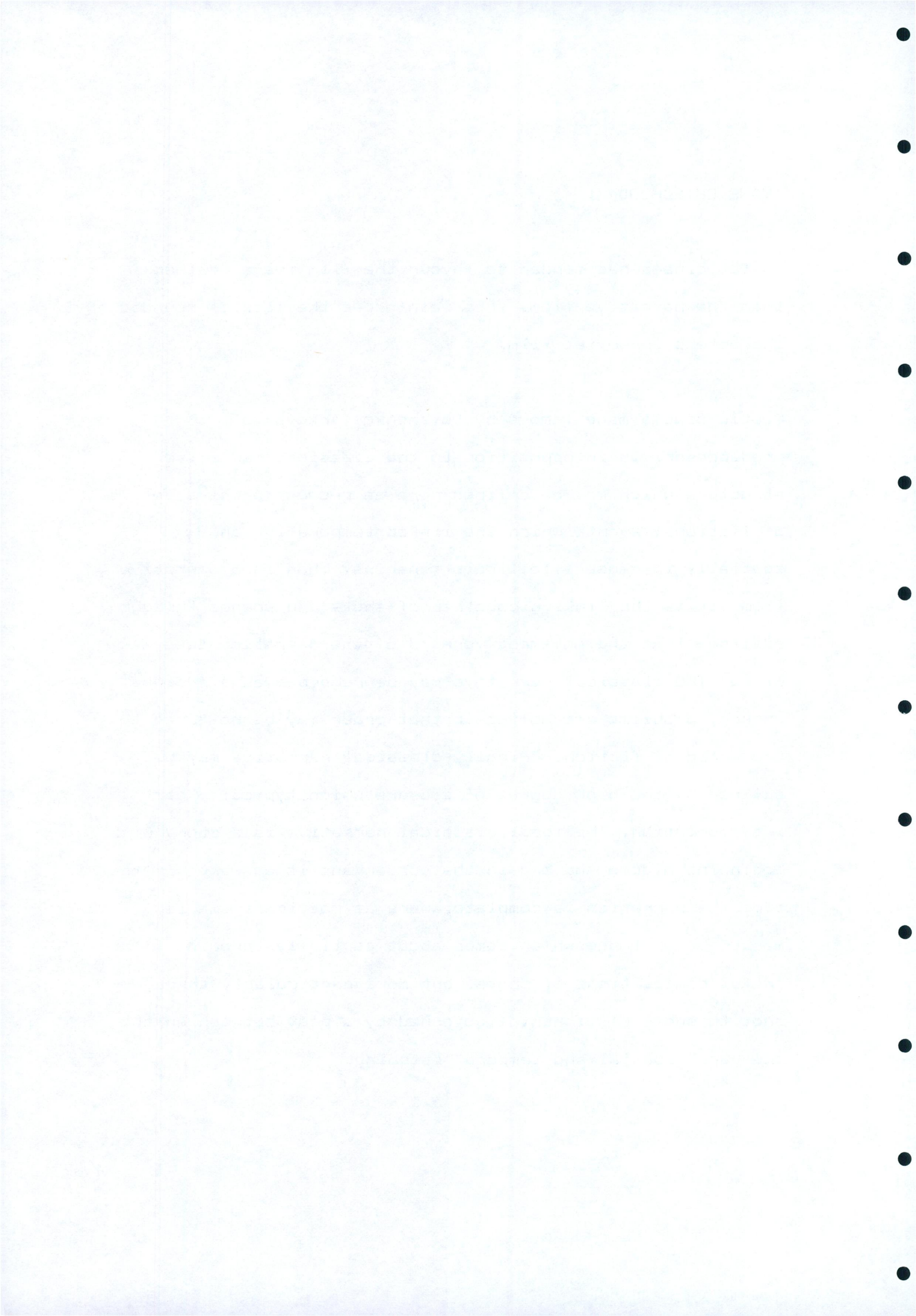
THE MIRROR (1974-1975), was a film of quite a different quality, with strongly autobiographical elements and of an intimate visionary intensity. Allegedly, there is not a single invented episode in the film. It is Tarkovskys most personal work and was much criticised, particularly in Russia for its subjectivism. But its remarkable portrayal of childhood, its magical,child's view of the world provides us with the key to the understanding of the allusive technique of Tarkovskys entire oeuvre.



IVANS CHILDHOOD

Soviet cinema has tended to favour the film image rather than the narrative flow. this reinforces the lack of rounded characters in soviet film.

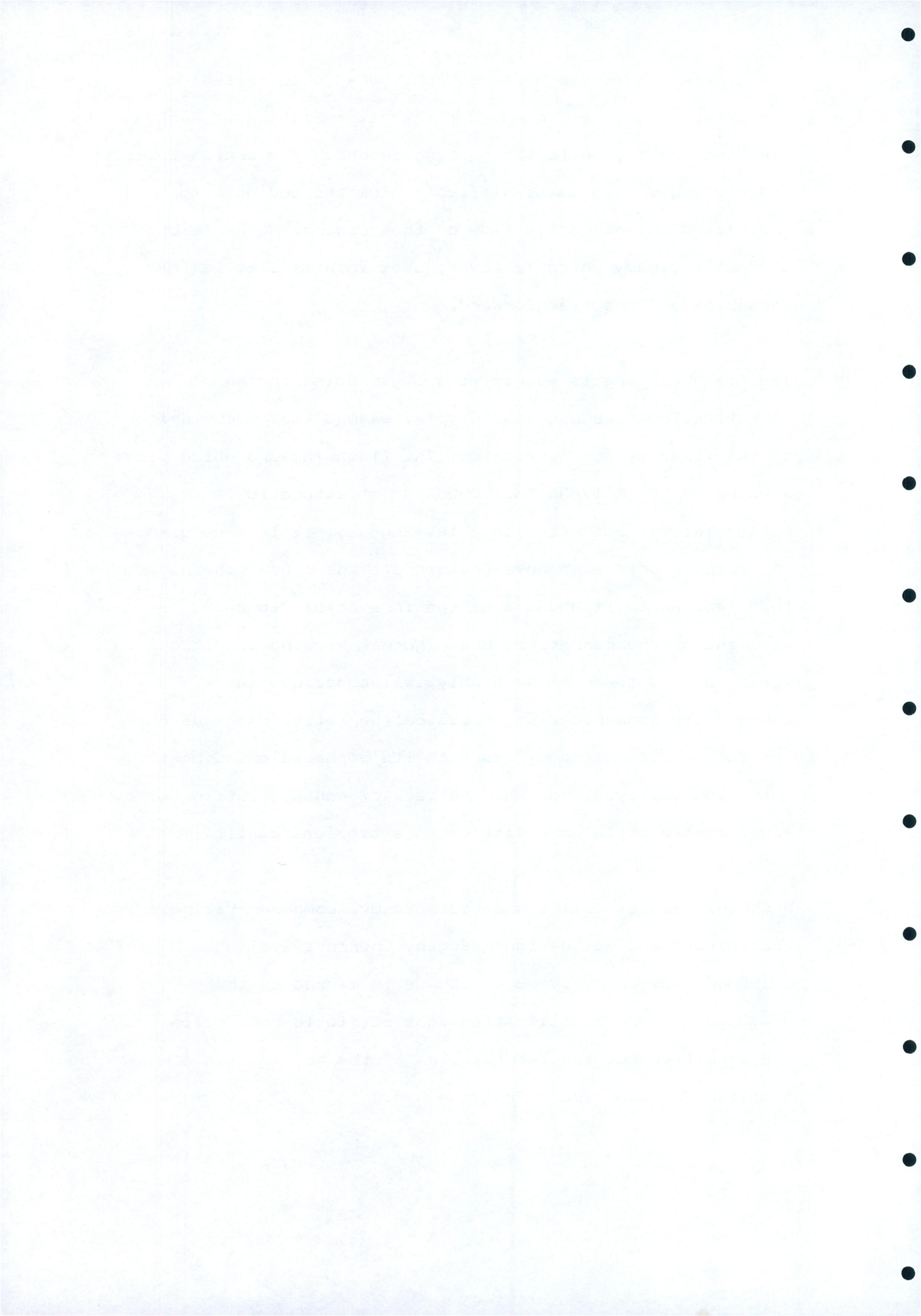
Poetic cinema made famous by Dovzhenko(Tarkovskys predecessor) is in opposition to the classical narrative structure which may be defined here as recounting of a series of fictional events which are linked temporally and spatially in cause effect relationships. Than in a narrative film ,it is the linking together of shots and scenes through editing that the movement forward of the narration takes place. The classical narrative may be regarded as a process whereby problems are solved so that order may be restored to the world of fiction. Finally classical narrative may be defined by the high degree of closure which typically marks its resolution. The ideal classical narrative is a story with beginning middle and end in that order and is answered by the time the narration is complete,where as Poetic cinema is marked by an image which comes about partially through artful compositions of shots, but more particularly through shot to shot relationships governed by a play between on the one hand spatial and temporal matching.



The distinguishing mark of Poetic cinema is so called (creative geography) in which a characters action is marked over two shots , while the setting in which the action takes place changes this makes difficult for the audience to understand the narrative flow of this cinema. Another emblem of Poetic cinema which Tarkovsky uses in his films is the flashback and the flashforward.

The flashback enacts events at a later point in the narrative. The flashback may display events that occur prior to the first event represented. The flash forward which plays a major part in IVANS CHILDHOOOD's structure is communicative, but often in a teasing way, it lets us glimpse the outcome before we have grasped all the causal chains, that lead up to it because of the irrevocable foreward movement of the narrative. Under normal viewing conditions , a flash forward tends to be highly self conscious and ambiguously communicative. Classical narrative has made no use for it but Poetic cinema with its emphasis on authorial intrusion employs it often. The lack of montage cutting with fluid camera style in effect gives a timeless quality.

With the help of camera man Vadim Yusov, composer Vsachelev Duchinikov, and set designer Eugeny Cherrnyayev, IVANS CHILDHOOOD was born. IVANS CHILDHOOOD, is marked by the unambiguously heroic situation , the patriotic conviction and the sensitive but sentimental view of the boy make it a familiar Russian report from the war.

