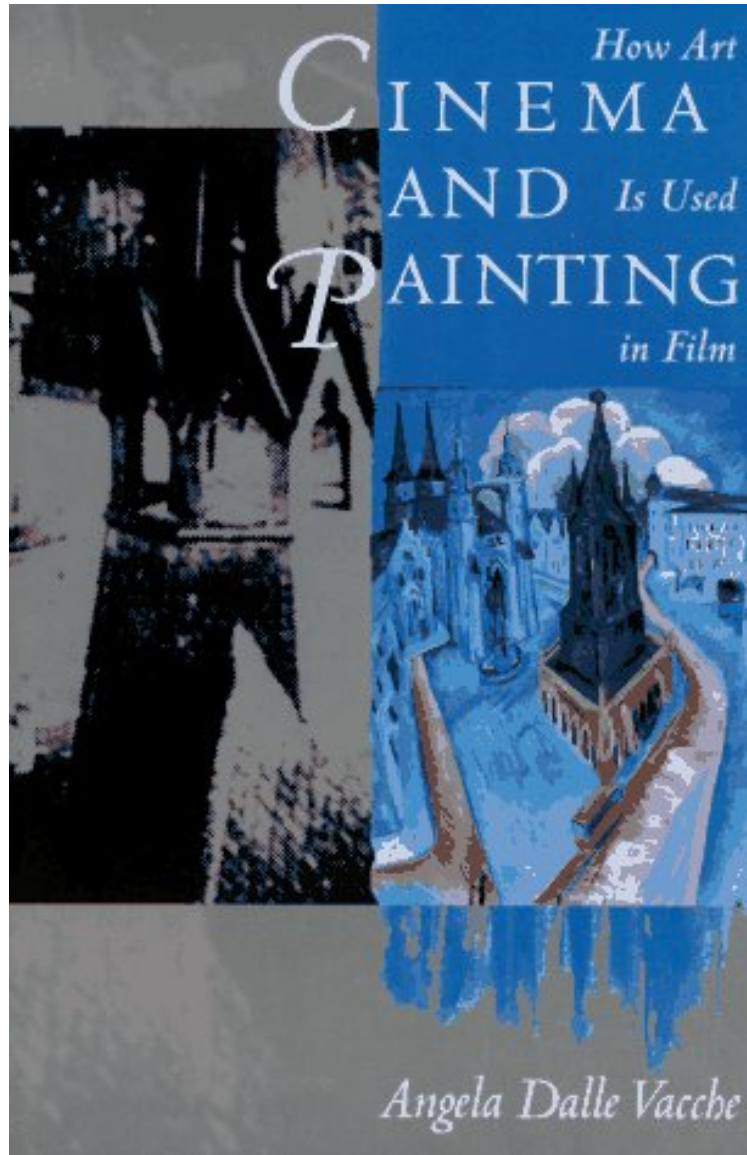


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Cinema and Painting: How Art Is Used in Film

Angela Dalle Vacche

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Angela Dalle Vacche : Cinema and Painting: How Art Is Used in Film before purchasing it in order to gauge whether or not it would be worth my time, and all praised Cinema and Painting: How Art Is Used in Film:

1 of 2 people found the following review helpful. Informative but tries too hard. By C. HelserPro: Informative and brings correlating examples Cons: Drawn out/long winded speculation when summed up points could have been made. I've been dabbling in creating a series of paintings in relation to cinema stills in correlation to growing up in small town America so I was immediately drawn to this book and its content. I found it very informative but

incredibly wordy. The Author had a tendency to try to hard to push academic vernacular in order to make their argument and thoughts seem more relevant and intelligent. Truly many of the points with included examples could have been made within a series of two paragraphs per subject. Instead the author chose to elaborate more than what was needed. I'm not saying it isn't a good book, but as an art student I highly recommend you take this to the quietest part of the library and arm yourself with a case of energy drink. I would be glad to read an abridged version of this.0 of 3 people found the following review helpful. Class TextbookBy SaeI had to purchase this book for an art class, but was very interested in reading it (film is a study I very much enjoy). The only downside, and reason it's only a 3, is the author remains unbiass for only some of the films/art discussed. It is really obvious that the chapter on Dracula is her favorite which is annoying because the same effort should have been put in the other chapters as well. All in all, it is a good book that provokes the reader to look at movies through a different lens.

The visual image is the common denominator of cinema and painting, and indeed many filmmakers have used the imagery of paintings to shape or enrich the meaning of their films. In this discerning new approach to cinema studies, Angela Dalle Vacche discusses how the use of pictorial sources in film enables eight filmmakers to comment on the interplay between the arts, on the dialectic of word and image, on the relationship between artistic creativity and sexual difference, and on the tension between tradition and modernity. Specifically, Dalle Vacche explores Jean-Luc Godard's iconophobia (*Pierrot Le Fou*) and Andrei Tarkovsky's iconophilia (*Andrei Rubleov*), Kenji Mizoguchi's split allegiances between East and West (*Five Women around Utamaro*), Michelangelo Antonioni's melodramatic sensibility (*Red Desert*), Eric Rohmer's project to convey interiority through images (*The Marquise of O*), F. W. Murnau's debt to Romantic landscape painting (*Nosferatu*), Vincente Minnelli's affinities with American Abstract Expressionism (*An American in Paris*), and Alain Cavalier's use of still life and the close-up to explore the realms of mysticism and femininity (*Thrse*). While addressing issues of influence and intentionality, Dalle Vacche concludes that intertextuality is central to an appreciation of the dialogical nature of the filmic medium, which, in appropriating or rejecting art history, defines itself in relation to national traditions and broadly shared visual cultures.

"In this ground-breaking study, the author shows how eight films variously define painting as an art. . . . For all the wide range of art references, the readings of the films are rigorous and sensitive as film criticism. This art historian knows film." (Choice)From the Back CoverInstead of concentrating on surface similarities and notions like influence, it argues for an ongoing dialogue, a continuing relationship between cinema and painting that plays itself out in the norms of visual representation, in the historical changes of the 'eye.'About the AuthorAngela Dalle Vacche is Associate Professor of Art History and teaches in the film studies program at Yale University. She is the author of *The Body in the Mirror: Shapes of History in Italian Cinema*.