

- 78 Claude Keisch und Marie-Ursula Riemann-Reyher, Adolf Menzel 1815-1905. Das Labyrinth der Wirklichkeit (Ausst.-Kat.), Musée d'Orsay u.a., 15/04/1996-28/07/1996, Köln: 1996, S. 263.
- 79 Claude Keisch und Marie-Ursula Riemann-Reyher, Adolf Menzel 1815-1905. Das Labyrinth der Wirklichkeit (Ausst.-Kat.), Musée d'Orsay u.a., 15/04/1996-28/07/1996, Köln: 1996, S. 162.
- 80 3-D Film Archive LLC/Bob Furmanek.
- 81 a Mark Cotta Vaz und Craig Barron, The invisible art: the legends of movie matte painting, San Francisco: 2002, S. 76; b Mark Cotta Vaz und Craig Barron, The invisible art: the legends of movie matte painting, San Francisco: 2002, S. 77; c Mark Cotta Vaz und Craig Barron, The invisible art: the legends of movie matte painting, San Francisco: 2002, S. 77.
- 82 abcde Thomas Graham Smith, Industrial Light & Magic. The Art of Special Effects, New York: 1986, S. 183.

Filmprotokolle

Alle in dieser Arbeit referenzierten Protokolle sind getrennt veröffentlicht und mit der DOI <https://doi.org/10.18452/27076> abrufbar:

- P1: Einstellungsprotokoll FRANKENWEENIE – 00:00:09-00:03:11
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