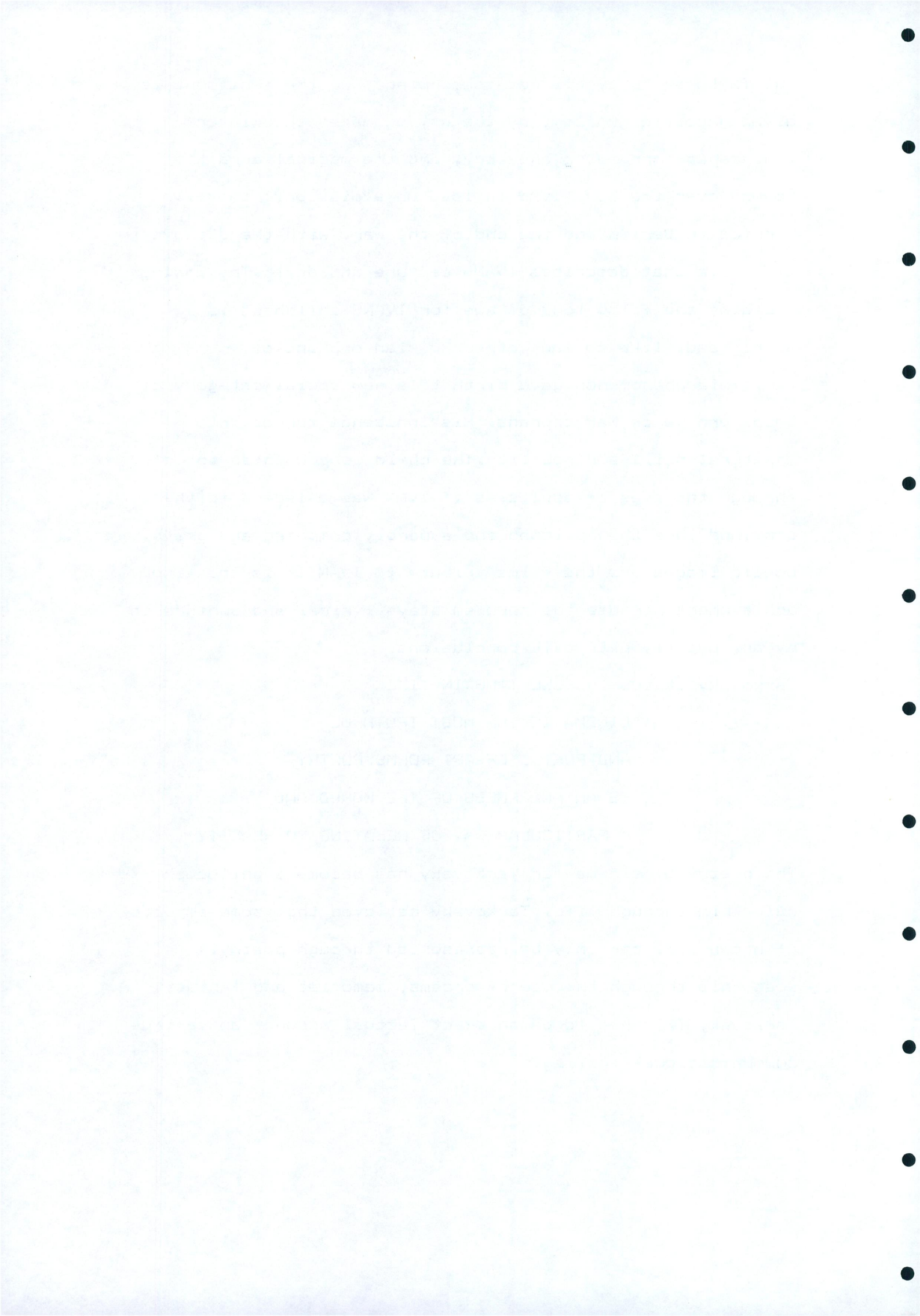


But Tarkovsky's eye is not commonplace and the sentiment is given a poetic quality, by the way he makes the winter landscapes foreboding and eery, and the magical aura that hovers over the boy. IVAN is lost on a mission, the film hurries to Berlin and the end of the war, with the discovery of a file that describes IVAN'S capture and death. The ending explains the film's tone of awe for IVAN'S childhood is sacrificed, like so many other Russian orphans of war. This phenomenon gave birth to a new social category of bezpizorniye or war orphans. His innocence turned into unnatural skill and nobility. The child is presented to us through the eyes of adults, as if IVAN was a legend in the army. And thus the hollowed and superbly composed and gravely poetic images are the film's tribute to IVAN. It is the finer achievement because the heroism stays lyrical and unhindered by any overtly patriotic conclusions.

Tarkovsky states in SCULPTING IN TIME

'CINEMA IS THE MOST TRUTHFUL
AND POETIC OF ART FORMS. POETRY
IS AN AWARENESS OF THE WORLD AND
A PARTICULAR WAY OF RELATING TO REALITY'

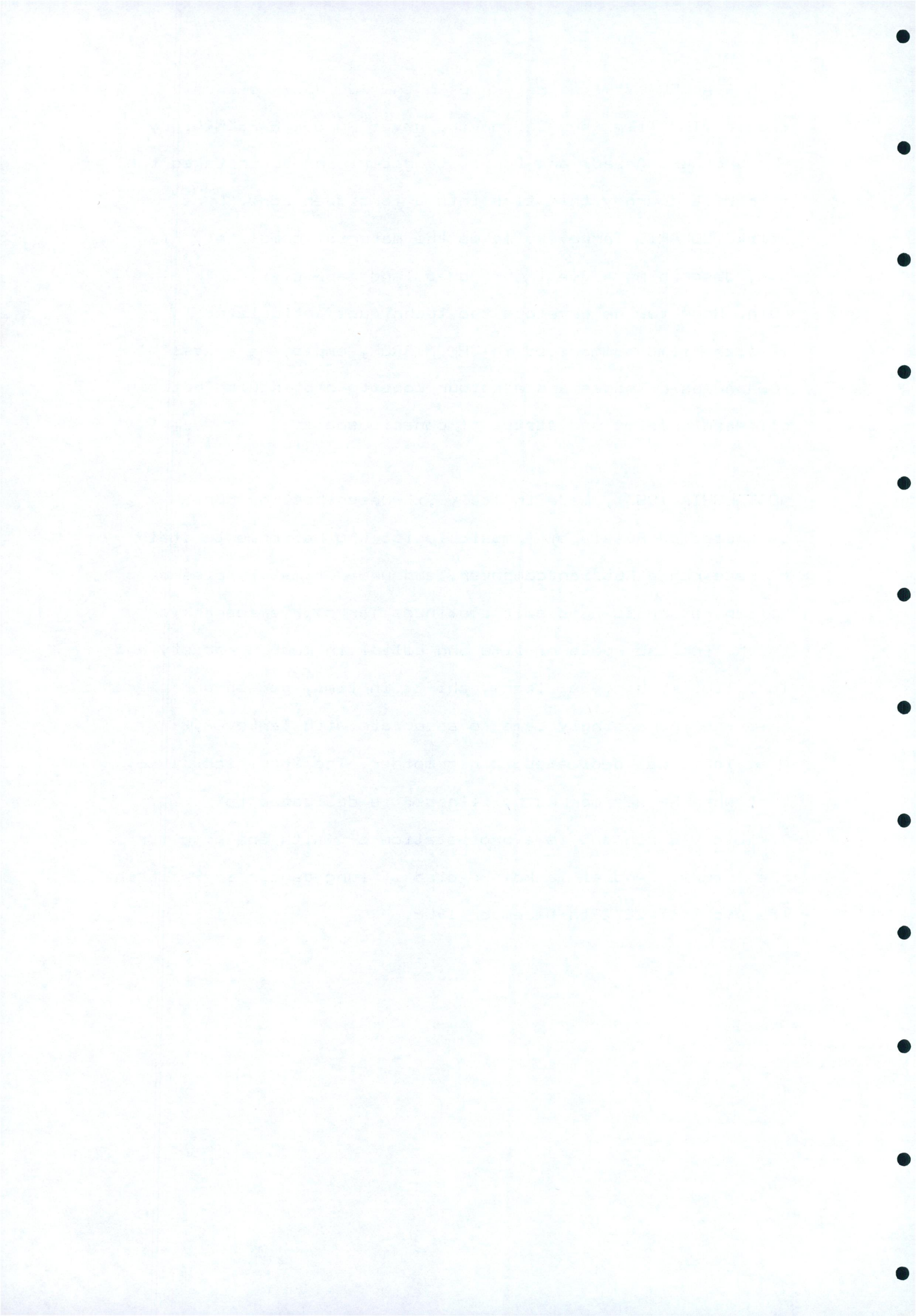
The poetry of cinema for Tarkovsky has become a philosophy to guide him through life. Tarkovsky believed that some aspects of human life can only be represented through poetry. He does this through the use of dreams, memories and fantasy. A Tarkovsky film has to be an exact factual account and a true communicational feeling.



With STALKER(1979) he returned to the world of science fiction.The film is based on the novel ROADSIDE PICNIC, by the brothers Arkadi and Boris Strugatski and again takes the form of a journey this time into a forbidden zone. Here unlike SOLARIS Tarkovsky makes the material completely his own, describing a quest through a landscape of industrial ruin. Here too he develops the techniques articulated in earlier films summarised in THE MIRROR, employing a wealth of iconographic images and a colour code to distinguish between different realms and states of consciousness.

NOSTALGHIA(1983), made in Italy ,it describes the home sickness for Russia of a musicologist who has come to Italy to research a Russian composer, and who ultimately dies before he can return to Russia.It continues Tarkovskys search for truth, for the roots of life and belief in modern society and is filled with visual icons, shifts in time, person and place that one increasingly came to associate with Tarkovsky.

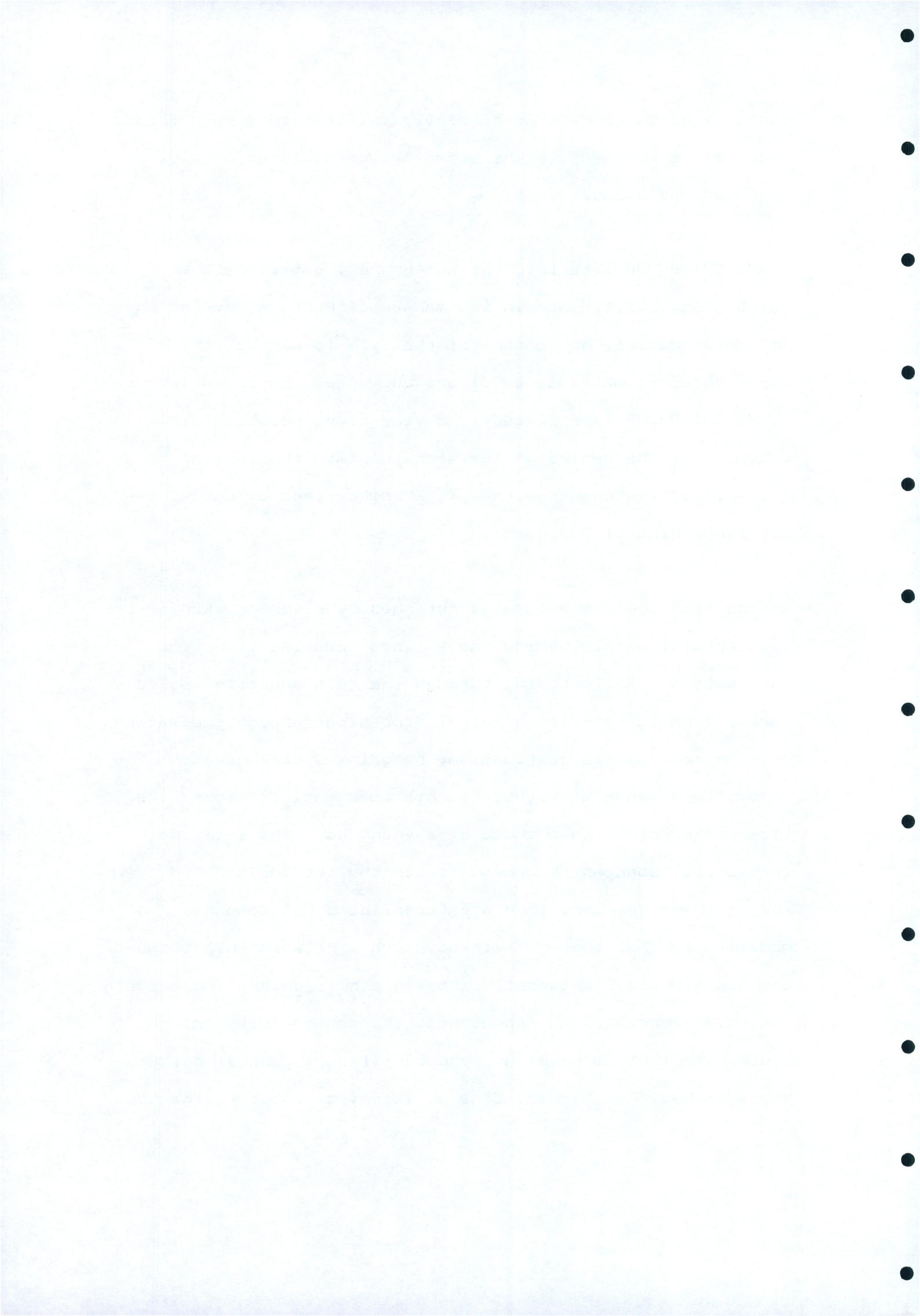
Nostalgia was dedicated to his mother. The Sacrifice (1986) shot when he was marred by illness, is dedicated to Tarkovsky's son and is a protestation of faith and hope for the future. Andrei Tarkovsky died of lung cancer in Paris on the night of 28/29th December 1986.



Tarkovsky's images are so carefully selected that each frame, each camera movement ,every actors movement is so carefully executed and paced.

