

ARACHNE PORTFOLIO:

Costume For Screen

Eva Buryakovsky

Project Statement:

The story of Arachne is a powerful narrative that challenges traditional hierarchies and explores themes of rebellion, protest, and craftsmanship. In this myth, Arachne's defiance against Minerva represents a protest against autocratic regimes, framed within the context of textile practices with deep ideological significance. Her transformation into a spider can be seen both as a punishment and a liberation from the rigid social structures of the human world. By becoming a spider, Arachne is truly liberated in her craft, fully realising her artistic potential in a form that transcends hierarchical human society. The myth of Arachne raises essential questions about the transmission of craftsmanship across generations and the importance of loving one's work. It also interrogates the nature of pride in one's craft and the consequences of standing against authority. Furthermore, it compels us to consider the conflict between older and newer generations of makers, as well as the complex relationship between human and animal worlds (what if humans are not superior to spiders?). Craftsmanship, exemplified by the spider's web, exists in both natural and human realms, highlighting fibre's foundational role in constructing life on Earth. Through Arachne's story, we confront the tensions between human and natural hierarchies and the transformative power of self-expression through craft. This interpretation of Arachne's myth is set in a pre-revolutionary textile community in the Caucasus Mountains at the turn of the 20th century, where societal and familial hierarchies are strictly enforced. Life in this community is deeply rooted in the tradition of carpet weaving, which dates back to the Bronze Age. The carpets woven by the women of this society are not merely functional—they depict daily life, traditions, and the symbolic beliefs of the community. Carpet weaving is a profoundly ingrained family tradition, passed down through generations from mothers to daughters. In this community, weaving is an exclusively female activity, while men focus on collecting and dyeing wool fibres from the sheep. The weaving follows precise geometric patterns and ancient symbols that hold significant meaning. Within this context, Minerva symbolises a tyrannical and patriarchal system that upholds the status quo and turns a blind eye to abuse and inequality. The system particularly belittles young women, placing them in the lowest positions within the family structure and reinforcing the oppressive control that defines their lives. Arachne intentionally provokes the deity, knowing that being turned into a spider is the only way to break free from her oppressive life without losing her craft.

List Of Characters:

And Their Role In This Interpretation Of The Myth

- Arachne (Carpet Weaver Girl)

A proud and devoted young carpet weaver in Azerbaijan, obsessed with mastering her craft beyond human limits.

- Arachne (Transformed into A Spider)

As a spider, Arachne becomes even more defiant and relentless, channeling her rage and brilliance into ceaseless, patterned webs.

- Arachne's Mother (Carpet Weaver)

A traditional Azerbaijani carpet weaver whose strict adherence to geometric patterns and ancestral rules reflects both her conservative environment and rigid worldview.

- Arachne's Father (Textile Dyer)

An Azerbaijani wool dyer and herdsman, dedicated to patriarchal values and ancestral practices.

- Minerva (Old Carpet Weaver)

Disguised as an elderly weaver, Minerva hides her divine power while offering Arachne a warning.

- Minerva (Textile Goddess)

In her full glory, Minerva uses her power to punish Arachne's defiance, ultimately asserting control by destroying the girl's humanity despite losing the weaving challenge.

This reinterpretation of the Arachne myth weaves together themes of resistance, transformation, and craft within a patriarchal society. At its core it is a protest against oppressive authority, Arachne's defiance challenges familial, societal, and divine hierarchies. Weaving becomes a powerful act of political expression, rooted in intergenerational female knowledge passed from mother to daughter. While this tradition preserves cultural identity, it also confines, reinforcing gender roles and silencing dissent. Arachne's metamorphosis into a spider is both a punishment and a liberation - freeing her from human constraints while deepening her bond with craft. The spider symbolises the equal value of non-human creators.

Concept Themes Board:



Rebellion Against Community



Hakobyan, Who Are The Azerbaijani People, 2023

Political Craft



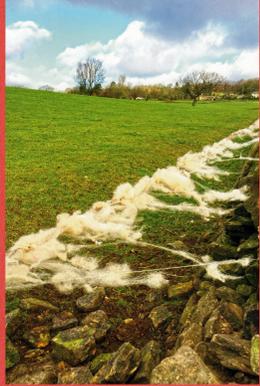
Ahmed, Symbol, 2018

Timeless Myth



Azerxalca Exhibition, 2025

Hierarchies



Fox, Sheep's Wool, 2022

Artist's Role



Franses, Western Khanates, 2017

Transformation



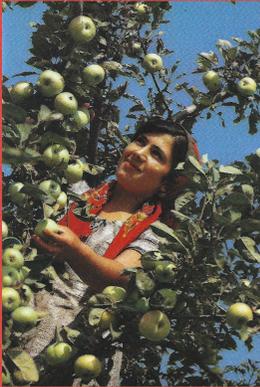
Adams, The Vines, 2022

Tradition



1850 Garabagh Group Carpet, 2025

Female Agency



Karimov, Kuba Region Girl, 1985

Oppression



Buryakovsky, Azerxalca Carpet Weaving Factory Workers, 2025

Film Research Board:

These films resonate deeply with the aesthetics, themes, and message of my interpretation of the myth of Arachne. "The Colour of Pomegranates" offers a richly symbolic visual language rooted in cultural ritual, mirroring Arachne's transformation through textiles. "Daughters of the Sun" portrays the oppression of women in a patriarchal weaving culture, paralleling Arachne's defiance within a conservative, craft-based society. "Bunkar: The Last of the Varanasi Weavers" underscores the generational transmission of weaving traditions and the threat of their erasure. "The Fall" brings a surreal, mythic lens to stories of rebellion and identity, much like Arachne's metamorphosis. Finally, "Pina" inspires the physical and choreographic expression of emotion and resistance, aligning with Arachne's embodied protest. Together, these films illuminate the tension between tradition and subversion, the human and the non-human, power and self-expression, core to the spirit and visual language of this retelling.



