

## brian de palma, ken burrows

### SHOW ME A STRONG TOWN AND I'LL SHOW YOU A STRONG BANK

Usa, 1966, bn/bw

regia, fotografia,  
montaggio/directors,  
cinematography,  
film editing  
Brian De Palma,  
Ken Burrows



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Cortometraggio documentario commissionato dal ministero del tesoro, segue un ispettore che effettua controlli a sorpresa.

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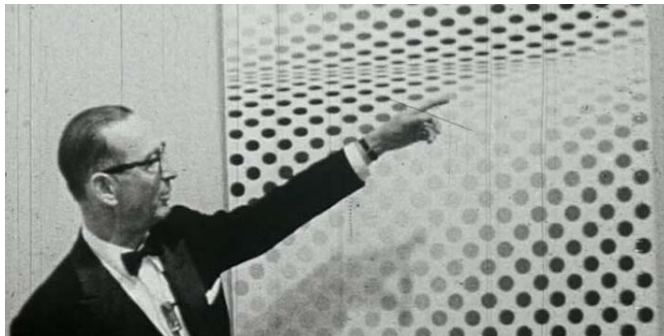
A short documentary commissioned by the Department of the Treasury, it follows an inspector as he conducts surprise inspections.

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### THE RESPONSIVE EYE

Usa, 1966, 35mm, 26', bn/bw

regia, montaggio/  
directors, film editing  
Brian De Palma,  
Ken Burrows  
fotografia/cinematography  
Gardener Compton,  
Brian De Palma,  
David Moscovitz  
interpreti/cast  
William Seitz,  
Rudolf Arnheim,  
Dr. Irving H. Leopold,  
David Hockney,  
Jeffrey Steele,  
Mon Levinson,  
Al Lesley,  
Josef Albers,  
Richard Anuskiewicz,  
Huntington Hartford,  
Philip Johnson,  
Larry Aldrich,  
Larry Rivers,  
Pamela Tiffin,  
Marisol  
produttore/producer  
Midge Mackenzie  
produzione/production  
Zodiac Associates  
Productions



#### THE RESPONSIVE EYE

Il 23 febbraio 1965 si svolse al MoMA l'inaugurazione della mostra *The Responsive Eye* (curata da William C. Seitz), che celebrava la cosiddetta Op Art, l'arte ottica. Fra gli autori, Victor Vasarely, Bridget Riley e il collettivo italiano Gruppo N. De Palma si «intrufola» il giorno della vernice e intervista gli invitati (tra cui David Hockney); il suo interesse è giustificato, perché è ciò che il suo cinema si impegnerà a fare, «stimolare l'occhio» dello spettatore.

#### THE RESPONSIVE EYE

On February 23<sup>rd</sup>, 1965, the exhibit *The Responsive Eye* (curated by William C. Seitz) was inaugurated at the MoMA: the exhibition celebrated the so-called Op Art, optic art. The exhibiting artists included Victor Vasarely, Bridget Riley and the Italian collective Gruppo N. De Palma "snuck in" the day it was inaugurated and interviewed the guests (including David Hockney); his curiosity and interest were justified because this is what his films try to do, to "stimulate the eye" of the spectator.