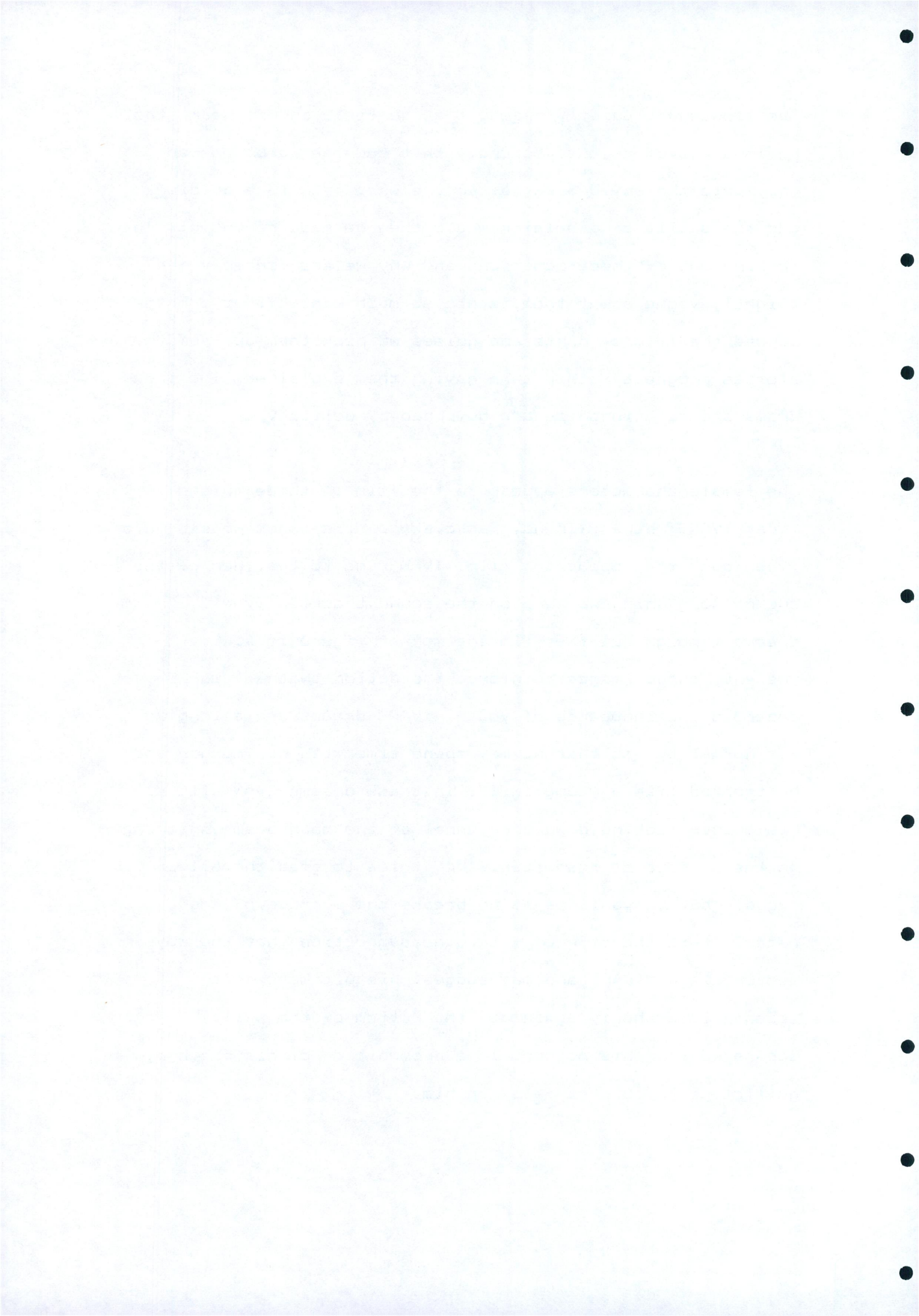
IVANS CHILDHOOD fits into the war genre , but it neither celebrates victory ,nor in the manner of FORD glorifies in sorrowful defeat.The content of the film is war but the experiences it makes sense of are universal.The characters in IVANS CHILDHOOD are placed in a very close relationship to one another. At the centre of the story Captain Kholin (Valentin Zubkv),his lieutenant galtsev (E Zharikov),and of course the boy IVAN (Nikolai Burlgaev).

As the film opens the boy has returned by river crossing from a successful sortie behind enemy lines, bearing important information . While coming through the rain and mild soaked forest IVAN looks like an animal crossing through the water When he reaches his destination, he gains a strange and irrefutable sense of authority, his movements are more like those of a prince than those of a young boy. The film traces the special bond which grows between the two adults and IVAN during these deliberations a paternal bond but somewhat modified in that there is already such a relationship between the captain and lieutenant eight years his junior. The captain has never married IVAN represents, the son he never had. He would like IVAN to have the opportunities of general culture he never had. At the same time he is shy of adopting the boy.



The lieutenant quietly urges, that he feels in his heart that he is a bit of a lout. Secondly that such an adoption can only hold the child back after the war. IVAN is a soldier and the skills of a soldier would then be made redundant. The working out of these positions and why we are forced to be slightly vague about them, is not so much explicit as a matter across the film of hints and guises we pick them up from the stories progress rather than having them explained. The inner drama and relationships are governed by delicacy.

The female characters appear in the film in three guises First IVAN'S mother (Irena, Tarkovsky's wife) whom we see in a flash back that opens the film. IVAN runs to tell her of the cuckoo song which we here on the sound track, In IVAN'S dreams through out the film the mother figure is always present, these images reinforce the notion that all war destroys the innocence of youth. IVAN'S dreams are a longing for normality, so that he may spend time with his mother and be treated like a young child. In these dreams IVAN sits with his mother looking down the tunnel at the moon beam shining on the surface of the water. IVAN tries to grab the silver nugget but it vanishes as he breaks the surface of the water. It is the star of fate, the suggestion that the boys destiny is unclear and may suggest his ultimate death. Seconds later he is again at the bottom of the well, separated from his mother. In a premonition of his death by guillotine the bucket falls on him.

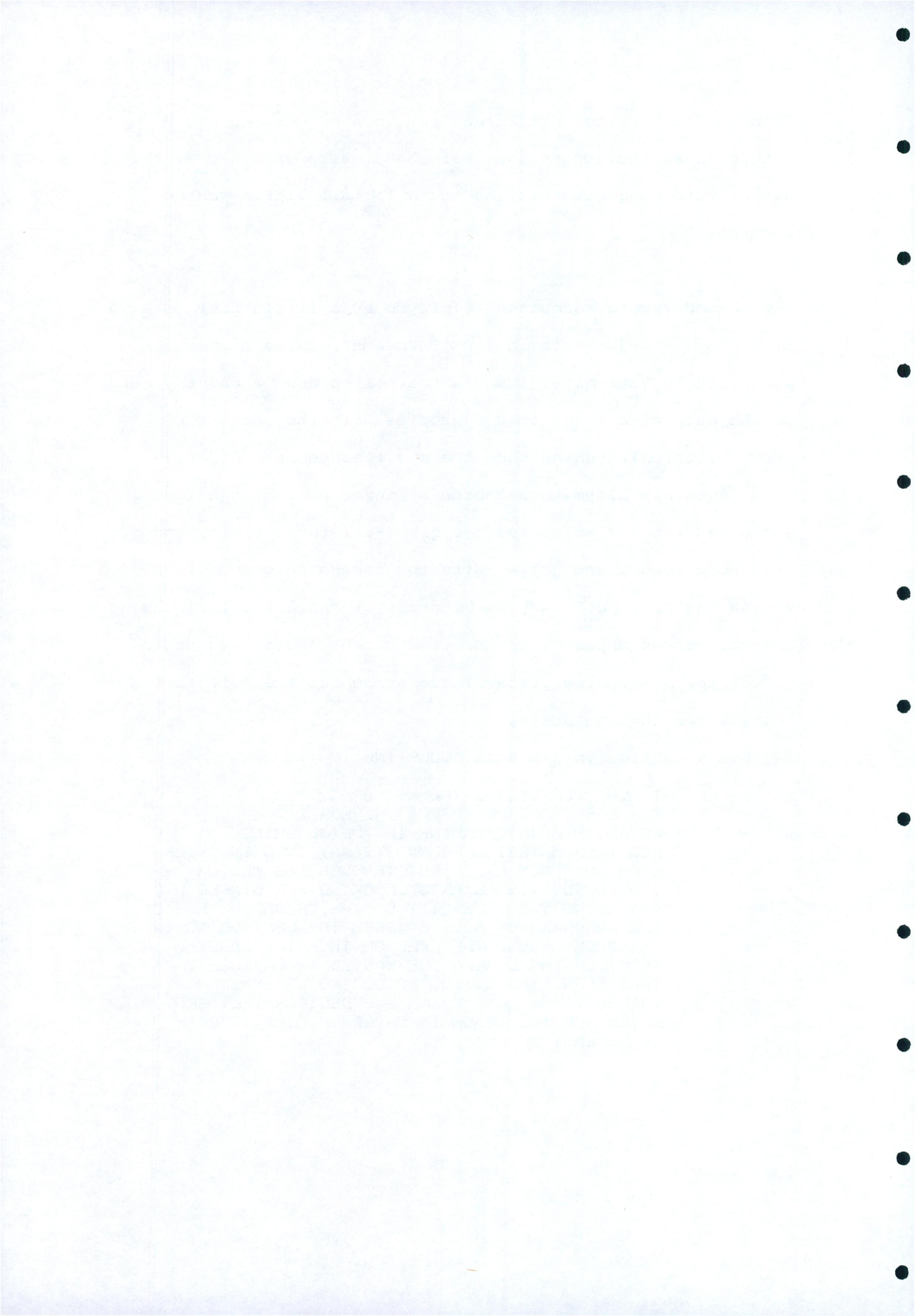


Breaking the vision or turning it into a nightmare, his mother is at the top of the well she is also splashed by the water, this suggests that she too will fall victim to the Germans.

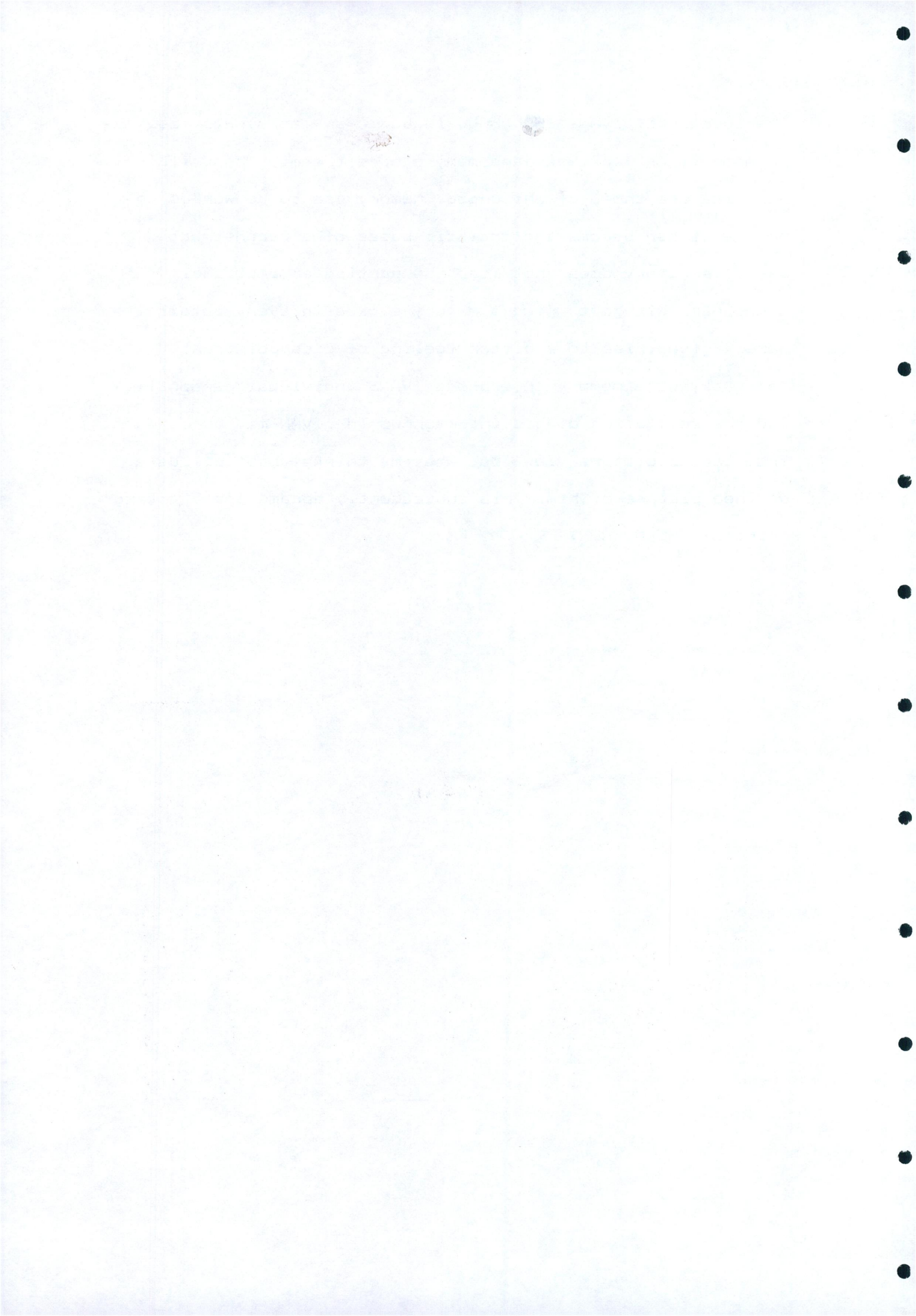
The second female character is played by a little girl ,she also plays a major role in IVAN'S dreams , these scenes are particularly visionary. IVAN is travelling down a country road on the back of a lorry load of apples with the young girl (Vera Miturich). Behind them the sky flashes into negative, IVAN gives his playmate a choice of three apples, the last she bites into, also we see the girl fall three times, each time more sombre and grave. With the camera on ground level we see the cart pull away as hundreds of apples fall to the ground. Horses appear from the side of the frame and begin to eat the unexpected gifts. These sequences are faithfully represented through poetry.