Singh, *The Fall*, 2006



Parajanov, *The Colour of Pomegranates*, 1969



Shahriar, *Daughters of the Sun*, 2000



Wenders, *Pina*, 2011



Upadhyay, *Bunkar: The Last of the Varanasi Weavers*, 2018



Shahriar, *Daughters of the Sun*, 2000



Shahriar, *Daughters of the Sun*, 2000



Upadhyay, *Bunkar: The Last of the Varanasi Weavers*, 2018

Human World Board:



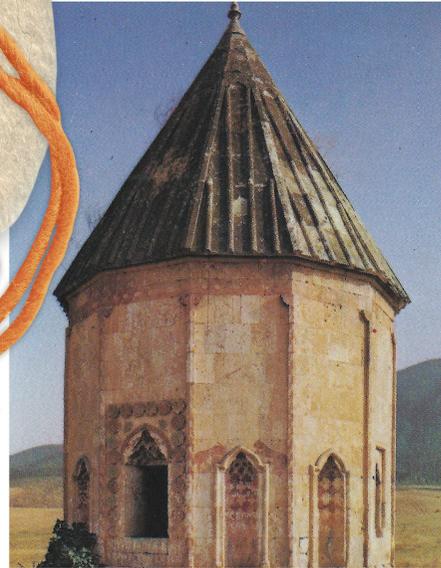
Dean, Colours From Cortinarius Sanguineus, 2014



Franses, 18th Century Sunburst Blossom Carpet, 2017



Karimov, Shirvan Region Family, 1985



Karimov, Karabakh Region Architecture, 1985

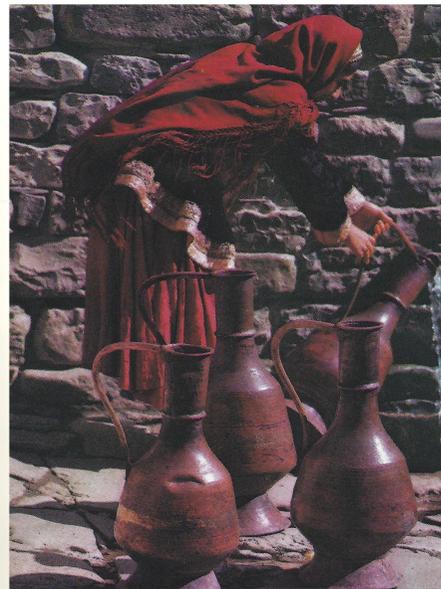


Franses, Palace Of Sheki Khans, 2017



Najafov, Absheron Sheep, 2009

In this retelling of Arachne, the human world is defined by rigid hierarchies, conservative values, and patriarchal control. Set in a pre-revolutionary Azeri textile community, social order is upheld through tradition, with clearly divided gender roles. Women are confined to the domestic sphere, expected to weave carpets that depict community beliefs and daily life. Though weaving is revered, it also functions as a form of control, passed down through generations yet tightly regulated, offering little room for personal or artistic deviation. Within families, young women are treated as subordinate, their creative voices silenced beneath layers of obedience and expectation. Authority is embodied by Minerva, a symbolic force that punishes pride, independence, and resistance. The human world is a space of beauty bound by rules, a place where tradition sustains culture, but also upholds systems of exclusion, shame, and suppression.



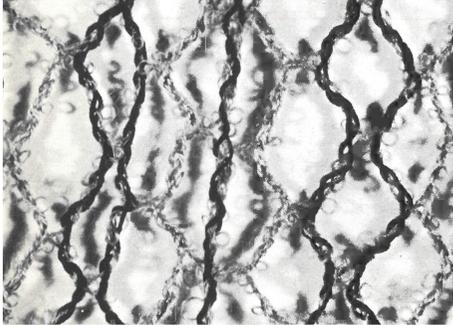
Karimov, Shirvan Region Woman, 1985

Human World
Materiality





Keller, Red-Bellied Jumping Spider, 2025



Barker, Three Plait Fabric, 1973



de Amaral, Muro Tejido 82, 1972



Buic, Fallen Angel, 1967



Hillyard, Baboon Spider, 2007



↑
Spider
World
Materiality



Albers, Dotted, 1959



Kerunen, Ayelele, 2023



Preston, Mexican Tarantula, 1998

The spider world represents Arachne's liberation, a liminal space where boundaries dissolve and autonomy is reclaimed through transformation. Here, craft is no longer constrained by tradition or hierarchy. As a spider, Arachne is free to weave instinctively, without oversight or fear of punishment. This world blurs the lines between human and non-human, feminine and animal, artist and being. No longer subject to social order, Arachne's identity becomes fluid, her body a medium for continuous creation. The spider's web, both functional and exquisite, symbolizes craftsmanship that exists in nature and beyond regulation. In this world, weaving is not inherited, it is embodied. It reflects a new kind of lineage, not passed down but spun outward.



