

FILM  
CULTURE

IN TRANSITION

# SCREENING THE ART WORLD



EDITED BY

TEMENUGA TRIFONOVA

Amsterdam  
University  
Press

A  
X  
U  
X  
P  
X

# Screening the Art World



Amsterdam  
University  
Press



Amsterdam  
University  
Press

# Screening the Art World

*Edited by  
Temenuga Trifonova*

Amsterdam University Press



Amsterdam  
University  
Press

Cover illustration: *Nocturnal Animals* (dir. Tom Ford, 2016)

Cover design: Coördesign, Leiden

Lay-out: Crius Group, Hulshout

ISBN 978 94 6372 485 2

e-ISBN 978 90 4855 366 2

DOI 10.5117/9789463724852

NUR 670

© The authors / Amsterdam University Press B.V., Amsterdam 2022

All rights reserved. Without limiting the rights under copyright reserved above, no part of this book may be reproduced, stored in or introduced into a retrieval system, or transmitted, in any form or by any means (electronic, mechanical, photocopying, recording or otherwise) without the written permission of both the copyright owner and the author of the book.

Every effort has been made to obtain permission to use all copyrighted illustrations reproduced in this book. Nonetheless, whosoever believes to have rights to this material is advised to contact the publisher.



Amsterdam  
University  
Press

# Table of Contents

Editor's Introduction <i>Temenuga Trifonova</i>	7
<b>Part I Cinema's Vision of Art: Aspirational, Satiric, Philosophical</b>	
1. Art, Truth, Representation: Lois Weber's <i>Dumb Girl of Portici</i> <i>Katherine Manthorne</i>	31
2. Avant-Garde and Kitsch: Modern Art and Money on Screen, 1963–1964 <i>Susan Felleman</i>	47
3. Cinema as Philosophy of Art <i>Temenuga Trifonova</i>	65
<b>Part II The Aura of Art in (the Age of) Film</b>	
4. Ineffability? The Several Vermeers <i>Brigitte Peucker</i>	85
5. The Joker at the Museum in Tim Burton's <i>Batman</i> : Artistic Vandalism in Hollywood <i>Pierre-Antoine Pellerin</i>	101
6. Chaos ex machina: The Art of Jean Tinguely and the Documentary Image <i>Des O'Rawe</i>	115
7. <i>China's Van Goghs</i> : Documentary Production, International Taste, and Artistic Labor <i>A. T. McKenna</i>	133



### Part III Affective Historiography: Negotiating the Past through Screening Art

8. A World Made of Art 149  
*Gillian McIver*
9. Art and History in *Woman in Gold* (2015), *The Monuments Men* (2014), and *Francofonia* (2015) 165  
*Christine Sprengler*
10. Examining Public Art in *Parks and Recreation*'s Pawnee, Indiana 181  
*Annie Dell'Aria*

### Part IV The Figure of the Artist: Between Mad Genius and Entrepreneur of the Self

11. Homicidal and Suicidal Artist Figures in Film 203  
*Bruce A. Barber*
12. Blood Lust: Realism, Violent Inspiration, and the Artist in Horror Cinema 219  
*Kate Robertson*
13. Picturing Picasso: Revisiting Paul Haesaerts's *Visite à Picasso* (1950) 235  
*Steven Jacobs and Joséphine Vandekerckhove*
14. This Is the End of High Entertainment: *Tiny Furniture* and *This Is the End* 253  
*Kelly Lloyd*
15. Screening Performance: Curating the Artist Persona 269  
*Susan Flynn*
16. Peter Greenaway's Artist-Entrepreneurs 287  
*Marco de Waard*
- Bibliography 305
- Index 327



# Editor's Introduction

*Temenuga Trifonova*

Most studies of art in cinema tend to approach the subject from the perspective of medium specificity and/or intermediality.<sup>1</sup> William Chapman's *Films on Art* (1952), Charles Eidsvik's *Cineliteracy: Film among the Arts* (1978), Gary Edgerton's *Film and the Arts in Symbiosis* (1988), Philip Hayward's *Picture This: Media Representations of Visual Art and Artists* (1988), Nadine Covert's *Art on Screen: A Directory of Films and Videos about the Visual Arts* (1991), and John Walker's *Art and Artists on Screen* (1993) were among the first studies to consider the ways in which film mediates, and is mediated by, the other arts. These general studies have since been enriched by theoretically sophisticated analyses of: film's pivotal role in the development of modern art;<sup>2</sup> the phenomenological affinities between cinema and painting;<sup>3</sup> cinema and architecture,<sup>4</sup> cinema and sculpture,<sup>5</sup> cinema and photography;<sup>6</sup> institutional histories of cinema and the museum;<sup>7</sup> representations of the museum in cinema;<sup>8</sup> cinematic and museal strategies in the representation of history;<sup>9</sup> the role of art documentaries in the development of visual literacy;<sup>10</sup> the ideological ramifications of dominant stereotypes about

1 Artists, too, are fascinated by the intermedial relations between cinema and the other arts. Consider, for instance, the work of London-based artist Jason Shulman, whose series of long-exposure photographs, titled *Photographs of Films*, condense entire films into single photographs (<https://www.jasonshulmanstudio.com/photographs-of-films>), or Vugar Efendi's three-part *Film Meets Art* videos, which juxtapose classical paintings with iconic movie scenes (<https://vimeo.com/vugarefendi>).