Tarkovsky states in his book SCULPTING IN TIME

I REMEMBER SEEING THE WET GRASS
THE LORRYLOAD OF APPLES THE HORSE
WET WITH RAIN STEAMING IN THE SUNSHINE
ALL THIS MATERIAL FOUND ITS WAY INTO THE FILM
STRAIGHT FROM LIFE ,NOT THROUGH THE MEDIUM OF
CONTIGUOUS VISUAL ARTS .LOOKING FOR SIMPLE OF
CONVEYING THE UNREALITY OF THE DREAM ,WE HIT ON
THE PANDRAMA OF MOVING TREES IN NEGATIVE AGAINST
THE BACK GROUND THE FALL OF THE GIRL PASSING IN
FRONT OF THE CAMERA .WE WANTED TO CAPTURE IN
THAT SCENE THE CHILDS FORBODING OF IMMINENT
TRAGEDY. THE LAST DREAM WAS DELIBERATELY SHOT NEAR
WATER ON THE BEACH IN ORDER TO LINK IT WITH
IVANS LAST DREAM



The success of IVANS CHILDHOOD is based on Tarkovskys response to memory. For Tarkovsky and many others the most beautiful memories are those of childhood. Memory has to be worked on before it can become the artistic bases of a reconstructed past. Tarkovsky does not lose the particular emotional atmosphere with out which a memory evoked in every detail merely gives rise to a bitter feeling of disappointment. Tarkovsky uses memory to express IVANS individual personality and the revelation of his interior world .IVAN may be absent from the spectators view ,but what he thinks about builds a defined picture of him. This subsequently became the starting point of THE MIRROR.





CHAPTER I

*The beginning**

The completion of *Ivan's Childhood* marked the end of one cycle of my life, and of a process that I saw as a kind of self-determination.

It was made up of study at the Institute of Cinematography, work on a short film for my diploma, and then eight months' work on my first feature film.

I could now assess the experience of *Ivan's Childhood*, accept the need to work out clearly, albeit temporarily, my own position in the aesthetics of cinema, and set myself problems which might be solved in the course of making my next film: in all of this I saw a pledge of my advance onto new ground. The work could all have been done in my head. But there is a certain danger in not having to reach final conclusions: it's all too easy to be satisfied with a succession of intuitions.



Ivan's Childhood
1962-1963

Uladzimir (The cow was from I. Kagarov's memoirs on the front.)

NOSTHALGHIA

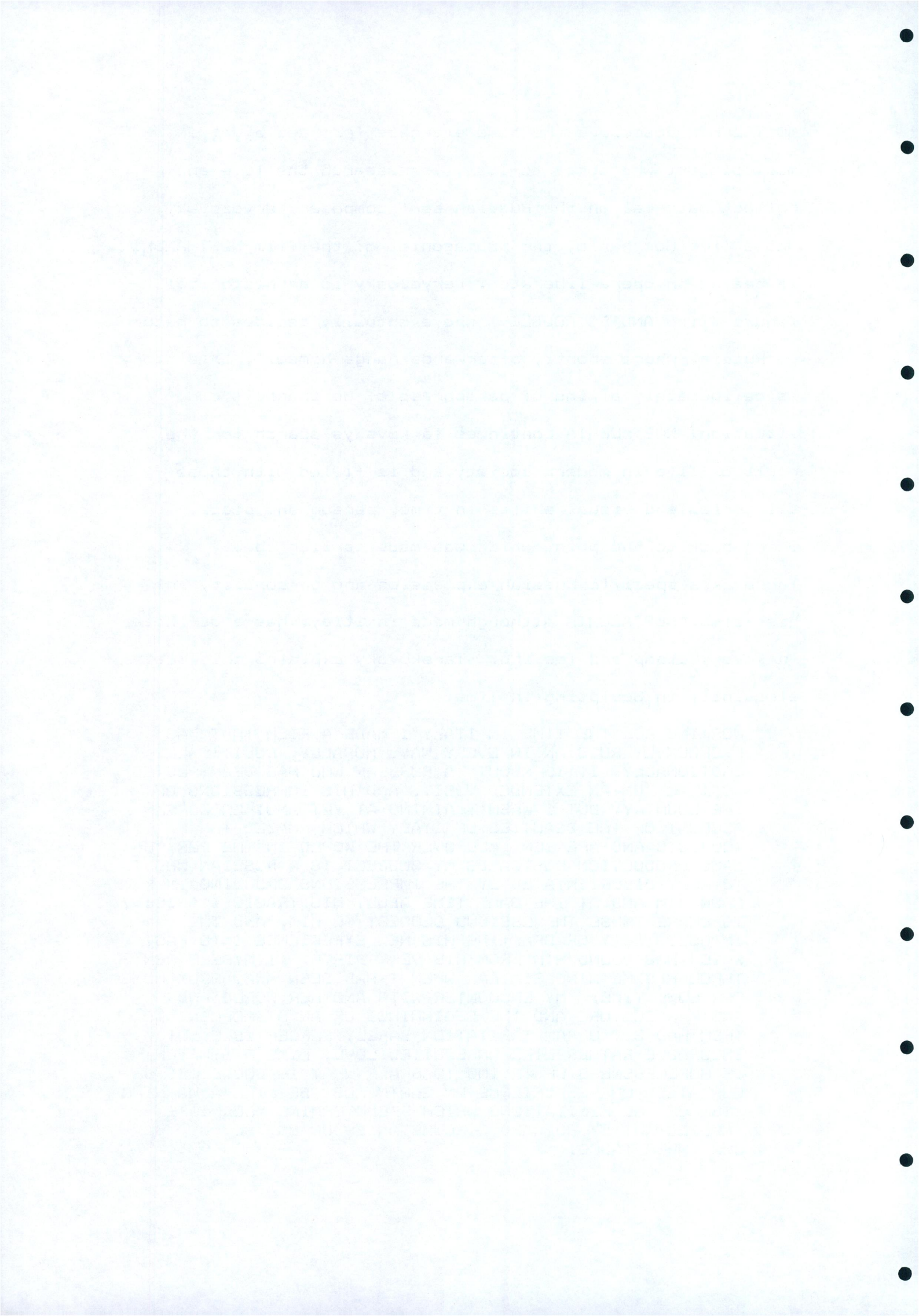
THE CINEMA IS QUITE SIMPLY
BECOMING A MEANS OF EXPRESSION JUST
AS ALL THE ARTS HAVE BEN BEFORE IT ,
AND IN PARTICULAR PAINTING AND THE NOVEL.
AFTER BEEN A FAIRGROUND ATTRACTION AN AMUSEMENT
ANALOGOUS TO BOULEVARD THEATRE ,OR A MEANS
OF PRESERVING THE IMAGES OF AN ERA IT IS
GRADUALLY BECOMING A LANGUAGE , BY LANGUAGE
I MEAN A FORM IN WHICH AND BY WHICH AN ARTIST
CAN EXPRESS HIS THOUGHTS, HOWEVER ABSTRACT
THEY MAY BE OR TRANSLATE HIS OBSESSIONS EXACTLY
AS HE DOES IN CONTEMPORARY ESSAY OR NOVEL
ALEXANDER ASTRUC
1948

The poetic is rooted in the idea of creativity and the film as an expression of an individual vision. Tarkovskys films are an expression of his individual personality, they can be traced in a stylistic consistency over all his films. This suggests that Tarkovsky is a film director who is genuinely an artist. Tarkovskys films display a consistency of underlying themes and styles. The directors personality and obsessions express themselves through film despite constraints from the industry and Soviet authorities. Tarkovsky never returned to the Soviet Union after he made Nostalgia, he was forced into reluctant exile in the West. Tarkovsky claims that if he had returned to the Soviet Union he would not have been permitted to make another film. NOSTALGHIA is an interesting film in this respect. Tarkovskys difficulties with the Soviet Authorities led him to apply to make his next film (1983) in Italy.

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NOSTALGHIA describes the home sickness for Russia, of a musicologist who comes to Italy to research the life and collect material on the Russian serf composer Beryozovsky, on whose life Gorchanko, the protagonist of the film NOSTALGHIA is basing an opera libretto. Beryozovsky is an historical figure (like ANDREI ROUBLEV) who eventually decides to return to Russia, where shortly afterwards hangs himself, this story is deliberately a kind of paraphrase of Gorchankov's own situation. NOSTALGHIA continues Tarkovsky's search for the roots of life in modern society and is filled with those allegories and visual shifts in time, person and place. Going back to the point which was made earlier about Tarkovsky's specific Russian expression and personality in his films, NOSTALGHIA although made in Italy, has a definite Tarkovsky stamp and feeling. Tarkovsky explains this most eloquently in Sculpting in Time.

WORKING ALL THE TIME IN ITALY I MADE A FILM THAT WAS PROFOUNDLY RUSSIAN IN EVERY WAY, MORALLY, POLITICALLY EMOTIONALLY, IT IS ABOUT A RUSSIAN WHO HAS BEEN POSTED TO ITALY ON AN EXTENDED VISIT, AND HIS IMPRESSIONS OF THE COUNTRY. BUT I WASN'T AIMING AT YET ANOTHER SCREEN ACCOUNT OF THE BEAUTIES OF ITALY WHICH AMAZED THE TOURISTS AND ARE SENT ALL OVER THE WORLD IN THE FORM OF MASS PRODUCTION POSTCARDS MY SUBJECT IS A RUSSIAN WHO IS TOTALLY DISORIENTATED BY THE IMPRESSIONS CROWDING IN UPON HIM AND AT THE SAME TIME ABOUT HIS TRAGIC INABILITY TO SHARE THESE IMPRESSIONS CLOSEST TO HIM, AND THE IMPOSSIBILITY OF GRAFTING HIS NEW EXPERIENCE INTO PAST WHICH HAS BOUND HIM FROM HIS VERY BIRTH. I MYSELF WENT THROUGH SOMETHING SIMILAR WHEN I HAD BEEN AWAY FROM HOME FOR SOME TIME. MY ENCOUNTER WITH ANOTHER WORLD AND ANOTHER CULTURE AND THE BEGINNINGS OF AN ATTACHMENT TO THEM HAD SET UP AN IRRITATION BARELY PERCEPTIBLE BUT INCURABLE RATHER LIKE UNREQUITED LOVE, LIKE A SYMPTOM OF HOPELESSNESS OF TRYING TO GRASP WHAT IS BOUNDLESS OR CURTAILED OUR EXPERIENCE ON EARTH MUST BE LIKE A WARNING SIGN OF THE LIMITATIONS WHICH PREDETERMINE YOUR LIFE IMPOSED NOT BY OUTWARD CIRCUMSTANCES ON US, BUT BY YOUR OWN INNER TABOO.



