As some of post-war Europe’s most noted film directors, Michelangelo Antonioni, Pier Paolo Pasolini, and Sergei Parajanov all practiced as visual artists – however intermittently – and their respective filmic visions bear extensive rapports with aesthetics both contemporary and ancient. Anchored in close readings of images and texts, this course examines the affinities of their cinema with non-cinematic discourses and practices. Taking as our point of departure Pier Paolo Pasolini’s theory of a “cinema of poetry,” we will examine the notion of poetry and painting as paradigms for the cinematic image. Parallel to larger, “ontological” questions of film theory, we will consider art historical problems: To what extent do Antonioni’s films of the early 1960s prefigure the artistic and literary neo-avant-gardes? Why did Pasolini’s relationship to contemporary art prove so fraught and antagonistic? How does Parajanov’s work in collage and assemblage relate to his cinema, and why does it matter?