2 Lawder, *The Cubist Cinema*; Elder, *Harmony and Dissent*.

3 Bonitzer, *Décadrages*; Peucker, *Incorporating Images*.

4 Lamster, *Architecture and Film*.

5 Jacobs et al., *Screening Statues*.

6 Andrew, *The Image in Dispute*; Campany, *Photography and Cinema*; Beckman and Ma, *Still/Moving*.

7 Wasson, *Museum Movies*.

8 Louagie, "It Belongs in a Museum"; Fisher, "Museum Tropes"; Jacobs, "Strange Exhibitions."

9 McIsaac and Mueller, *Exhibiting the German Past*.

10 Durgnat, "The Cinema as Art Gallery"; Wechsler, "The Filming of Art."



art and artists;<sup>11</sup> the cultural economics of “artist-enterprises”<sup>12</sup> and the mediatization of the artist;<sup>13</sup> the commercial film production of artists<sup>14</sup> and the experimental film production of moving-image artists;<sup>15</sup> the visual arts practices of various film auteurs;<sup>16</sup> the role of art in history films;<sup>17</sup> the “cinematic turn” in contemporary art<sup>18</sup> and the emergence of “moving-image art”;<sup>19</sup> the reimagining and recycling of Hollywood iconography in contemporary art,<sup>20</sup> and so on.

In her seminal studies of the relationship between painting and cinema – *Cinema and Painting: How Art Is Used in Film* (1996) – and of the intersections between art history and film theory – *The Visual Turn: Classical Film Theory and Art History* (2002) – Angela Dalle Vacche explores the rich pictorial sources of films by Godard, Tarkovsky, Mizoguchi, Antonioni, Rohmer, Murnau, and Minnelli, as well as the particular ways in which different arts map the senses. Along similar lines, Brigitte Peucker’s *Incorporating Images: Film and the Rival Arts* (1995) foregrounds the intermedial relations between cinema and the other arts, drawing attention to the ways in which films regularly figure the encounter between painting and literature (or “the literary”) in terms of adultery, incest, miscegenation, vampirism, and bisexuality. Analyzing the effects of intermediality on narration, temporality, and narrative closure in both art films and mainstream films, Peucker invites us to see cinema’s appropriation and subversion of literary and painterly tropes as an attempt at self-legitimation. In her later book *The Material Image: Art and the Real in Film* (2006), she reframes her analysis of intermediality within the broader context of “representation” that other arts are equally concerned with, and identifies tableaux moments in film (e.g. in the work of Scorsese, Greenaway, Wenders, Kubrick, Fassbender, and Haneke) as central both to the staging of intermediality in film and to the attainment of the “effect of the real.” *Aesthetic Spaces: The Place of Art in Film* (2019), Peucker’s latest book, continues to interrogate the effects of cinema’s

11 Barber, *Trans/actions*; Olsin, “Life as Art, Art as Life.”

12 Greffe, *The Artist-Enterprise*.

13 Esner and Kisters, *The Mediatization of the Artist*; Mitchell, *Art and the Public Sphere*.

14 Chang, “Mind over Matter.”

15 Zinman, *Making Images Move*; Bellour, “Of an Other Cinema.”

16 French, *Art by Film Directors*.

17 Tashiro, “When History Films.”

18 Brougher, *The Cinema Effect*.

19 Balkema and Slager, *Screen-Based Art*; Leighton, *Art and the Moving Image*.

20 Rubin, *Walkers: Hollywood Afterlives*; von Fürstenberg, *Collateral*.

appropriation of painterly and/or theatrical conventions on cinematic space, spectator, frame, color, lighting, décor, and actor.

The dialogue between cinema and art, specifically between silent cinema and early American modernist art, is also the focus of Katherine Manthorne's *Film and Modern American Art: The Dialogue between Cinema and Painting* (2020), which traces the professional and personal exchanges between film-makers and visual artists at the beginning of the twentieth century and the influence of such exchanges on the language of cinema and painting, before reading these intermedial relationships through a sociopolitical lens, particularly with reference to "the new woman" and "the new negro." The relationship between film and the visual arts has also been at the center of Susan Felleman's work, from *Art in the Cinematic Imagination* (2006), which draws attention to the structurally similar kinds of anxieties produced by the presence of women and of fine art in popular film – anxieties often manifesting on the level of film form as self-reflexivity – to *Real Objects in Unreal Situations: Modern Art in Fiction Films* (2014), which delves into the rich but thus far neglected social, economic, and material life of art objects in cinema, a life that, Felleman argues, exceeds their narrative function of mere props, copies, pastiches, or reproductions. Other notable studies include those by Jinhoon Kim, Angela Ndalians, and Lynda Mead: Nead demonstrates the significance of intermedial studies of the mutual "hauntings" between visual media at the turn of the twentieth century;<sup>21</sup> Kim illuminates the ways in which cinema has been "remediated" in the artistic practice of filmmakers and artists like Ken Jacobs, Stan Douglas and Fiona Tan;<sup>22</sup> and Ndalians examines mainstream cinema's remediation of baroque aesthetics.<sup>23</sup> Focused studies of the relationship between cinema and the visual arts either during a specific historical period (e.g. Mowll Mathews zeroes in on this relationship at the turn of the twentieth century<sup>24</sup>) or in a particular place (e.g. Ehrlich and Desser on the influence of scroll painting, printmaking, and calligraphy on East Asian cinema<sup>25</sup>) have been supplemented by broader historical surveys of this relationship such as Hollander's survey of the proto-cinematic work of artists from the fifteenth to the twentieth century,<sup>26</sup> or Pelfrey's analysis of the emergence of mass