Tarkovsky continues:

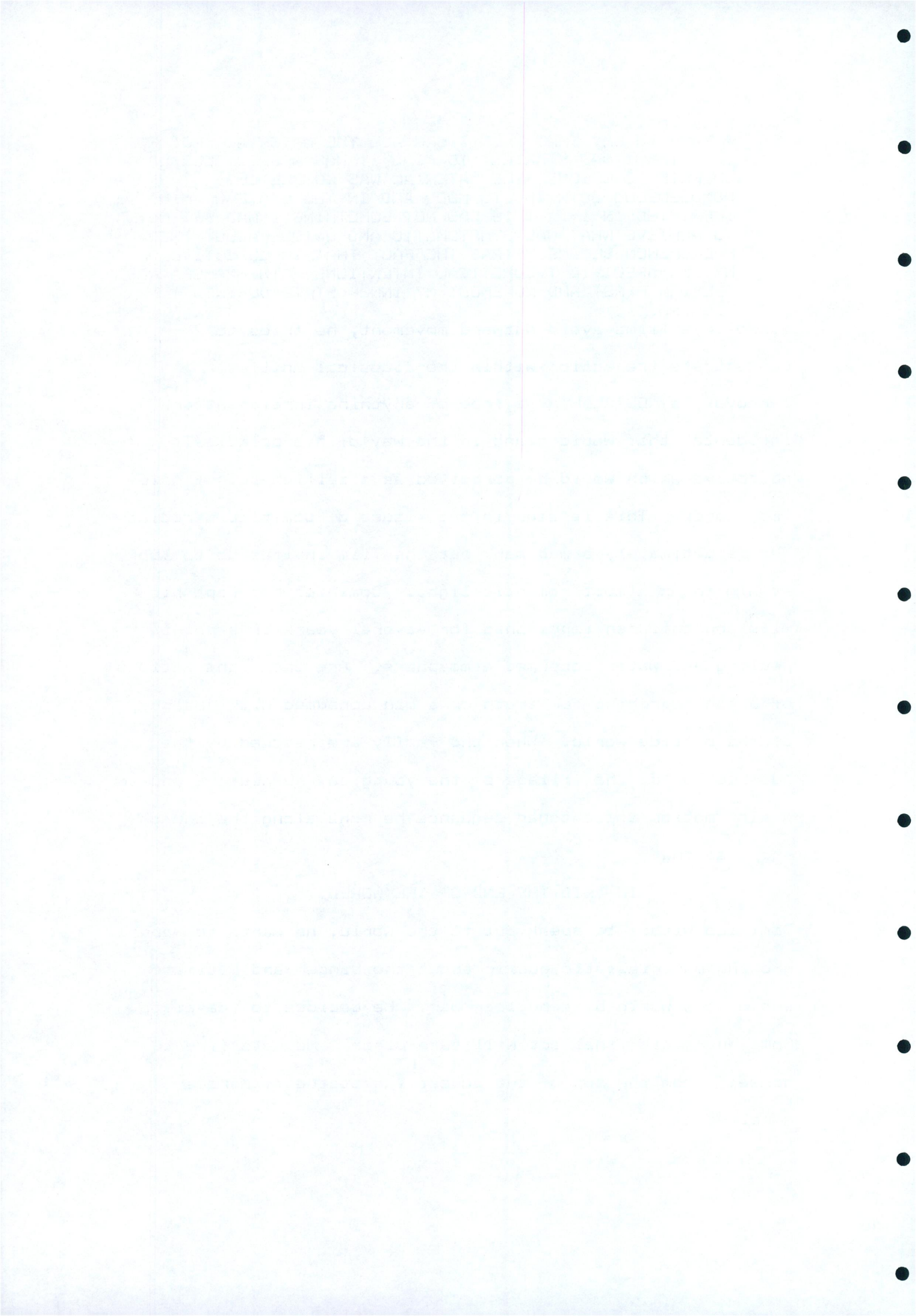
I HAVE TO SAY THAT WHEN I SAW ALL THE MATERIAL SHOT FOR THE FILM I WAS STARTLED TO FIND IT WAS A SPECTACLE OF UNRELIEVED GLOOM. THE MATERIAL WAS COMPLETELY HOMOGENEOUS BOTH IN ITS MOOD AND IN THE STATE OF MIND IMPRINTED IN IT. THIS WAS NOT SOMETHING I HAD SET OUT TO ACHIEVE WHAT WAS SYMPTOMATIC AND UNIQUE ABOUT THE PHENOMENON BEFORE ME WAS THE FACT THAT IRRESPECTIVE OF MY OWN SPECIFIC THEORETICAL INTENTIONS, THE CAMERA WAS OBEYING FIRST AND FOREMOST MY INNER STATE DURING FILMING.

Tarkovskys films avoid outward movement, he tries to concentrate the action within the classical unities.

Tarkovsky's NOSTALGHIA is free of anything irrelevant or incidental that would stand in the way of his principal objective which would be perceived as a selfish act of male importance. This is seen in the figure of Dominico a recluse who is ultimately a mad man, but the film invites us to look at him in an almost romantic light. Dominico had kept his wife and children imprisoned for several years in a paint peeling and water consumed atmosphere. Are these the actions of a man searching for truth or a man consumed with jealousy of the outside world. When the family are rescued by the outside world (the villagers) the young boy rushes out and in a slow motion sepia toned sequence he runs along the church steps asking

IS THIS THE END OF THE WORLD.

Dominico wishes to speak out to the world, he wants to warn a growing materialistic public about the danger and ultimate end of the world by a nuclear war. He decides to travel to Rome where his final act will take place. He sets fire to himself from the top of the equestrian statue of Marcus Aurelius.

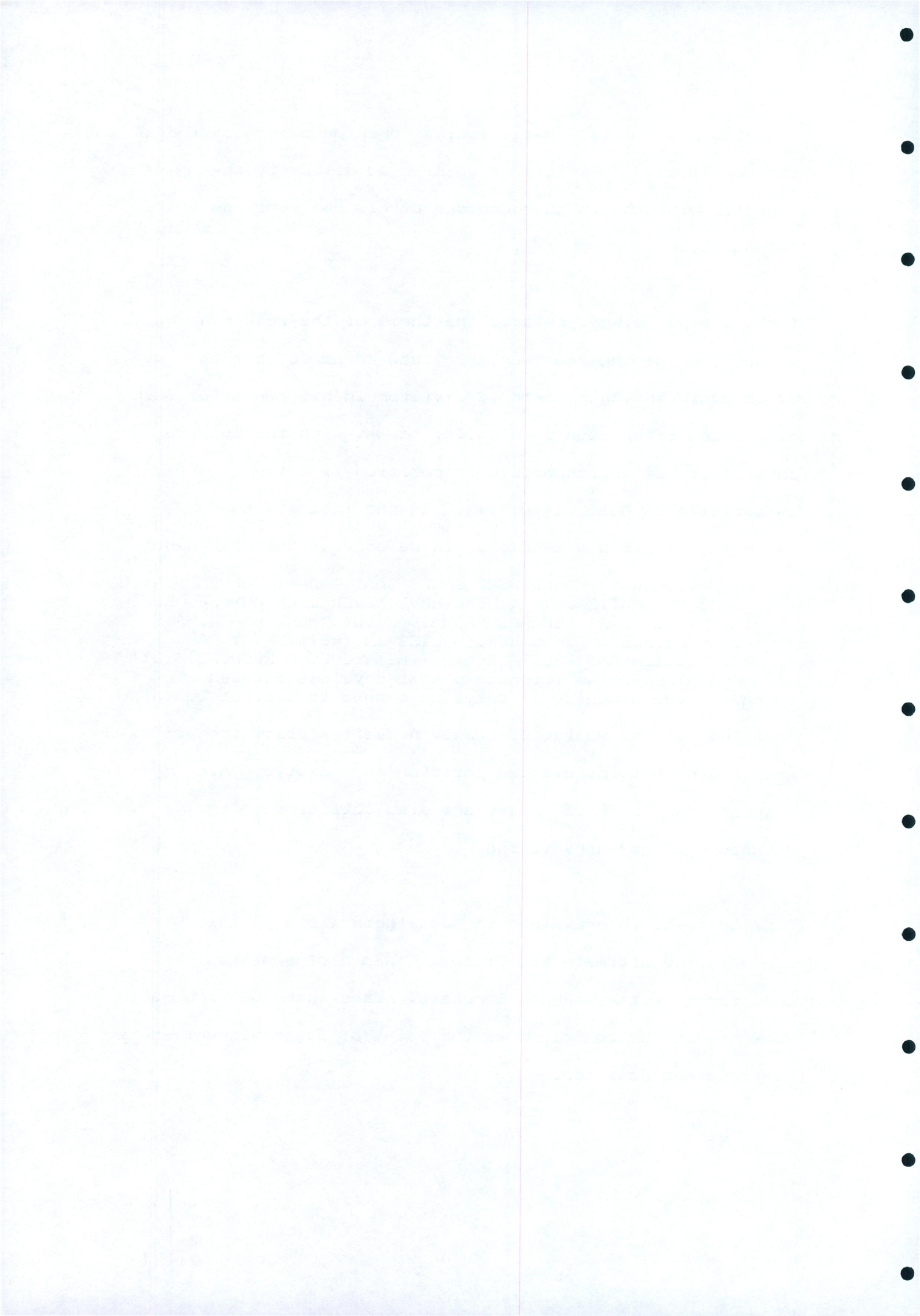


Dominico's death is a sacrifice, a repentance for mankind's loss of faith. This act can be seen as action by an exhibitionist who is so engrossed of his own feelings of inadequacy.

Tarkovsky has always pursued the theme of the weak man who is no survivor of the real world or outward world, but in a mad world or in an inner world is a victor in his own life. Such people are often seen in a childlike way with the outward physicality of adulthood, their position is often unrealistic as well as selfish. In the film Stalker Tarkovsky delivers a monologue in defence of the weak man.

I HAVE ALWAYS LIKED PEOPLE WHO CAN'T ADAPT THEMSELVES TO LIFE PRAGMATICALLY. THERE HAVE NEVER BEEN ANY HEROES IN MY FILMS APART PERHAPS FROM IVAN BUT THERE HAS ALWAYS BEEN PEOPLE WHOSE STRENGTH LIES IN THEIR SPIRITUAL CONVICTION AND WHO TAKE UPON THEMSELVES A RESPONSIBILITY FOR OTHERS. The friendship that develops between Gorchakov and Dominico is based on a need to protect Dominico from the outside world. Gorchakov himself a poet, identifies with Dominico's introverted position in society. This suggests that artists/ poets are also outsiders in the structure of ordinary living.

Fire or flame is prevalent in Nostalghia (like in the mirror), the ultimate sacrifice and death of Dominico engulfed in flames. When Gorchakov hears that Dominico is in Rome he decides to return to the baths of Bagno Vignoni where he first met Dominico.

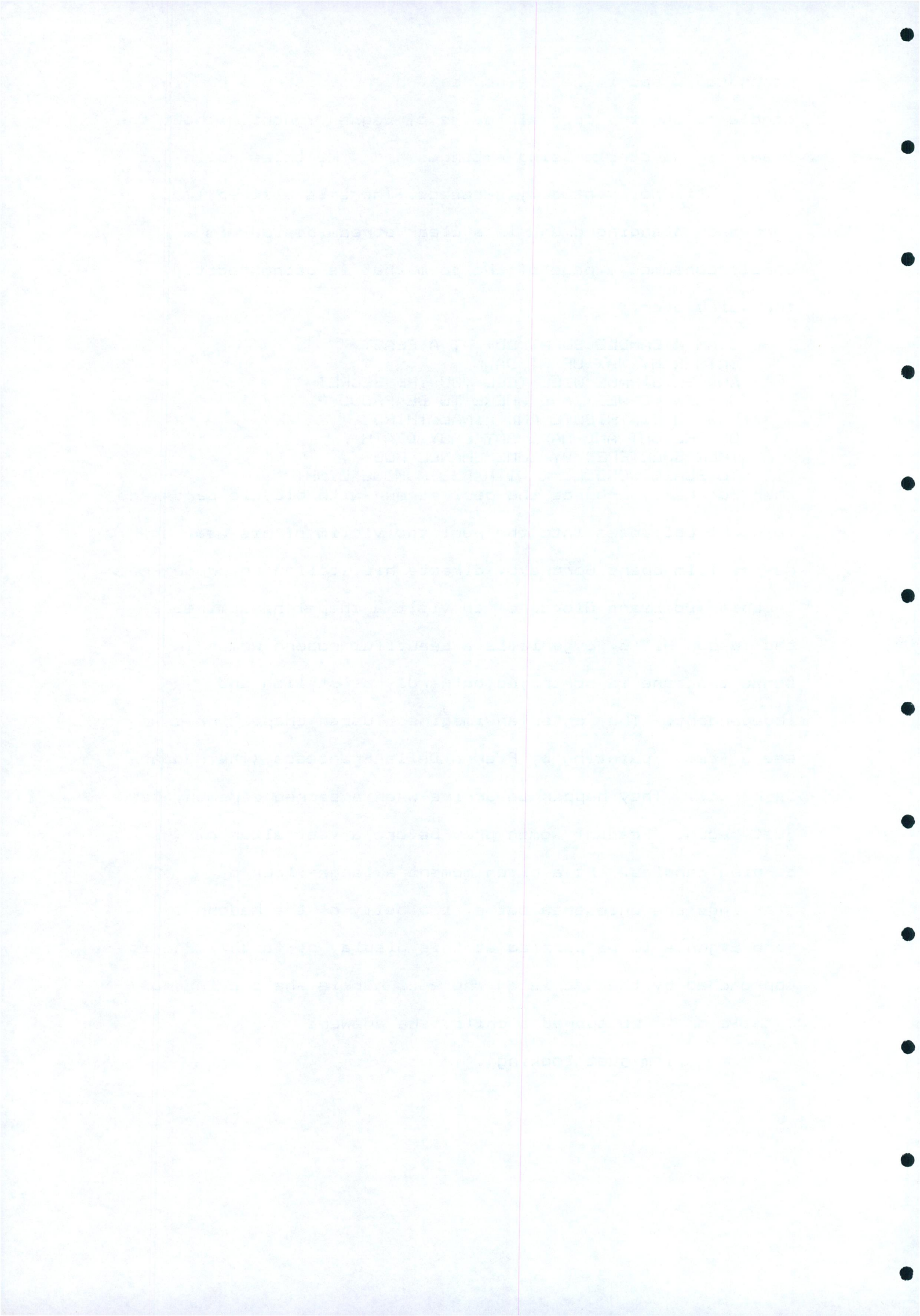


Gorchakov's sacrifice begins here, he must carry a burning candle across the open air baths of Bagno Vignoni without the flame of the candle being extinguished. He tries again and again until he eventually succeeds. There is also an image of Gorchakov standing drunk in a clear stream beside him a candle consumes a page of the poem that is being recited in the voice over.