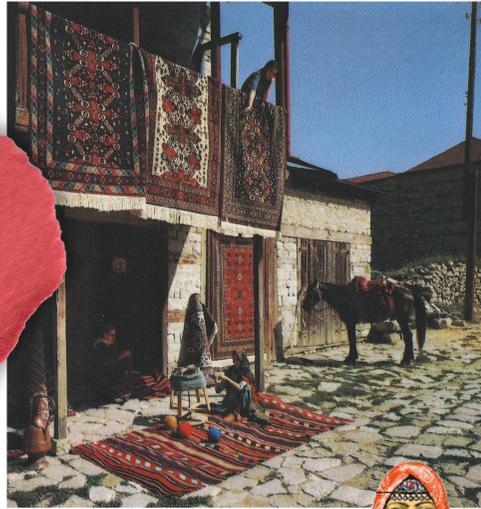
Karimov, Karabakh Region, 1985

Spider World Board:

Arachne Character Board:

Carpet Weaver Girl

- A young carpet weaver in Azerbaijan (early 20s), she is prideful, sometimes even boastful of her work, but very dedicated.
 - She is entirely immersed in her world of wool, and weaving frames, and is motivated solely by her desire to progress in her craft to a level that is unreachable by humans, breaking the established hierarchy.
 - Even before her spider transformation, she appears more organic than the other characters. She is made entirely out of the materials she works with, including woolen yarns, felts, scraps of weaving, and plant life.
 "I make up my own mind, and I think as I always did." "She plunged with all her giddy vanity into destruction."



Karimov, Kuba Region Carpet Weaving, 1985



Karimov, Kuba Region Carpet Weaving, 1985



Karimov, Shirvan Region Carpet, 1985



Felted Costume Materials

Arachne's Costume Before Transformation



Front View



Back View



de Amaral, Natureza Mora, 1981

Arachne Character Board:

Transformed Into A Spider

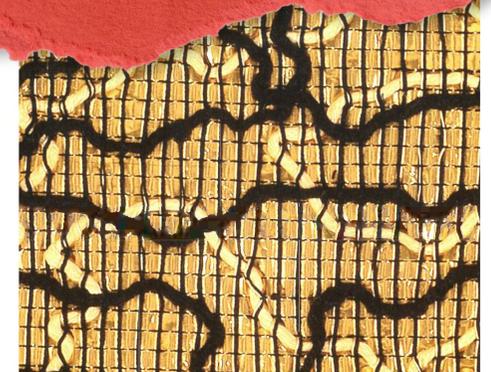
- Transformed into a spider, Arachne's aggressive side becomes even more pronounced. Though still young, she is now an inhuman creature, accentuated by her spider-leg headpiece and spider web motifs beneath her 'flaming' belly.
- Her world still revolves entirely around weaving. Now, she no longer needs a frame, as the woven web emerges directly from her spider body.
- As when she was human, she is still made of wool, yarn, and felt, now also interwoven with scraps of cobwebs. She has transformed into a textile-adjacent spider.
- "Arachne turned from her loom. She reared like a cobra, scowling."
"She refused to live with the injustice."
"Now she ceaselessly weaves patterned webs."



Jacinto, Beautiful Jumper, 2008



Hendry, Radial Web, 2018



Albers, Epitaph, 1968



Buryakovsky, Fire Mountain, 2025



Hillyard, Ladybird Spider, 2011



Felted Costume Materials



Albers, Under Way, 1963

Arachne's Costume After Transformation



Front View



Back View

Arachne's Mother

Carpet Weaver

- A woman in her 50s, carpet weaver in Azerbaijan. Just like her daughter, she is dedicated to her craft. However, unlike Arachne, she is strict about sticking to precise geometric patterns and ancient symbols, never deviating from tradition.
- Despite her dedication to carpet weaving and her immersion in textile traditions, Arachne's mother lives in a very rigid and conservative environment, where any deviation from the established rules is punished.
- This way of living and mindset is reflected in her materiality. Her woollen costume is based on early 20th-century traditional women's garments from Azerbaijan, with insertions of precise geometric motifs from Azeri pile carpets of the same period.
- "Her mother had been humbly born."

Felted Costume Materials



Arachne's Mother's Costume



Studdt, Purple-Dyed Fabrics And Their Corresponding Sea Snails, 2018



Karimov, Shirvan Region Carpet, 1985

Character Board:



Ahmed, 10(-35), Handmade Woollen Carpet, 2016



Buryakovsky, 1900 Wool Piled Carpet By Shirvan Group, 2025



Kazakh Region Traditional Women's Costume, 2025



de Amaral, Riscos en Sombra, 1985



Shirvan Region Traditional Women's Costume, 2025



Dean, Dyeing Techniques, 2018



1918 Wool Piled Carpet By Shirvan Group, 2025



20th Century Arakhchin Headpiece, 2019



18th Century Shah Oud Instrument, 2025



Ahmed, Handmade Woollen Carpet, 2016

Felted Costume Materials

- A middle-aged Azerbaijani man in his 50s. He herds and collects wool from his sheep and dyes it using local herbs and proteins (including snails), then passes the materials on to his wife and daughter.
- His world revolves around his work, his family, and the surrounding Azeri community. Even more than his wife, he is motivated to preserve traditional forms of living and making. He sees any feminist or queer individuals as a threat to centralized patriarchal authority.
- Because he spends more time outdoors than his family, herding his sheep, his costume reflects Azeri hunting clothes from the Ganja region. He also wears a sword around his belt, always ready to cut away excess wool from his sheep. His costume is fully patchworked from woollen material remains, arranged in a carpet-ornament formation.
- "Her father laboured as a dyer of Phocaean purple."