21 Nead, *The Haunted Gallery*.

22 Kim, *Between Film, Video, and the Digital*.

23 Ndalians, *Neo-Baroque Aesthetics*.

24 Mowll, *Moving Pictures*.

25 Ehrlich and Desser, *Cinematic Landscapes*.

26 Hollander, *Moving Pictures*.



media in the context of art historical developments.<sup>27</sup> Going beyond such concerns with intermediality, Giuliana Bruno's *Atlas of Emotion: Journeys in Art, Architecture, and Film* (2002) traces the broader cultural history of cinema in relation to visual arts, architecture, and travel culture, underscoring film's haptic qualities and linking the anatomy of movement engendered by early cinema to *flânerie* and modern bodily architectures, while Jacques Rancière's *The Future of the Image* (2007) theorizes a politicized aesthetics grounded precisely in cinema's relation to art.

A number of studies have explored the question of art *in* cinema in terms of cinema's potential to provide the general audience with a kind of "celluloid art history." Doris Berger's *Projected Art History: Biopics, Celebrity Culture, and the Popularizing of American Art* (2014), which traces cinema's mediation of post-war American art history for mass consumption, illuminates popular (cinematic) art history's pedagogical power. Using two case studies – film biopics on Jackson Pollock and Jean-Michel Basquait – Berger identifies the particular art historical and biographical narrative patterns given preference in most films' vision of art history, focusing on representations of the artistic process, the myth of the artist, and the role film stars play in impersonating that myth. Along similar lines, Gillian McIver's *Art History for Filmmakers* (2016) traces cinematic techniques – from composition through color theory to lighting – back to key moments in the history of Western painting, drawing fascinating parallels between particular genres in painting and the work of filmmakers like Peter Greenaway, Martin Scorsese, Guillermo del Toro, Quentin Tarantino, and Stan Douglas. In *Framing Pictures: Film and the Visual Arts* (2011), Steven Jacobs surveys the history of art in both fiction and documentary cinema, focusing on the golden age of art documentaries (late 1940s to early 1950s), particularly on Belgium's and France's contributions to the genre. Jacobs argues that while architecture and sculpture were the pre-eminent subject of early films on art, later art documentaries focused on painting; indeed, cinema's version of art history has been mainly a history of painters. In the second part of his book, Jacobs traces the history of what has become known as "the cinematic turn" in art and the increasing ubiquity of projected moving images in contemporary art exhibitions. The cinematic turn continues to dominate recent scholarship on cinema and art, as evidenced by the proliferation of studies of "expanded cinema" and "museological cinema" e.g. Haidee Wasson's *Museum Movies* (2005), A.L. Rees's *Expanded Cinema: Art, Performance, Film* (2011), and Rinella Cere's *Museums of Cinema* (2020), to mention a few.

27 Pelfrey, *Art and Mass Media*.



A third object of study in the scholarship on art *in* cinema (in addition to intermediality and celluloid art history) has been cinema's representation of the *spaces of art*, including museums, art galleries, and artist studios. Analyzing the historically based cultural stereotypes of museums in a number of American movies, Kimberly Louagie has demonstrated the extent to which the image of the museum as a space of exclusivity and cultural capital persists in cinema despite recent changes in museological practices emphasizing inclusivity and interactivity.<sup>28</sup> Conversely, Jennifer Fischer considers the museum in cinema as a trope of class, libidinal affect, and epiphany, arguing that while popular movies continue to code the spaces of art as belonging to "high" culture, museums in films are often the site for transgressive experiences like vandalism, seduction, epiphany, class transgression, and encounters with alterity.<sup>29</sup> Steven Jacobs's work on museums and galleries as not only physical spaces but institutions that embody specific economic, social, and cultural values and thus play an active role in the construction of national identities and collective memories, also testifies to the "otherness" of museums – often appearing as sites of death, witchcraft, and necrophilia, and populated by neurotic, decadent, or criminal characters – that grants them a transgressive, in-between status.<sup>30</sup> Unlike the above-mentioned studies of art in cinema, which tend to focus either on medium specificity or on cinema's ability to function as a kind of "celluloid art history," *Screening the Art World* considers a rarely explored subject – art *in* cinema rather than the art *of* cinema – across different genres and historical periods in order to reflect on cinema's fluctuating imaginary of art and the art world and the social, political, and cultural reasons for it.