I AM A CANDLE BURNT OUT AT A FEAST
GATHER MY WAX UP AT DAWN
AND THIS PAGE WILL TELL YOU THE SECRET
OF HOW TO WEEP AND WHERE TO BE PROUD
HOW TO DISTRIBUTE AND FINAL THIRD
OF DELIGHT AND MAKE ANY EASY DEATH
THEN SHELTERED BY SOME CHANCE ROOF
TO BLAZE WORD LIKE WITH POSTHUMOUS LIGHT

When Gorchakov crosses the pool strewn with bicycle parts and coins he collapses into the pool the victim of his weak heart. As the film opens Gorchakov directs his Italian interpreter Evgenia (Domziana Giordano) to visit a chapel he admires in the Tuscan Hills. Evgenia is a beautiful modern woman in the sense that she is portrayed outwardly as stylish and independent. They enter an imagined Tuscan chapel where we see a famous painting by Pierro Della Francesca (The Madonna De Parto). They happen to arrive when a sacred ceremony has just begun. Peasant women pray before a vast altar of burning candles. At a given moment a large flock of starlings are unleashed out of the belly of the Madonna. Here Evgenia looks puzzled at this display of faith. She is approached by the sacristan who asks her is she praying for a child or to be spared a child, she answers

'I'm just looking'.



Because of the visual splendour of this scene her answer seems bland. She is ridiculed by the sacristan who suggests that women are meant to have children and raise them unselfishly. She is again humiliated when Dominico asks her to pray, but because of her city shoes and clothes she is unable to kneel properly and stumbles. There is a certain sneering quality in the fact that working women from cities have lost their faith in Christianity. One major criticism of Tarkovskys work is the lack of female involvement in the script. Tarkovskys films deal with male oedipal problems, the location of women as mother figure, while the father figure may disappear, destroy, be rendered silent, dominates the conclusion of Tarkovskys films. Tarkovsky does not offer central point of identification for women. The male world is opposed to the female world, the male is the so called doer whereas the female is the receiver.

Nostalghia possesses a moral stance in a fact a puritanism, an hostility towards pleasure, sexually or otherwise.

Gorchakov says to Evgenia at the chapel

'I'm sick of these beautiful sights

I want nothing more just for myself'.

For Tarkovsky these lines suggest living morally according to the terms of Christian tradition.



Dzhakov.

I am drawn to the man who is ready to serve a higher cause, unwilling—or even unable—to subscribe to the generally accepted tenets of a worldly "morality"; the man who recognises that the meaning of existence lies above all in the fight against the evil within ourselves, so that in the course of a lifetime he may take at least one step towards spiritual perfection. For the only alternative to that way is, alas, the one that leads to spiritual degeneration; and our everyday existence and the general pressure to conform makes it all too easy to take the latter path.

The central character of my latest film, *Sacrifice*, is also a weak man in the vulgar, pedestrian understanding of the word. He is no hero. Not he is a thinker and an honest man, who turns out to be capable of sacrifice in the name of a higher ideal. He rises to the occasion, without attempting to shed his responsibility or trying to push it onto anyone else. He is in danger of not being understood, for his decisive action is such that to those around him it can only appear catastrophically destructive: that is the tragic conflict of his role. He nevertheless takes this crucial step, thereby infringing the rules of

real and atmospheric. I want to create a world that is not only aesthetically authentic, the world as it actually is, but also one that is a world of fiery all sides, evoking its very "smell", allowing a viewer to "feel" their skin its moisture or its dryness—it wants that the camera has so lost the capacity simply to surrender to an immediate, emotional aesthetic impression, that he instead has to ask himself, and ask: "Why? What for? What's the point?"

The answer is that I want to create my own world on the screen, in real and most perfect form—as I myself feel it and see it. I am not trying to be shy with my audience, or to conceal some secret dimension of my own. I am recreating my world in those depths which mean to me most fully and exactly to express the elusive meaning of existence.

Let me clarify what I mean with a reference to Bergman as in *The Virgin Spring*. I have always been stunned by one shot of the dying one, the girl who has been monstrously raped. The young sun is shining through the trees, and through the branches we hear her—she may be dying or she may be already dead, but we can clearly no longer feel pain. . . . Our foreboding seems to hang in the air, suspense like a sound. . . . All seems clear, weight and we feel a hiatus. . . . There's something missing. . . . Snow falls, pink spring snow. . . . which is the meaning of the world we need to bring our feelings to a kind of consciousness. . . .



Nostalgia
The angel under the water.

always man's weapon against the material things which threaten to devour his spirit. It is no accident that in the course of nearly two thousand years of Christianity, art developed to a very long time in the context of religious ideals and goals. Its very existence kept alive a discordant humanity, the idea of happiness.

NOTES

1. *Immanentno-Svoiknizheniya* (1925). Russian poet, playwright and screen-actor. In 1926 he made the text of the "Director".
2. *Arman Tostovskiy* (1905-56). Russian poet, poet. Father of Andrei Tarkovsky, who repeatedly quotes his poems in his films.
3. *Vladimir Bogomolov* (1924). Soviet writer whose short story "Trav" was published in 1998.
4. *Alexander Ginz* (1908 - 1972). Russian writer, poet and publisher.
5. *Mikhail Prishvin* (1873-1954). Russian writer, poet and publisher who devoted himself to description of nature.
6. *Alexander Dovzhenko* (1894-1956). Ukrainian film director whose early avant-garde silent films were much admired by Tarkovsky.
7. *Kenji Mizoguchi* (1897-1956). Japanese film director, actor, scenarist and novelist who with meditative long takes and images that dissolve to one in particular of woman's experience for decisions and love.
8. *Effendi Kapov* (1907-51). Dagupan writer and translator whose diaries were published posthumously in 1951.
9. *Alexander Blok* (1880-1931). Major Russian poet and one of the outstanding representatives of Russian symbolism.

THE SACRIFICE

In 1986 The Sacrifice was given its first showing at Cannes. The catastrophe at the centre of Tarkovskys film is the outbreak of the Third World War. In the Spring of 1986 the disaster of Chernobyle burst upon us casting its warning shadow over the World. In the final days of that year Tarkovsky died. Tarkovsky states his reasons for making the Sacrifice were:

'I Wanted to show that man can restore his links by renewing his covenant with the source of his soul'.

The cause of the catastrophe that lies at the heart of the film is to be found in the state of disharmony in which man lives with himself and nature. The disaster that threatens the World is more a symptom of man's malice rather than the root of the problem. Alexanders (the protagonist of the film) Sacrifice is a the act of a man seeking a way out of this situation, a man who sees an opportunity of becoming an instrument of human redemption.

Alexander has gone to live with his wife and daughter in a house by the sea. It is there where their son little man is born. His wife's life is evidently marred by regrets, maybe because of the isolation they are asked to love with. With thee threat of a nuclear convulsion Alexander makes a gesture of faith on behalf of mankind, he suggests that he will give up everything in order that peace may be restored.

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I wanted to show that man can restore his mind by remaining
in contact with the source of his soul.

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'Lord deliver us in this terrible hour. Do not let my children die, my friends my wife, I will give you all I posses, I will leave my family I love, I shall destroy my home, give up my son, I shall be silent, will never speak with anyone again, I shall give up everything that binds my life, if you will only let everything be as it was yesterday, so that I may be spared this deadly suffocating bestial state of fear'.

Otto the local postman suggests that Alexander visit Maria who is thought to posses strange powers. After his visit, the World is saved. It is through Maria that Alexander finds deliverance. She is a figure of many parts, mother, eternal womanhood and Virgin Mary all rolled into one. In this scene Alexander asks her to save him, but she asks him to leave, at this he pulls out a pistol and presses it to his temple threatening to take his own life. We then see them together in an act of levitation above the bed with a clock ticking loudly in the background. The next morning the threat of War has vanished. Alexander now has to carry out his promise, he sends everyone away then proceeds to burn down the house and is eventually taken away in an ambulance. In our modern world Alexanders readiness to sacrifice seems something of an anachronism. The age of sacrifice has long gone, and yet faced with the destruction of the world he is prepared to abandon everything. His actions are not merely performed with determination but reveal a destructive despair, despite the fact that what he has just given up was not just his life or house. He is aware of this, but not afraid that his actions might be regarded as those of a mad man.

...and I will only let everything go as it was yesterday, and I may be asked this time, something like that.

...I will only let everything go as it was yesterday, and I may be asked this time, something like that.

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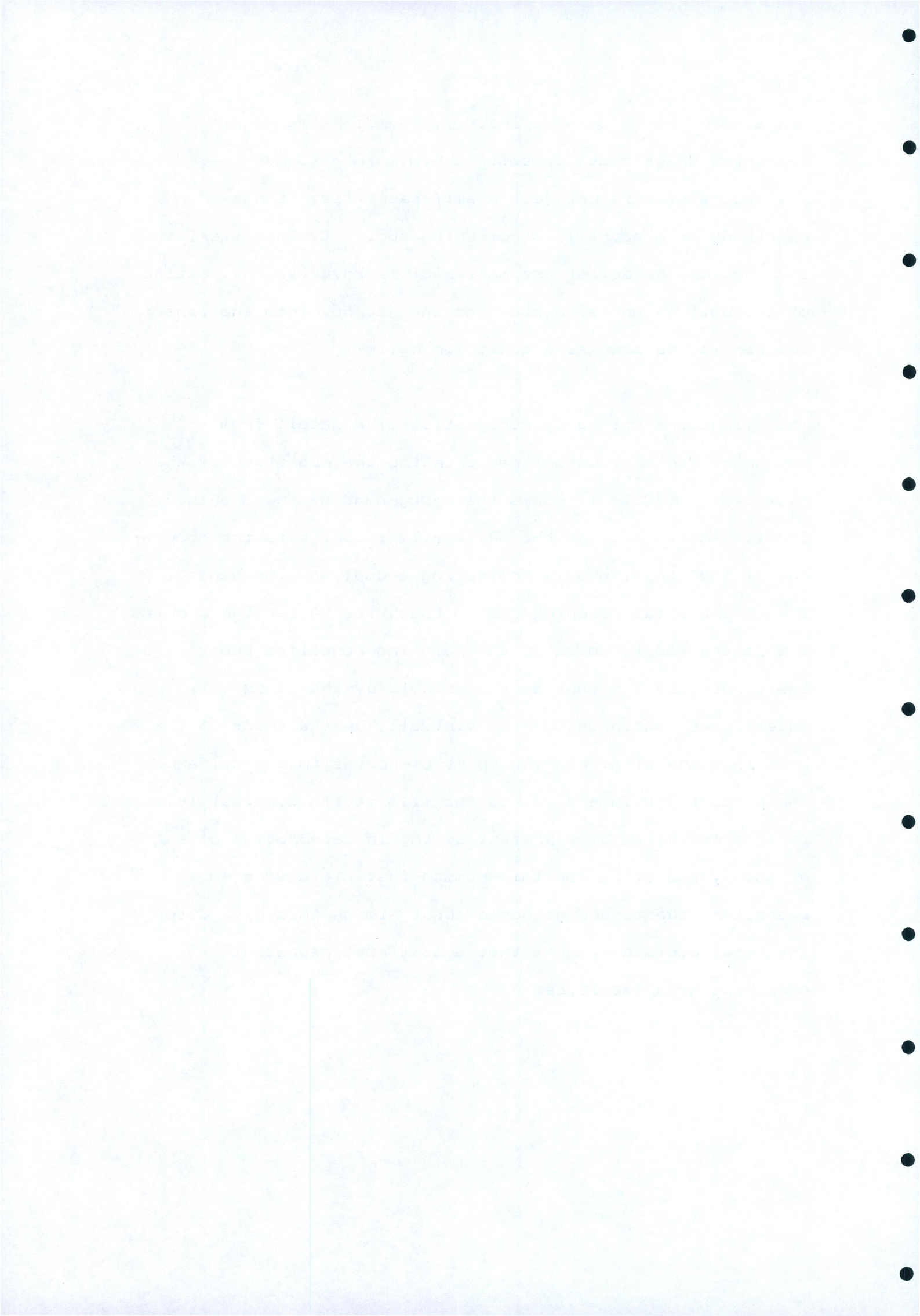
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His actions verge on what society regards as madness, his sacrifice drags those closest to him into personal tragedy. Alexanders deed is not just a self sacrifice, it has something of a sacrificial offering about it. This sacrifice and the idea of belief are motifs of Tarkovskys, the casting of the bell in Andrei Rublev and the journey into the zone in Stalker may be seen as a quest for belief.

