

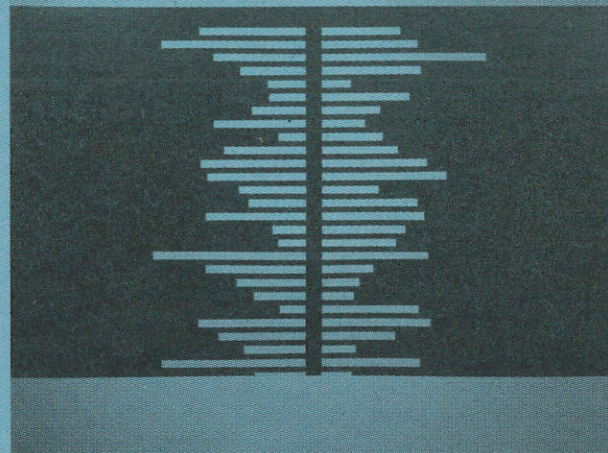
## LISE SOSKOLNE

OCTOBER 14–NOVEMBER 6, 1999

The turn of the century saw the explosive birth of the cinema. This new medium's combination of accelerated technical and perpetual innovation has since replaced the traditional role of history painting, both formally—in terms of color saturation, scale, and quality of light—and as a visual document which recounts a story: fictional, historical or mythological.

Film stills engage the character of both mediums because they capture the fixed moment in which a painting tells a story, while also implying the many other moments through which a film does the same. By incorporating the static, non-narrative language of painting with the textual and inherently narrative implications of the motion picture, these film still paintings of credits, titles, and subtitles collapse the two mediums, forcing a variation of pictorial storytelling.

—Lise Soskolne



THE CHARACTERS AND INCIDENCES PORTRAYED AND THE NAMES  
USED HEREIN ARE FICTITIOUS AND ANY SIMILARITY TO THE  
NAMES, CHARACTERS, OR HISTORY OF ANY PERSONS, LIVING OR DEAD,  
IS ENTIRELY COINCIDENTAL AND UNINTENTIONAL.

above and left:

*Film Still: Credits*, 1997

oil on canvas, 82 x 94 in.

*Film Still: Titles, This Motion*

*Picture (detail)*, 1998

oil on canvas, 60 x 96 in.