## The Art World

In her study of the excesses of the contemporary art world *Seven Days in the Art World*, published in 2008, journalist Sarah Thornton drew on interviews

28 Louagie, "It Belongs in a Museum."

29 Fisher, "Museal Tropes."

30 Jacobs, "Strange Exhibitions." In a later book, written in collaboration with Lisa Colpaert and framed as a guide to an "imaginary museum" *à la* André Malraux, Jacobs analyzes 1940s and 1950s films, in which a painted portrait plays an important part in the plot. Malraux's *Le Musée Imaginaire* is also the inspiration for Dalle Vacche's edited volume *Film, Art, New Media: Museum Without Walls?* which explores the art historical tropes of face and landscape in early cinema, Soviet film theory, the avant-garde, installation art, performance art, and the new genre of "the museum film."

and personal experience to explore the global art scene – from Christie’s and Art Basel to the Venice Biennale and the Turner Prize – only to conclude that, in the contemporary art world, it is art itself that has become marginalized. Thornton’s conclusion was far from controversial: in his 1975 book of art criticism *The Painted Word*, American novelist and journalist Tom Wolfe had already argued that modern art had degenerated into an illustration of various art theories promoted by critics, many of whom (notably “the kings of Cultureburg” as Wolfe called them: Clement Greenberg, Harold Rosenberg, and Leo Steinberg)<sup>31</sup> had become more significant than the artists they were writing about.

As different in style and tone as these two books might be, they both assume the existence of an “art world,” a term coined by another art critic and philosopher, Arthur Danto. In an essay titled “The Artworld,” published in *The Journal of Philosophy* in 1964, Danto argued that it is aesthetic theories that confer on certain objects the title of “artworks”: “To see something as art requires something the eye cannot decry – an atmosphere of artistic theory, a knowledge of the history of art: an artworld.”<sup>32</sup> What, he asked, is the difference between a Brillo box and a work of art consisting of a Brillo Box? His answer was that, “it is the theory that takes [the work of art] up into the world of art and keeps it from collapsing into the real object which it is.”<sup>33</sup> Developing Danto’s ideas further, George Dickie would later formulate what has come to be known as “the institutional theory of art,” which defines the work of art as an artifact “on which some person or persons acting on behalf of a certain social institution (the artworld) has conferred the status of candidate for appreciation,”<sup>34</sup> and the “art world” as a network of representatives, “a loosely organized, but nevertheless related, set of persons including artists [...] producers, museum directors, museum-goers, theater-goers, reporters for newspapers, critics for publications of all sorts, art historians, art theorists, philosophers of art, and others.”<sup>35</sup> If Danto and Dickie were concerned with the role of the art world in defining what “art” is in the first place, in his classic sociological study *Art Worlds* (1982) Howard Becker turned his attention to the rules and procedures – “contained in the conventions and patterns of cooperation by which art worlds carry on their

31 While the art world’s response to the book was hostile, reviewers from outside the art world noted that Wolfe’s observations were essentially correct. Ironically, by the 1970s Wolfe himself had become “more of a celebrity than the celebrities he describes.” Davis, “Crying,” n.p.

32 Danto, “The Artworld,” 580.

33 *Ibid.*, 581.

34 Dickie, *Aesthetics*, 101.

35 *Ibid.*, 36

routine activities”<sup>36</sup> – that govern the art world’s process of legitimation. Becker argued that the four modes of being oriented to an art world, as an integrated professional, maverick, folk artist, or naïve artist, “suggest a general scheme for interpreting the way people can be oriented to any kind of social world,”<sup>37</sup> i.e. that the representation of art worlds in cinema can reveal the principal rules of social and political organization of the society in which these art worlds have come into existence.<sup>38</sup>

Although the notion of “the art world” is referenced in the title of the present volume, the book is not specifically concerned with either defining “the art world” or with tracing the history of this concept. Nor is it concerned with providing a sociological analysis of the art world or analyzing the rules and conventions of legitimation through which it operates. Instead, assuming the existence of the art world, contributors to the volume demonstrate the ways in which the art world in cinema condenses and dramatizes long-standing conflicts and tensions between (the idea of) “cinema” and (the idea of) “art.” When cinema becomes interested in art it is often in relation to the “art world,” which means that the main questions raised by the idea of the “art world” – questions about authenticity or “aura,” historical accuracy, subjectivity, aesthetic value, and the rules and conventions of legitimation – are also those raised in films screening art or explicitly/implicitly set in the art world. Insofar as art almost always figures in cinema in the form of a question (or a problem) – what is art, who or what defines what art is, what is the value of art, how do we distinguish authentic from inauthentic artworks, and so on – we could perhaps see cinema as occupying the position aesthetic theory occupies with respect to art (see my chapter in this volume).