The film opens with a coloured still of a detail from Leonardos Magical, unfinished painting the Adoration of the Maji 1481 - 1482. It forms the background of the opening credits and in a sense the whole film . One sees the head of one of the Kings, who is proffering a cup, and the hand of the infant Jesus reaching out to touch it. After the credits the camera slowly moves up the painting revealing Christ and the Virgin and the foot of a tree held by the hands of angels. It continues to rise virtually up the trunk of the tree past the wild, rearing forms of horses in the distance. The picture provides a key to the film at its simplest level, it is a depiction of a present giving in celebration of a birthday, and it is for this reason that Alexanders (main character) guests are gathered about him on this day. Otto the local postman remarks that a gift must represent something of a sacrifice.



In the figure of Christ surrounded by the Maji the picture conveys an image of naked innocence in the midst of worldly wealth. Furthermore it is through the sacrifice of Christ that the world is redeemed, which is precisely Alexander's ambition in the film. It would be taking the parallel too far and underestimating Tarkovskys own breadth of vision to see a direct translation of the contents of the adoration painting. Tarkovsky paid homage to Renaissance Painting in particular to Leonardo (as indeed he did to icon painting) in other films. But the Sacrifice is of a kindred spirit to the painting and Leonardos which contains not merely a similar central statement to that of the film, but also motifs that could be seen as specifically Tarkovskian. The sketched form of the white horse to the left of the tree is one of the directors most common fingerprints, and the portrayal of ruined architecture finds its counterpart in the waste landscapes and crumbling buildings of Tarkovskys films. In the Sacrifice the motif of decay can be seen as a token both of the decline of civilisation and the destruction the war is about to bring. The picture reappears on a number of occasions in the film. A print of it hangs in the house, the glass reflecting Alexander in an overlaid double image.

The tree in the painting also finds its counterpart in the film. In the opening scene after the credits we see Alexander planting a tall dried up tree.

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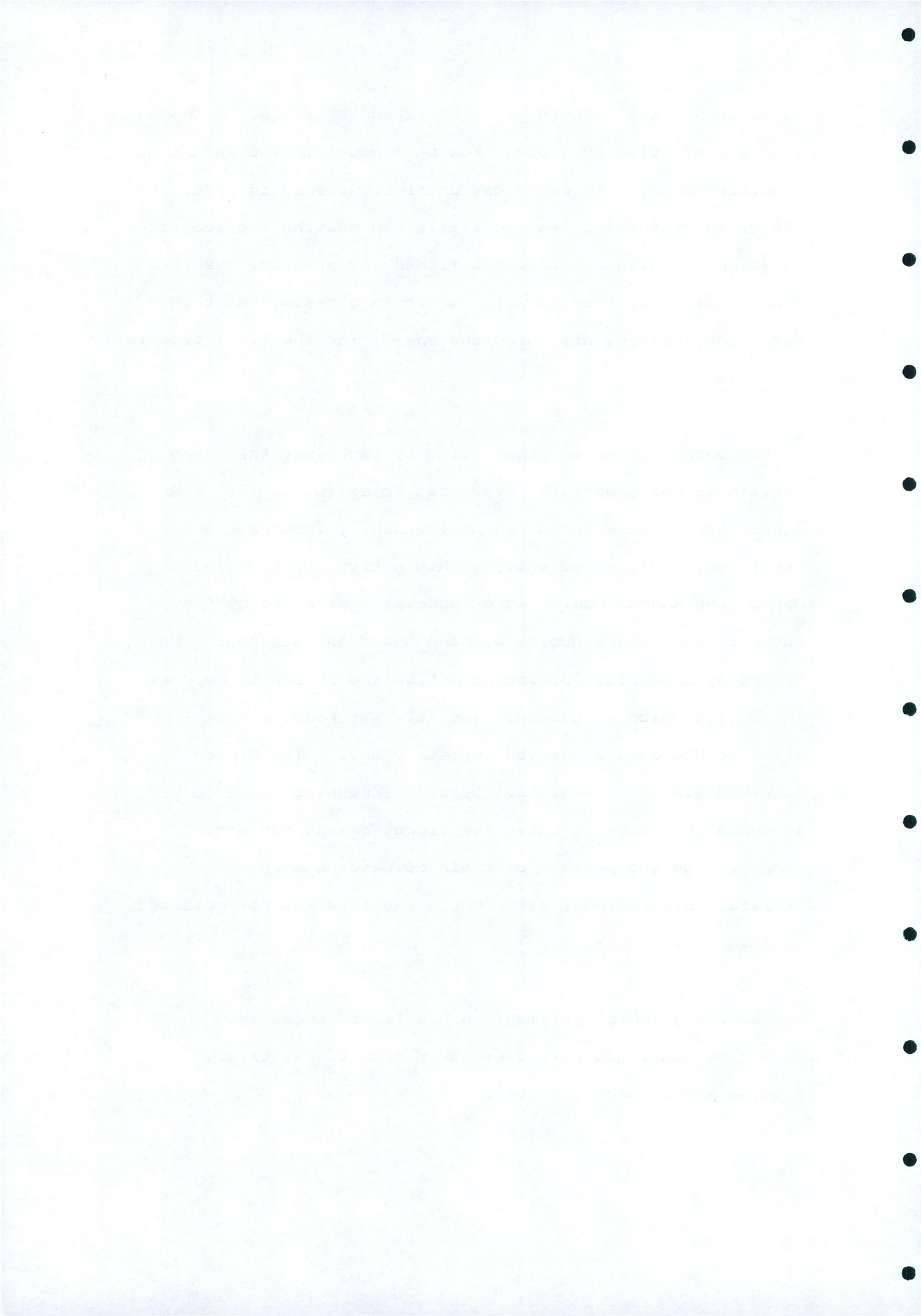
PHYSICAL CHEMISTRY

PHYSICAL CHEMISTRY

He tells his son (little man) the legend of the old orthodox monk who had planted a dead tree on a mountain and instructed a novice to water it every day until it wakened to life. At the close of the film we see little man heaving two buckets to water the withered tree his father has planted. He lies down beneath the tree to wait for it to blossom. At this moment he recovers his voice and speaks for the first time in the film.

In the Sacrifice as in other films by Tarkovsky there are certain autobiographical references to be found. It is an aspect of his work for which he frequently incurred criticism, and most severely in his native country. The Mirror and Andrei Rublev were especially attacked by the authorities. Andre Rublev was announced an outstanding work of art by a special Goskino Committee and chosen to represent the Soviet Union at Cannes. The film was removed from the plane at Moscow and shelved for six years. The Mirror received similar treatment. Special screenings were to be arranged in Moscow to cater for ticket demand but were cancelled on the pretext of their coinciding with the official celebrations, after which the film was not released again.

The autobiographical element in his films ranges from the direct personal quotations of the Mirror to relatively elusive parts in other films.



NOSTALGHIA contains echoes from his childhood and youth the Sacrifice is dedicated to his son, and the thematic material, the faith Alexander places in little man is a reflection of hope Tarkovsky himself placed in the future.

Tarkovsky developed the use of differentiating colour code to a fine degree after its first appearance in Andrei Rublev. This is seen in Alexanders Sacrifice, the central section of the film is photographed in darkly lit sequences virtually devoid of colour. The beginning and end of the film is photographed in the pale natural colours of a northern summer. There is also a third level of photography, the black and white or sepia sequences of the visions, are scenes from other times past or future. The different use of colour code creates deliberate ambiguities that reflect a multi layering of images and ideas. The visual quality of the film is largely to do with the camera work of Sven Nykvist. Nostalgia was distinguished by slow zooms in and out, the Sacrifice uses parallel tracking and pans. Here camera movements are almost imperceptibly slow, and many of the uncut scenes remarkably long. The lateral movement of the camera, together with the choreography of the figures creates an exceptional sense of space. In Tarkovskys work the dominant all powerful factor of the film image is rhythm expressing the course of time within the frame. One could not imagine a cinematic work of Tarkovskys without a sense of time passing through the frame. Tarkovsky states in

The first part of the document is a letter from the author to the editor of the journal. The letter discusses the author's interest in the topic and the reasons for writing the paper. It also mentions the author's previous work in the field and expresses a hope that the journal will find the paper of interest to its readers.

The second part of the document is the abstract of the paper. It provides a brief summary of the main findings and conclusions of the study. The abstract is followed by the introduction, which sets the context for the research and outlines the objectives of the study.

The main body of the paper consists of several sections. The first section is a literature review, which discusses the work of other researchers in the field. This is followed by a description of the methodology used in the study, including the data sources and the statistical methods employed. The results of the study are then presented in a series of tables and figures.

The discussion section interprets the results of the study and compares them with the findings of other researchers. It also discusses the implications of the study for practice and policy. The conclusion summarizes the main findings of the study and suggests areas for further research.

The final part of the document is the references, which list the works cited in the paper. This is followed by the appendix, which contains additional data and information related to the study. The document ends with a list of the author's contact information and a statement of the author's consent to publish the paper in the journal.

The author would like to thank the editor and the anonymous reviewers for their helpful comments and suggestions. The author would also like to thank the following individuals for their assistance in the preparation of the manuscript: [names of individuals]. The author is grateful to the funding agency for their support of this research.

The author declares that there are no conflicts of interest in this work. The author also declares that the work is original and has not been published elsewhere. The author grants the journal the right to publish the work in its entirety and to make any necessary corrections. The author also grants the journal the right to use the work in any future editions of the journal.

Sculpting in Time:

'Nor can I accept the notion that editing is the main formative element of film, as the protagonists of montage cinema following Eisenstein maintained in the twenties, as if a film was made on the editing table'.

Tarkovsky ideologically edits before he shoots methodically working out the time within a shot, he believes that the cinema image comes into being during shooting and exists within the frame. During shooting Tarkovsky concentrates on the course of time in each frame, in order to reproduce it and record it. The sense of space is also enhanced by the sparse furnishing of the interiors and careful control of lighting. The tone of the Sacrifice is very subdued throughout, the night scenes are barely lit.

The specific use of the camera is echoed in the use of sound. Like in Nostalghia Tarkovsky orchestrates the visual elements with a host of sounds. Only at the beginning of the film over Leonardos picture and at the very end, Tarkovsky uses background music. The other use of sound is always part of the action, Alexander plays Japanese flute music on his stereo, he plays an organ in Maria's House all of these sounds are recorded live. However the use of the soundtrack is far more complicated. The composition of sound near and far, past, present or future in reality or dream counterpoints the visual stream forming a further layer of meaning. Sea and gulls are heard throughout the film. The rumble of thunder and Jets flying overhead are also heard.

The first step in the process of identifying the main message of a text is to read the text carefully. This involves identifying the key words and phrases, and understanding the context in which they are used. The following table lists the main messages identified in the text.

