

life and culture is undoubtedly anachronistic, as is that of Kaj Munk, the author of the drama from which the film was adapted. It is true that the still-recent tragedy of war, with its legacy of spiritual ruins, precludes any facile solutions that are not rooted in mysticism. Nevertheless, it is disconcerting to find Dreyer, in this atomic age synthesized by Einstein's equations, rejecting science for the miracles of religion.

# THE FILM AS AN ORIGINAL ART FORM

BY HANS RICHTER

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The main aesthetic problem in the movies, which were invented for *reproduction* (of movement) is, paradoxically, the overcoming of *reproduction*. In other words, the question is: to what degree is the camera (film, color, sound, etc.) developed and used to *reproduce* (any object which appears before the lens) or to *produce* (sensations not possible in any other art medium)?

This question is by no means a purely technical or mechanical one. The technical liberation of the camera is intimately interrelated with psychological, social, economic, and aesthetic problems. They all play a role in deciding to what use technique is put and how much it is *liberated*. Before this fundamental matter, with its manifold implications, is sufficiently cleared up, it is impossible to speak of the film as an independent art form, even as an art form at all, whatever its promises might be. In the words of Pudovkin: "What