While some of the chapters engage with the idea of the “art world” explicitly while others approach it obliquely, they all pursue existing lines of research on the relationship between cinema and art while offering new insights into that relationship. For instance, the chapters by Peucker, Pellerin, McKenna, De Waard, and Trifonova inscribe themselves in a well-established tradition of Benjamin-inspired scholarship on film in relation to “aura.” Flynn, Lloyd, Jacobs and Vandekerckhove explore the notion of the artist as an entrepreneur of himself, a line of inquiry that clearly intersects with scholarly work on artist biopics. McIver,

36 Becker, *Art Worlds*, 163.

37 *Ibid.*, 371.

38 As Becker reminds us, art worlds change constantly, with new ones coming into existence and old ones disappearing, often as a result of artistic revolutions. On multiple art worlds and the notion of a “pluralistic art world,” see also Danto, *The Madonna of the Future*.

Sprengler, Dell’Aria, and De Waard take up some of the main issues at stake in research on intermediality, but they approach them from a new perspective, paying particular attention to the socio-cultural and political tensions produced by the different temporalities of art and cinema: e.g. Dell’Aria’s and Sprengler’s reference to “metamodernism” registers the difficulty of identifying the “appropriate” affective stance with respect to historical and/or art historical objects/events as a continual oscillation between parody and sincerity, while McIver draws on Hans Kellner’s notion of “untimely history”<sup>39</sup> to elucidate the way in which artworks in film not only recreate a familiar image of the past, but can also help us understand the past in new ways. Finally, all contributions to this volume, but especially those by Manthorne, Felleman, Dell’Aria, Robertson, Jacobs and Vandekerckhove, O’Rawe, Lloyd, Barber, McKenna, and De Waard engage (self-consciously or not) with the ways in which “aura” (or the search for it) is inflected by the vastly different film genres, historical periods, media, and platforms discussed in this volume, from silent cinema, Hollywood, and documentary cinema, through horror films and public art, to digital filmmaking and the influence of social media on mainstream films.

## Aura

A cursory look at films about, or featuring, art reveals the great divide between artist biopics, the majority of which perpetuate the artist-as-genius myth – and occasionally mimic a particular artist’s style, as in *Nightwatching* (Peter Greenaway, 2007), *The Mill and the Cross* (Lech Majewski, 2011), and *Loving Vincent* (Dorota Kobiela and Hugh Welchman, 2017) – and, on the other hand, films that parody or satirize the pretensions and inauthenticity of the art world. Comedies set in the art world are particularly revealing about cinema’s ambivalent vision of the art world as they regularly depict artworks on the verge of falling back into “objecthood” or “commodification,” and the art world as forever oscillating between a distant, inaccessible (except to the rich and the beautiful), auratic space and, on the other hand, an aristocratic, decadent, class-bound, “European” space usually contrasted

39 Drawing on Hayden White’s distinction between historical and biological systems Kellner analyzes the “untimely histories” offered by painting, film, and video, all of which work through chronological fragmentation, juxtaposition, and parataxis, allowing us new ways of seeing the past. Kellner, “Is History Ever Timely?”



with the brash and unrefined American spirit.<sup>40</sup> In this respect, American comedies set in the art world can be productively read in the context of what Richard Hofstadter calls American “anti-intellectualism” – the perception of intellectuals (and, by extension, of the art world) as “pretentious, conceited, effeminate and snobbish,”<sup>41</sup> in short, “European.” Consider, for instance, William Wyler’s *How to Steal a Million* (1966) and Michael Lehmann’s *Hudson Hawk* (1991), set in Paris and Rome, respectively. In Wyler’s film, the lavish production design, Audrey Hepburn’s elegant wardrobe designed by French luxury brand Givenchy, and the visually opulent museum scenes code the art world as a magnificent realm of art, beauty, luxury, high fashion, eroticism, and “European sophistication.” *Hudson Hawk* offers the reverse of this image of the art world as “European,” mocking its extravagance and exclusivity (“Is looking like a constipated warthog a job prerequisite in the art world?” asks Hawk).<sup>42</sup> The film’s opening sequence – in which Leonardo da Vinci decides to postpone work on the Mona Lisa to focus instead on his new invention, the Macchina dell’Oro – condenses in a nutshell the artwork’s ambivalent status between “art” and “commodity.” The plot revolves around the transformation of the artwork into a commodity as Hawk, a master cat burglar, is blackmailed by a gangster family, the CIA, and the Mayflowers, a pair of fascistic billionaires, to steal an assembly of crystals (hidden in three of Leonardo’s works) needed to make the Macchina dell’Oro functional.