Arachne's Father's Costume



Buryakovsky, Sheep In Gobustan Field, 2025



Studt, Purple-Dyed Fabrics And Their Corresponding Sea Snails, 2018



Ganja Region Traditional Men's Costume, 2025

Arachne's Father

Character Board:

Textile Dyer

Felted Costume Materials



Colorit Creativity Workshop, Wool And Dyeing, 2015



Ganja Region Traditional Women's Costume

- Transformed into an old Azerbaijani weaver in her 80s, Minerva appears short and whimsical, this is why Arachne does not take her seriously when she first warns her.

- In this form, it is assumed that, like the rest of the community, the old woman spends her days spinning wool from her sheep into yarn and weaving traditional pile and kilim carpets at her loom. In reality, the goddess disguises herself in this manner to first deliver a harmless warning to Arachne about her "reckless" behavior.

- In this disguise, Minerva is made out of bits of traditional embroidery, textile braids, wool fibers from her sheep, pile carpet knots, remnants of discarded tapestries, and yarn balls.
- "Old experience teaches the thread of consequence cannot be broken."



Buryakovsky, 1900 Wool Piled Carpet By Baku Group, 2025



Johnson, 1993 Family Treasures, 2024



Buryakovsky, Wool Pile Carpet In Process, 2025



Buryakovsky, Late 19th Century Embroidery, 2025



Buryakovsky, Sheep Farm In Gobustan, 2025



de Amaral, Entorno Azul 2, 1986



Colorit Creativity Workshop, Wool And Dyeing, 2015



Minerva's Costume Transformed Into An Old Woman



Old Carpet Weaver

Minerva Character Board:

Minerva Character Board:



Mukherjee, Basanti, 1984



Hagverdiev, 3D Carpet Installation, 2022



1910 Wool Piled Carpet By Nakhehivan Group, 2025

- An inhumanly tall, immortal woman with a commanding and frightening presence.
- Within the context of this story, Minerva is focused on teaching Arachne a lesson meant to subdue the girl's 'wicked' behavior. However, being just as prideful and egocentric as Arachne, she accepts the weaving challenge, thinking her victory is imminent. Having lost the challenge, she still remains victorious by destroying Arachne's human existence.
- Minerva's costume resembles coarsely woven textile armor, with ornaments from Nakhchivan region pile carpets protecting her immortal body like a shield, and traditional metalwork horns adorning her forehead.
- "Minerva tore from the loom that gallery of divine indiscretions and ripped it to rags."

Textile Goddess



Buryakovsky, Azerxalca Installation, 2025



19th Century Boghazaly Necklace, 2025

Minerva's Costume As A Textile Goddess



Felted Costume Materials

Process Page 1:

Initial Exploration Of Arachne's Character Costume Through Collage

Materials Used:



Arachne's Costume Before Transformation



Arachne's Costume After Transformation

Process Page 2:

3D Experimentation With Arachne's Silhouette
& Starting Point Materials

← Weave On The Body Maquette →



Front View



Left Side View

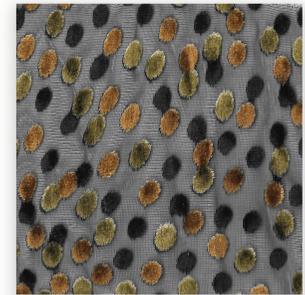


Right Side View

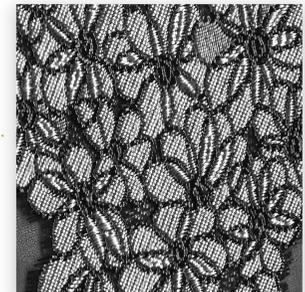
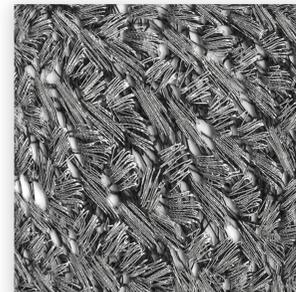


Back View

Human World Materials



Spider World Materials



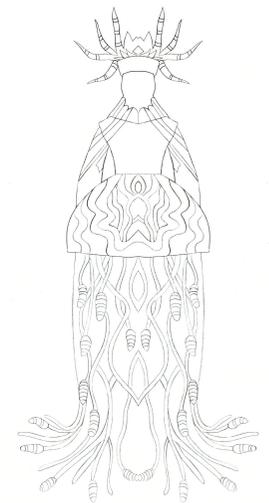
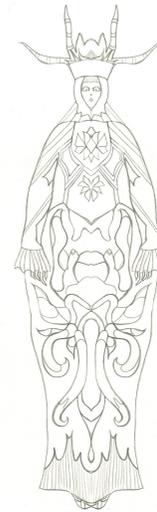
Initial Sketch