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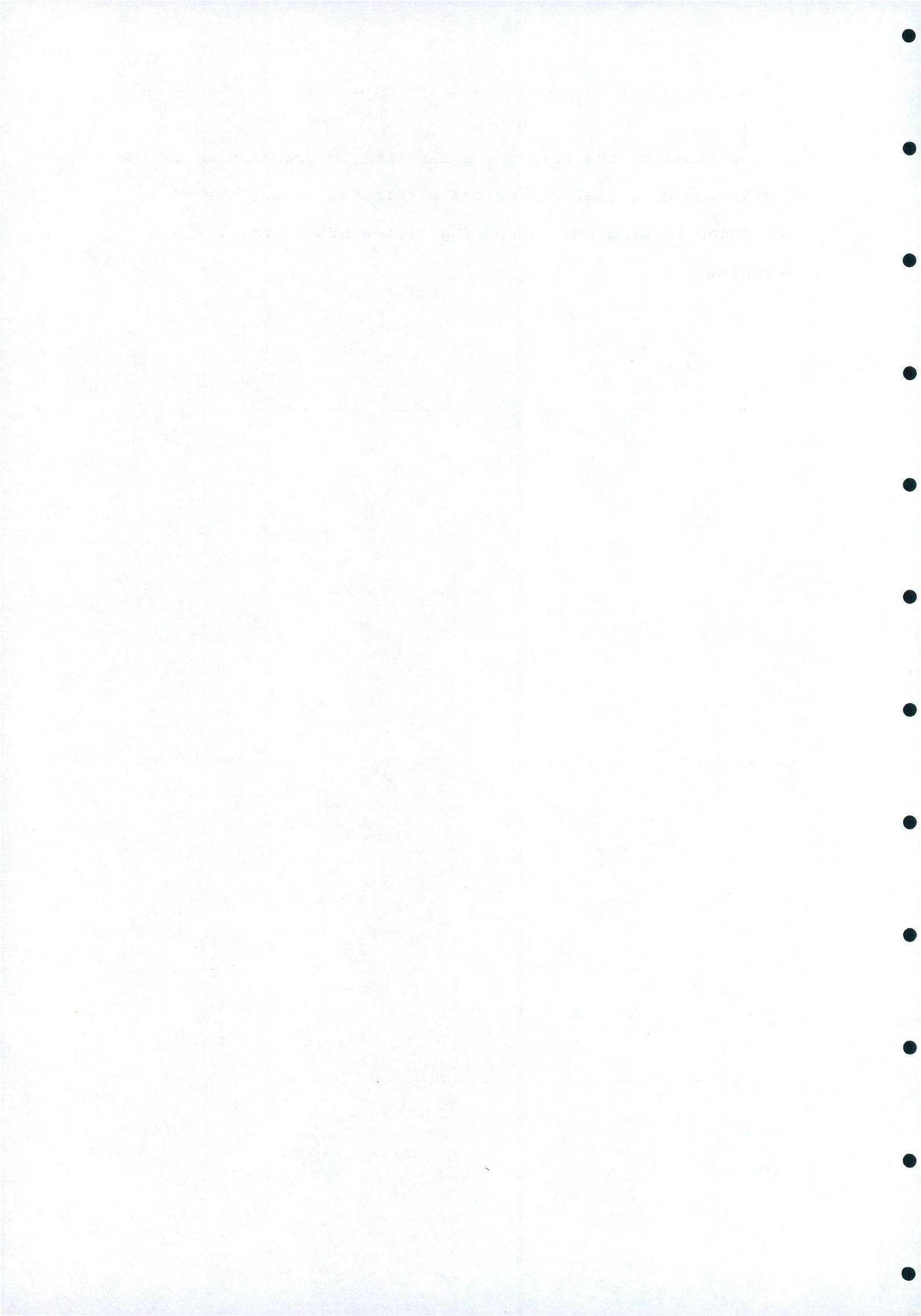
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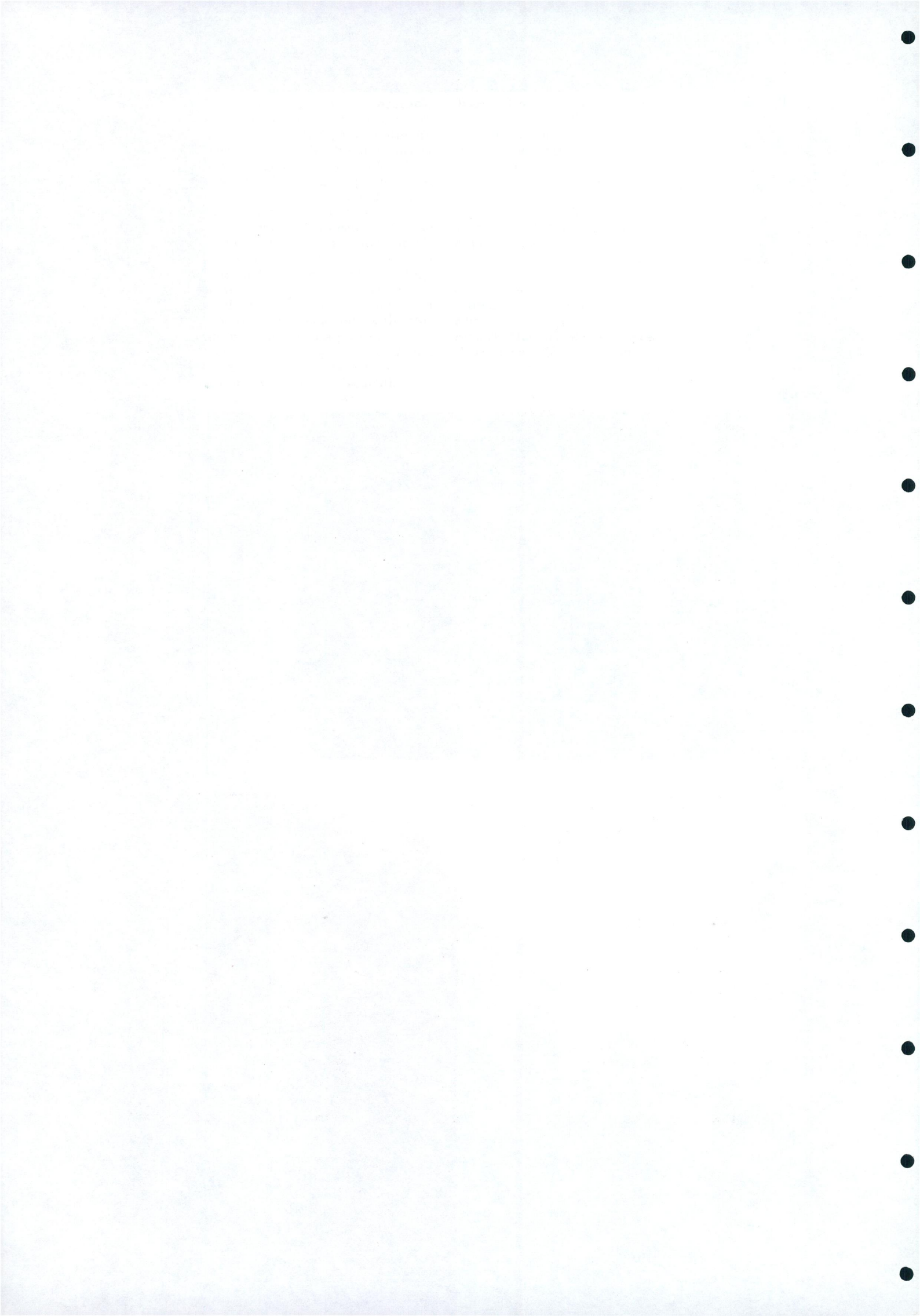
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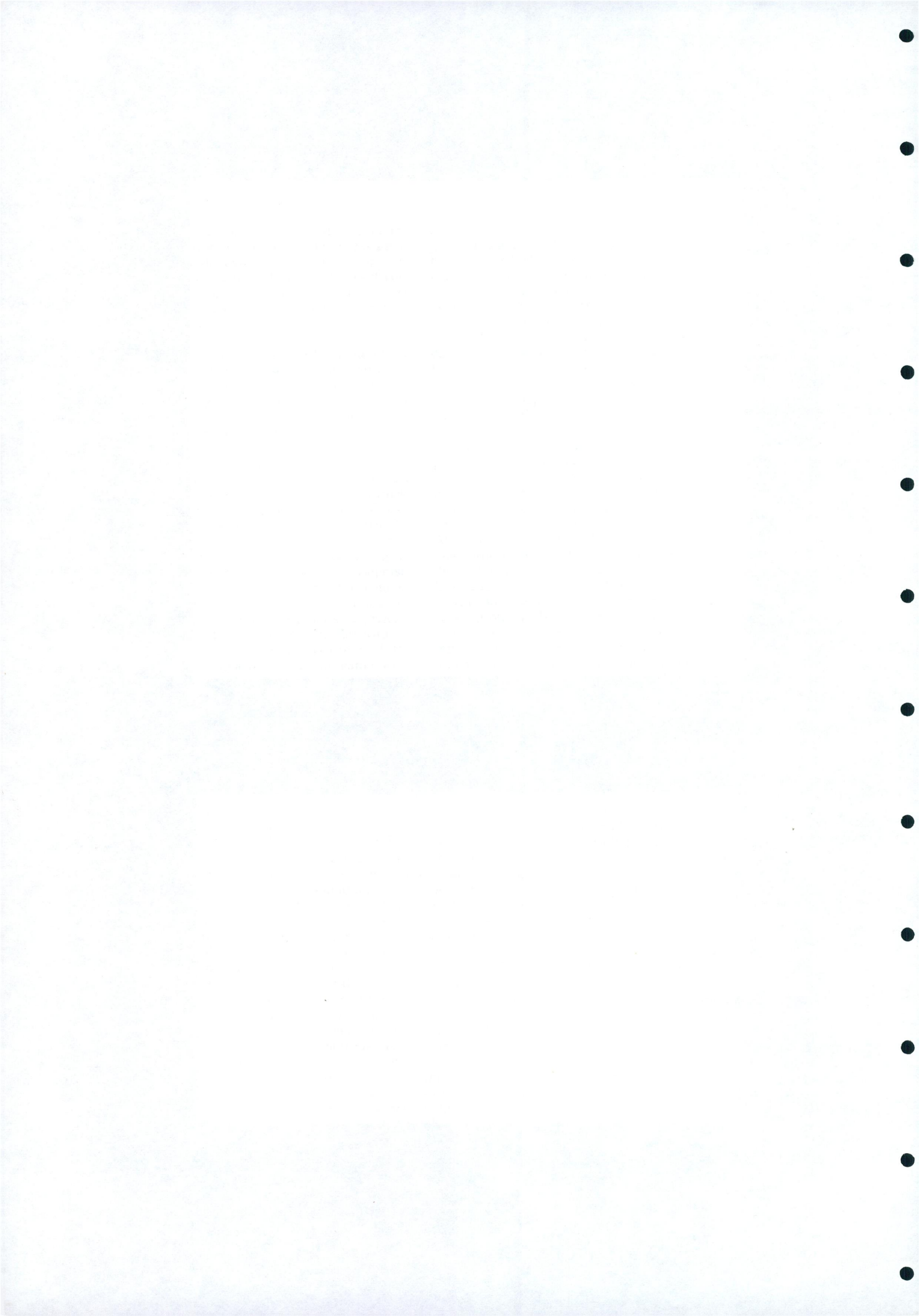
At the close of the film the great fire is accompanied by the shattering of glass, explosions within the house, the telephone ringing and the string of the piano finally snapping.











CONCLUSION.

It is without doubt that Tarkovsky has added richness to the world of cinema. His carefully composed shots, the fluid camera movements, the non comprising use of art direction and the well orchestrated use of sound, all of these elements help to show us a world of one man's pure aesthetic. His search for the meaning of mans existence is well documented in his films, the hope that the future will not be as materialistic as the past.

These are all very noble concerns, but is Tarkovsky speaking to himself? The reason for asking this question is because there is a lack of emotional response to his films, the images are so controlled that the narrative is subdued or almost irrelevant. In order to fully understand of Tarkovskys films they generally need to be viewed more than once. However the seductive quality of his images override these problems.

Tarkovsky kept alive in the immediate contemporary world the notion that film making is a high poetic calling. He fought for the position that cinema should engage our concerns as profoundly as literature, painting or music.

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Tarkovskys films are about his own private agonies. In an article in Time Magazine Tarkovsky states:

'Film is a great high art from which I simply use for confession. It is an art which is my way of life, not some genre created for somebody else's entertainment'.

There is a fatal gap in Tarkovskys work between communicating of idea and an over intellectualising of form. However one can not deny the brilliant visionary breadth of Tarkovskys films. It is without question that Tarkovsky has added his unique vision to the world of film, without his singularly personal vision the cinema would have suffered a great loss.

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