Like Wyler’s film, *Hudson Hawk* consistently codes the art world not only as “European” but also “un-American”: a mafia henchman in charge of getting the stolen Sforza sculpture to the Mayflowers is mocked for his lack of taste (represented by his preference for “lesser” works like the American artist Coolidge’s *Poker Sympathy*), while he himself mocks the British butler Alfred (working for the Mayflowers) calling him alternatively “British” and “French,” a quasi-Freudian slip that speaks volume to Americans’ perception of Europe as one homogenous entity signifying “culture,” and it is hardly a coincidence that when Anna, the Vatican art historian, falls for Hawk she sheds her “art historical”/European persona. Skipping ahead from the 1960s and 1990s to the twenty-first century, we encounter no significant change in cinema’s vision of art as *both* auratic and commodified. For instance, *The Art of the Steal* (Jonathan Sobol, 2013), which follows aging art burglar Crunch Calhoun as he tries to pull off one last heist with his estranged brother,

40 The cultural coding of “vulgarity” varies: the Euro-art world can be coded as attractive and classy or as vulgarly extravagant and exclusive, or as both at the same time.

41 Hofstadter, 19.

42 [http://www.script-o-rama.com/movie\\_scripts/h/hudson-hawk-script-transcript-bruce.html](http://www.script-o-rama.com/movie_scripts/h/hudson-hawk-script-transcript-bruce.html).



contrasts Crunch with another old art thief (Winter) – coerced into helping Interpol in exchange for a reduced sentence – whose motivation for stealing art is not money (Crunch) but aesthetic appreciation. In one scene, Winter tells Crunch that he was first drawn to art when, as a child, his working-class mother took him to the V&A in London, and that he only started getting into trouble later when he wanted to possess art, rather than appreciate it. It is poetic justice, then, that the Seurat painting that everyone is after throughout the film ends up in the hands of Winter, the only person who cares about its aesthetic rather than monetary value. Another sequence in the film, in which Guy de Cornet, the French forger working with Crunch, tells a story about the greatest art theft of all time – Peruggia's theft of the Mona Lisa from the Louvre in 1911 – provides a similar comment on the “decline of aura.” According to one theory, the theft was masterminded by an Argentinian conman who had commissioned a famous French art forger to make copies of the painting with the secret intention of selling them to greedy American art collectors. Guy ends his tale by emphasizing the fact that all the conman needed was the news of the theft (to deceive American art collectors that they were in possession of the original Mona Lisa) – to him the Mona Lisa was worthless.

If all these films implicitly code the art world as “European,” while foregrounding the unstable status of art between aura and commodity, Steven Soderbergh's *Ocean's Twelve* (2004) makes those associations literal and presents the commodification of art as a foregone conclusion. By moving the action from Las Vegas (in *Ocean's Eleven*, 2001) to Amsterdam, Rome, and Paris, Soderbergh's remake literally locates the “art world” in “Europe” and reaffirms the associations between “Europe,” art world, prestige, luxury, and style by making Danny's biggest rival a decadent European aristocrat (Francois Toulour, an arrogant French baron known as the “Night Fox,” living in a luxury villa on Lake Como). The two main heists in the film no longer target artworks but two potent symbols of capitalism, imperialism, and colonialism: the world's oldest stock certificate issued by the Dutch East India Company, a megacorporation that became the world's first global company and transformed Holland into a colonial power, and the Fabergé Imperial Coronation Egg made to commemorate Russia's Empress Alexandra Fyodorovna.

In an article titled “Decay of the Aura: Modern Art in Classical Cinema,” which she later expanded into the book *Real Objects in Unreal Situations*, Susan Felleman observes that movies tend to “misrepresent,” “subsume,” or “diminish” art. The fact that “film studies tend to regard the art object as a symbolic or functional presence in film, of textual rather than material



significance," she argues, reflects "a blind spot, one created by the withering of aura, the transformation of objects into images."<sup>43</sup> Unsurprisingly, given that the present volume is concerned with the artwork and/or the art world in cinema – their status, representation, as well as the kinds of questions they raise – the notion of "aura," with all of its historical and theoretical baggage, figures explicitly or implicitly in all chapters.

Published during a period dominated by psychoanalytic and Marxist film theory, Dudley Andrew's *Film in the Aura of Art* (1984), which seeks to redeem film from its bad name as "killer of aura," is one obvious predecessor to the present volume, which however reverses Andrews's perspective by exploring the work of art in (the age of) film.<sup>44</sup> Analyzing individual films (including *Broken Blossoms*, *Sunrise*, *Diary of a Country Priest*, and *L'Atalante*) as well as works by master auteurs (e.g. Welles and Mizoguchi), Andrew argues that certain films have the capacity to transcend their particular national, historical, political, and industrial context,<sup>45</sup> thus attaining the timeless value of "masterpieces" or, put differently, the auratic status of "Art." Although the book's title and one of its two opening epigraphs reference "The Work of Art in the Age of Mechanical Reproduction," Andrew never actually returns to Benjamin in the rest of the book, despite the obvious relevance of Benjamin's notion of 'the decline of aura' to his own argument.