Process Page 3:

Sketches For Arachne's Costume After Transformation

← Further Costume Development Sketches →



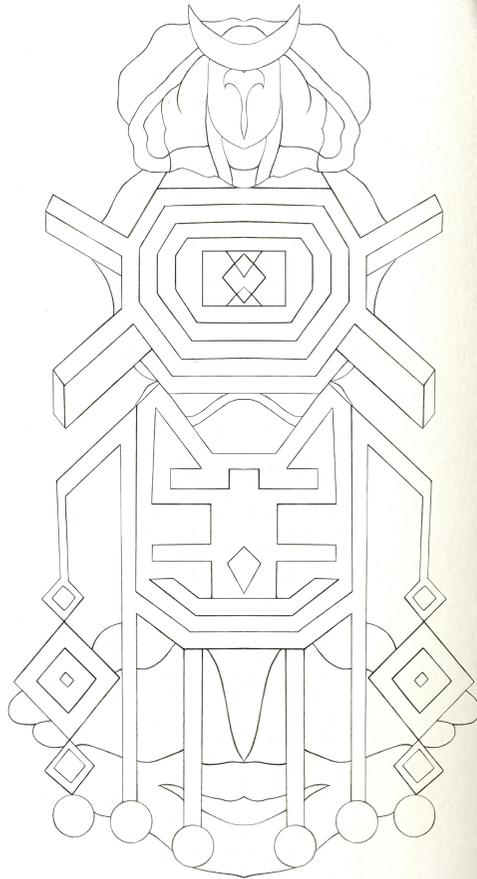
Final Spider Sketch

Front Of Final Costume

Back Of Final Costume



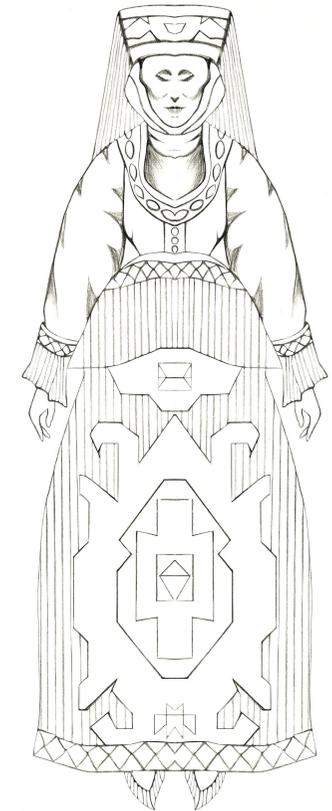
Minerva (Old Carpet Weaver)



Minerva (Textile Goddess)



Arachne's Father (Textile Dyer)



Arachne's Mother (Carpet Weaver)

Secondary Character Costume Sketches

Process Page 4:



← Matching Felt Fibres And Woollen Yarn To Final Colour Palette Of Arachne's Costume



Front View Of Arachne's Spider Costume Silhouette



Back View



Spider Ornament In Colour

Final Silhouette, Ornament And Colour Palette Development

Process Page 5:

Scene 1:



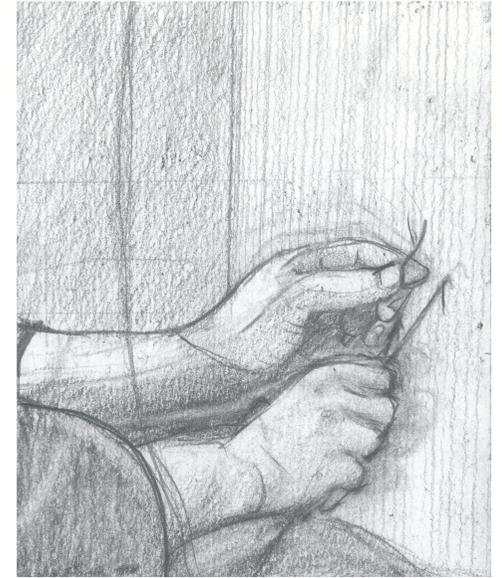
1. Footage of hills in Azerbaijan



2. Sheep walking peacefully through a field



3. Close-up shots of women weaving



4. Close-up of their hands at work

Film Storyboard: Act 1

Act 1, Scene 1

Setting: The film opens with scenes of nature and craftsmanship in Azerbaijan
Plot: Introduction to the 'Human World'

Lighting: Natural light

Emotion: Peaceful

Music: Kanun Taksimi melody

Act 1, Scene 2

Setting: Arachne's weaving workshop

Plot: Introduction to the main character

Lighting: Spotlight on Arachne and her frame

Emotion: Intense concentration

Music: Kanun Taksimi melody

Scene 2:



1. Arachne sits on a traditional carpet, weaving



2. Then, she lifts the frame and pulls it over her head to the ground



3. It is revealed that the weaving she was working on is her skirt

Scene 1:



1. Confined within her frame, Arachne expresses her frustration through movement



2. The camera zooms in on her hands, performing repetitive weaving gestures



3. The scene periodically cuts to video clips of a flaming hillside, symbolising inner turmoil

Scene 2:



