

Personal Inquiry

The influence of classical paintings in filmmaking

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Introduction

Why are paintings used as reference for filmmaking?

Paintings as information and inspiration source.

The differences between painting and cinema compositions.

Comparing composition, framing, colours, light, point of view and attention to detail.

„Even the eye of the impressionist must be selective. It must focus on the significant rather than the insignificant in the field of vision.“ E.H. Gombrich

How painter influence the perception of the viewer and how this happens in cinema.



Napoleon Crossing the Alps,
Jacques-Louis David, 1801



Marie-Antoinette, 2006

Main Part

Focusing on the Rococo art movement. Differences and similarities between paintings of this art period and their equivalent in film.

The artist as a selective creator of time, space and events.

Rococo paintings vs. the films Dangerous Liaisons (1988) and Marie-Antoinette (2006).

Within the same art period used as reference in filmmaking, a comparison between Dangerous Liaisons (1988) and Marie-Antoinette (2006).

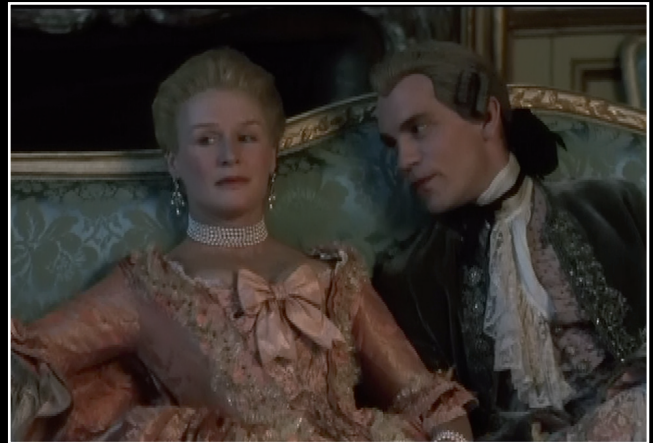
How their period of making influences as well the style of the film next to the painting.



The Swing, Jean-Honore Fragonard, 1766



Marie-Antoinette (2006)



Dangerous Liaisons (1988)

Other example of films using references from different art movements like the Dutch Golden Age, Impressionism, Surrealism and Contemporary Art.

Brief introduction into each art movement, their specific characteristics and their equivalent film.



Odd Nedrum, 1990



The Cell, 2000

Conclusion

Is it possible to reproduce and transfer a scenery and composition of a painting into the cinema and transfer the same message and symbolism as their reference?

„By art alone we are able to get outside ourselves, to know what another sees of this universe which for him is not ours, the landscapes of which would remain as unknown to us as those of the moon. Thanks to art, instead of seeing one world, our own, we see multiplied and as many original artists as there are, so many worlds are at our disposal, differing more widely from each other than those which roll round the infinite and which, whether their name Rembrandt or Vermeer, send us their unique rays many centuries after the hearth from which they emanate is extinguished.

(vol. VII - The past Recaptured 1927, *Le temps retrouvé*, Marcel Proust)



The girl with the pearl earring, Vermeer, 1665



The girl with the pearl earring, 2003