*Screening the Art World* takes up where Andrew's book leaves off, returning to Benjamin's ambivalent notion of "the aura" of the artwork – whose vanishing Benjamin both mourned and welcomed as clearing the path for a politics of aesthetics – to explore the cultural, political, and economic aspects of the struggle between art's supposed "ineffability," "authenticity," or "aura," on the one hand, and the ostensibly fleeting, fake, and mass-produced experience that cinema delivers on the other hand. In one way or another, all chapters in this volume are concerned with this central question: Where do we locate "aura" in the age of advanced capitalism and digital technology? Has "aura" disappeared or has our understanding of it simply mutated, necessitating a revision of Benjamin's "decline of the aura" argument? Douglas Davies, for one, believes so. He begins his 1995 article

43 Felleman, "Decay of the Aura," n.p.

44 For a discussion of "the decline of aura" (framed in terms of "the loss of indexicality") in the context of the transition from analog film to digital media, see Rodowick, *The Virtual Life of Film*.

45 On the two divergent tendencies in the study of aesthetics – the first viewing aesthetic value as unproblematic, the other viewing conceptions and criteria of aesthetic value as socially constructed and thus ideological, see also Wolff's classic study *Aesthetics and the Sociology of Art* (1983).

“The Work of Art in the Age of Digital Reproduction” by acknowledging that, in light of the disappearance of any clear conceptual distinctions between originals and reproductions, “Benjamin’s proclamation of doom for the aura of originality [. . .] is finally confirmed,” only to add later on that “in another sense, the aura, supple and elastic, has stretched far beyond the boundaries of Benjamin’s prophecy into the rich realm of reproduction itself.”<sup>46</sup> In fact, Davies argues, not only does “aura” persist in the age of digital reproduction but it is “enhanced, not betrayed,” as evidenced by the emerging “fine-grained sensitivity to the unique qualities of every copy, including the digitally processed photograph.”<sup>47</sup> And yet, the chapters by Dell’Aria, Barber, Felleman and Lloyd suggest that when it comes to how cinema relates to art – in a world where neoliberal pressures shape ideas of artistic freedom and agency – irony, parody and satire, rather than the reverence provoked by “the auratic” work of art, seem to be the only affective responses available to us. Lloyd’s chapter, in particular, illuminates cinema’s love-hate relationship with art, which – as the rest of the volume also demonstrates – remains surprisingly consistent in films that cut across genres, historical periods, national cinemas, and media platforms. Lloyd reads cinema’s incorporation of art and the art world to attain the status of “High Entertainment” – a middle ground between “the Art World” and “Mainstream Entertainment Culture” – as ultimately a failed response to the vanishing of aura in the age of social media.

Although most of the contributors to this volume remain skeptical about the possibility of a “return of aura” in the age of advanced capitalism and digital reproduction, none of them gives up entirely the idea of “aura” – or the search for it – but keeps returning to it over and over again. How else to account for cinema’s contradictory vision of art as autonomous and powerful (Barber, Pellerin, Robertson, Trifonova) or ineffable/auratic (O’Rawe, Peucker) and, *at the same time*, as powerless, inauthentic, fake, or deprived of aura that we find in all chapters? Peucker’s contribution provides an eloquent demonstration of this back-and-forth movement between the “affirmation and denigration” of aura, in her case by challenging us to rethink the “aura” of Vermeer’s art in light of the knowledge of its technological production, in which the camera obscura played a crucial role. In other chapters the belief that something of “the aura” remains in the age of art’s commodification and museumification is more explicitly formulated. O’Rawe, for instance, ends his chapter by invoking a citation of Tinguely’s art (in a

46 Davies, “The Work of Art,” 381.

47 *Ibid.*, 385.



film by Godard), which he reads “as a reminder that despite everything there is always a glimmer of hope in the representation of [. . .] ‘something original.’” Indeed, O’Rawe’s chapter is a particularly intriguing meta-inquiry into the relationship between art and cinema, and between “aura” and “the decline of aura,” inasmuch as its object of study is a self-destructing artwork, whose “aura” depends on – is derived from – precisely the work’s destructibility. Here, the destruction of aura cannot be attributed to, or blamed on, the technical reproduction of the artwork; in fact, the opposite is the case, since the cinematic record of the self-destructing artwork is the only thing that guarantees its life beyond its self-destruction. At the same time, however, the cinematic record also destroys the aura of the work by making its self-destruction infinitely repeatable. Tinguely’s art provides a sort of a limit case, in which aura and the destruction of aura become fused or, indeed, mutually dependent.

Another way in which film’s ambivalent view of art (and of the “auratic” work of art) manifests itself is through the tension that several of the chapters explore between 1) film’s attempts to compensate for its (allegedly) inferior status as a mass art by featuring artists as protagonists and drawing on art in its production design so as to approximate the idea of “high art” (Manthorne) or by using art to tell stories that raise philosophical questions about truth and authenticity (Trifonova), and 2) film’s attempts to position itself as superior to art by parodying or satirizing either particular artists/artworks or “the art world” in general (Barber, Felleman, Trifonova). Pellerin’s chapter is explicitly concerned with this tension between the “victimization” of art by film and, on the other hand, film’s potential to offer a critique of the “symbolic violence exercised by the aesthetic object as an instrument of cultural domination.”