1. A jarring flash of a spider appears briefly



2. Arachne collapses back into her frame in defeat

Film Storyboard: Act 2

Act 2, Scene 1

Setting: Arachne's weaving workshop

Plot: Arachne expresses her frustration with the gods

Lighting: Spotlight on Arachne

Emotion: Internalised aggression

Music: Ay Qara Xal Yar melody

Act 2, Scene 2

Setting: Arachne's weaving workshop

Plot: The end of Arachne's life as a human

Lighting: Spotlight on Arachne

Emotion: Defeat

Music: Ay Qara Xal Yar melody

Scene 1:



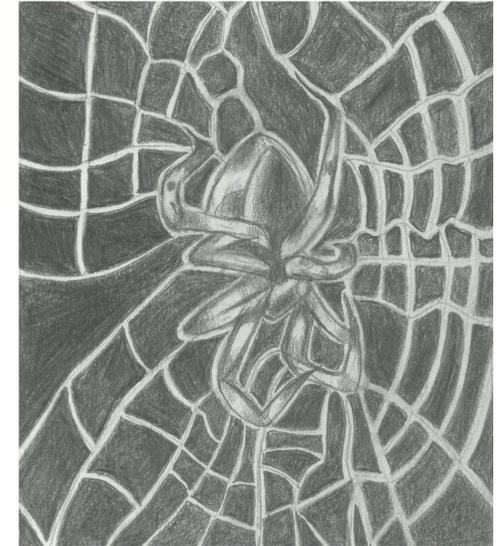
1. Arachne is cocooned inside her frame, transformed into a spider



2. She slowly rises, gripping the frame with both hands



3. At full height, she lifts the frame above her head and casts it aside



4. A brief clip of a spider weaving its web is inserted

Act 3, Scene 1

Setting: The 'Spider World'

Plot: Introduction to transformed Arachne

Lighting: Spotlight on Arachne

Emotion: Freedom

Music: Yasa Hele melody

Film Storyboard: Act 3

Act 3, Scene 2

Setting: The 'Spider World'

Plot: Arachne fully embraces her spider nature

Lighting: Spotlight on Arachne

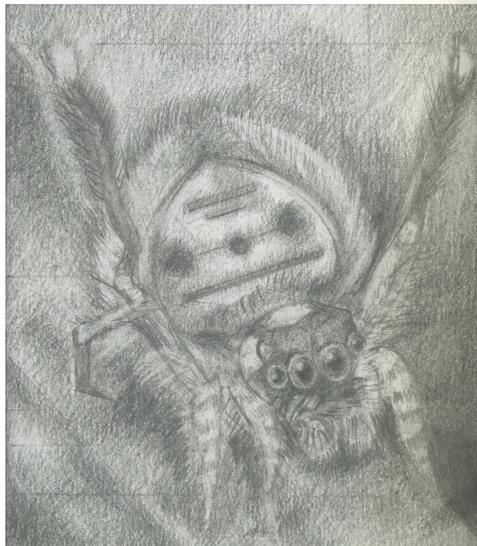
Emotion: Energetic

Music: Kanun Taksimi melody

Scene 2:



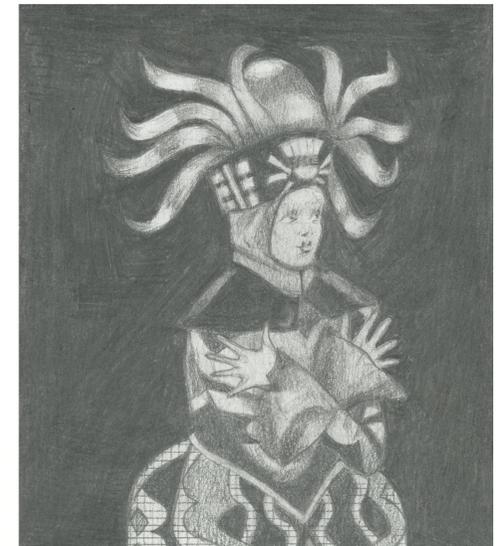
1. Arachne dances in her complete spider form



2. Footage of a real spider dancing as a visual parallel is inserted



3. Arachne begins to spiral inward, weaving a web around herself



4. Final shot: Arachne compressed at the centre of her web

Realised Film Storyboard 1: Act 1, Scene 2



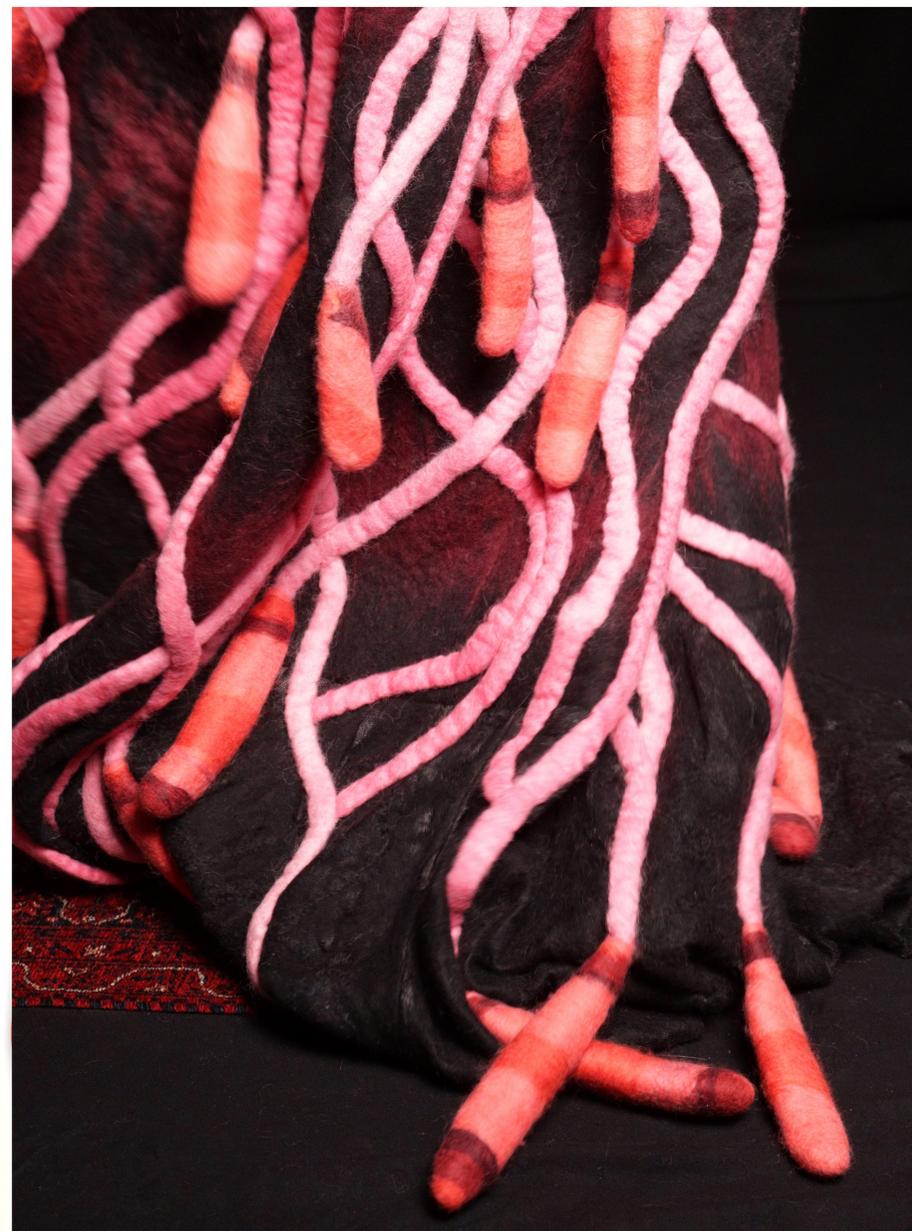
Introduction to Arachne

Realised Film Storyboard 2: Act 1, Scene 2



Introduction to Arachne

Realised Film Storyboard 3: Act 2, Scene 1

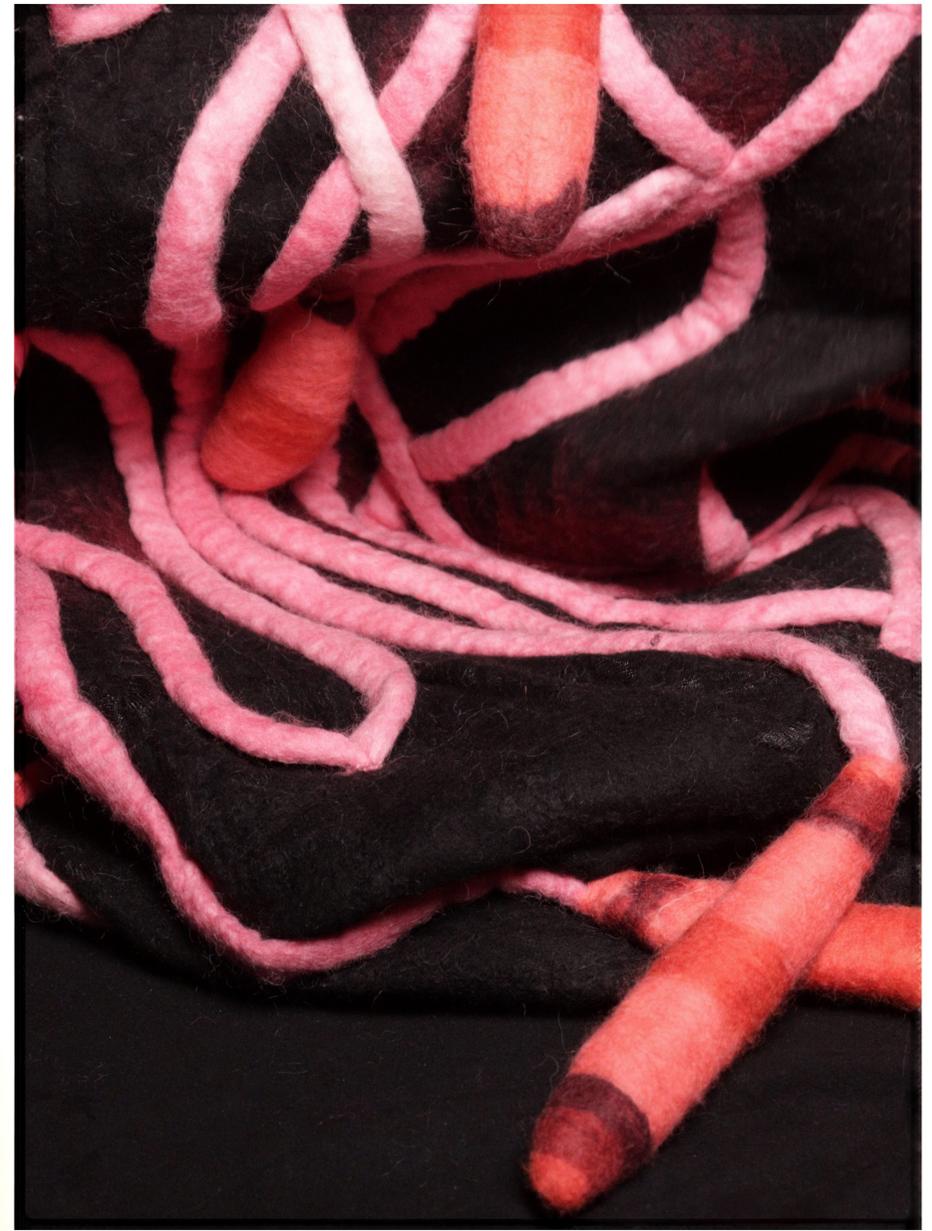


Frustration with the Gods

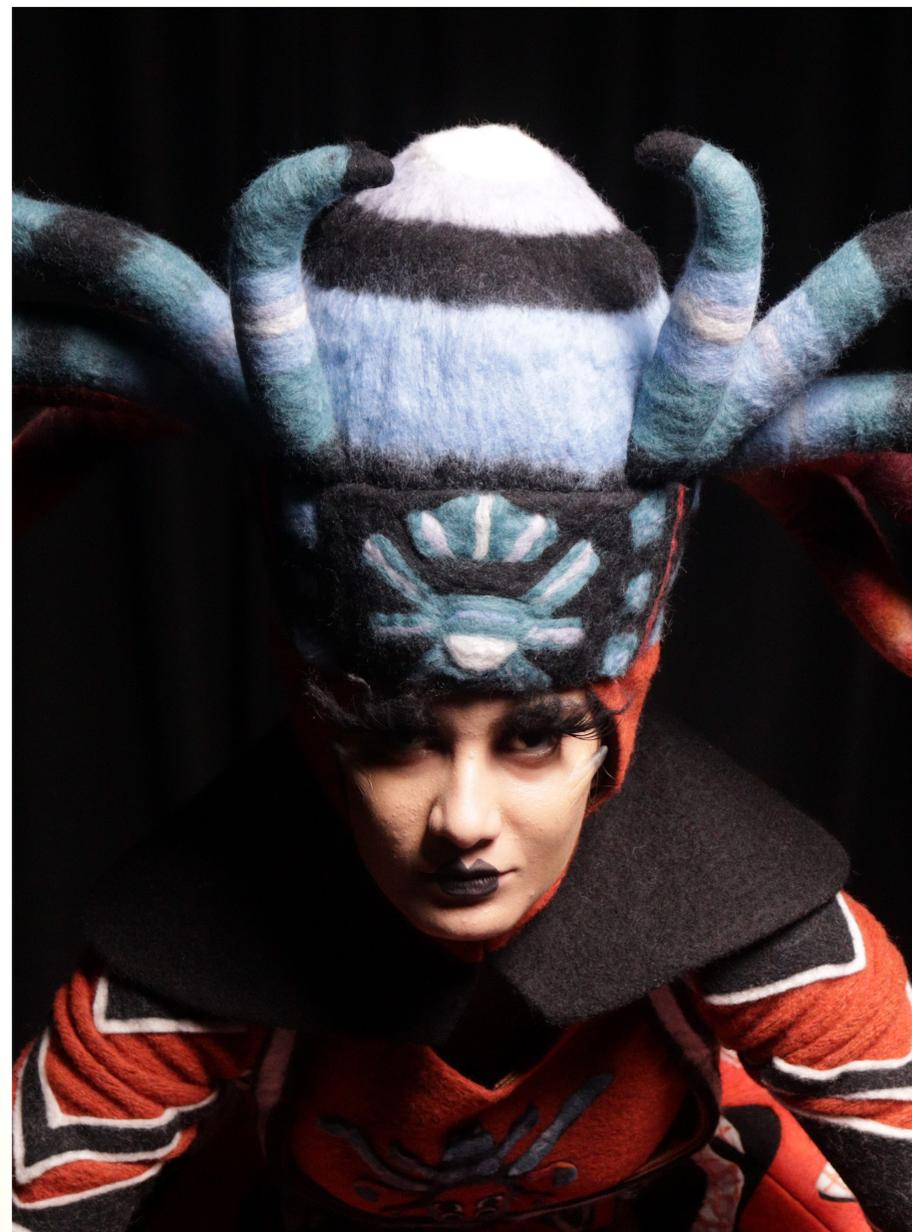
Realised Film Storyboard 4: Act 2, Scene 2



End of Arachne's Life as a Human



Realised Film Storyboard 5: Act 3, Scene 1



Introduction to Transformed Arachne

Realised Film Storyboard 6: Act 3, Scene 1



Introduction to Transformed Arachne



Realised Film Storyboard 7: Act 3, Scene 2



Embracing Her Spider Nature

Realised Film Storyboard 8: Act 3, Scene 2



Embracing Her Spider Nature



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