## Organization

As we have seen, there are a number of recurring themes and concerns that echo through the entire volume: the “aura” of art in cinema; the challenge of negotiating between past and present, and between art and film’s different temporalities, theorized in strikingly similar terms, from “chronoschism” (McIver) and “archaeomodern temporality” (De Waard) to “metamodernism”<sup>8</sup> and “deliberate anachronism” (Sprengler and Dell’Aria); the tension between different images of the artist, from the “mad genius”

48 See Vermeulen and Van den Akker, “Notes on Metamodernism”



familiar cultural myths and stereotypes (Barber, Robertson, Pellerin) to the artist as “a self-entrepreneur”<sup>49</sup> (Flynn, O’Rawe, Lloyd, Jacobs and Vandekerckhove); debates on intermediality explored in the context of both art documentaries (Jacobs and Vandekerckhove on Picasso documentaries) and fiction films (De Waard on the intermediality of Greenaway’s films as a meta-commentary on artistic creation in the age of digital reproduction); art as spectacle (O’Rawe, Robertson, Flynn, De Waard); (super)realism in cinematic renditions of artworks, especially with reference to the Dutch Golden Age (McIver, Sprengler, Peucker).

The persistence of these themes suggests that there are numerous ways in which the chapters in this volume could be grouped. Since my purpose here is not to provide a linear (or, as Kellner would say, “timely”) history of cinematic representations of art and the art world, I have chosen to group together chapters that speak to each other in what I believe to be the most productive and surprising ways. Section I, *Cinema’s Vision of Art: Aspirational, Satiric, Philosophical*, opens with Katherine Manthorne’s chapter on silent film pioneer Lois Weber, widely known for her engagement with the fine arts. Focusing on the relationship between life and art, truth, and representation, Manthorne draws attention to the different ways in which we can read the presence of art in early cinema as a reflection of cinema’s aspiration to the status of art. In the next chapter, Susan Felleman analyzes the relationship between the art world and commercial cinema in the 1960s, a period that saw the simultaneous decline of Hollywood and the emergence of new avant-gardes. Here cinema’s aspirational vision of art gives way to the satiric as Felleman explores the ways in which a couple of late Hollywood comedies – *The Wheeler Dealers* (Arthur Hiller, 1963) and *What a Way to Go!* (J. Lee Thompson, 1964) – thematize contemporary art, ridiculing its pretensions and travesty its cast of characters, while highlighting its market value. Felleman reads these films as symptoms of Hollywood’s decline and as reflections of the growth of the art market and a variety of new avant-gardes, from Pop Art to underground film. In my own contribution, I draw attention to the ways in which films often use

49 Across the humanities and social sciences, neoliberalism is no longer viewed simply as a way of governing economies or states, but rather as a particular production of subjectivity, which constitutes individual subjects as “human capital” (Laval 18). Neoliberalism’s “homo economicus” – the individual subject defined as “an entrepreneur, an entrepreneur of himself” (Foucault 226) – constitutes a radical departure from “homo juridicus” (the legal subject of the state) in that the “homo economicus” is no longer defined in terms of “rights” and “laws” but in terms of “interest” and “investment.” Laval, *L’homme économique*; Foucault, *The Birth of Biopolitics*.

art to re-stage long-standing philosophical debates around “truth” and “authenticity” and, in doing so, perpetuate the illusion that the problems and questions that continue to trouble art are somehow “resolved” by cinema, ostensibly because by dramatizing them cinema demonstrates its awareness of them. In this way, I argue, cinema can be seen to (strive to) occupy the privileged position that philosophy of art has traditionally occupied with respect to art.<sup>50</sup>

Section II, *The Aura of Art in (the Age of) Film*, begins with Brigitte Peucker's reflections on the notion of “ineffability” in art, which she analyzes against the backdrop of Benjamin's “Work of Art” essay. Rather than argue, however, that the work of art is ineffable, Peucker examines the way in which films like *Tim's Vermeer* (Teller, 2013), *A Zed and Two Noughts* (Peter Greenaway, 1985), and *All the Vermeers in NY* (Jon Jost, 1990) – all of them concerned with the relationship between the “original,” the “fake,” and “forgery” – move between the affirmation and denigration of this idea. Pierre-Antoine Pellerin then interrogates the aesthetic and political stakes raised by artistic vandalism through an analysis of Tim Burton's *Batman* (1989), which illuminates the intersection between the avant-garde, the movie industry, the art market, popular culture, and the art establishment. While many of the volume's contributors (particularly Peucker and O'Rawe) challenge the idea of film as a “fallen” mass medium responsible for the destruction of aura, Pellerin goes as far as to read the Joker's act of artistic vandalism as a revival of the notion of “true” art (or “the aura” of art), one that exists outside commodification. In the next chapter, Des O'Rawe explores the notion of “aura” and authenticity in the occasionally self-destructing works of avant-garde sculptor Jean Tinguely, as well as in the experimental documentary films made about his work. From avant-garde art, we then return to Benjaminian territory as A. T. McKenna examines the intersection of globalization, labor, and the art world through the prism of Yu Haibo and Yu Tianqi Kiki's documentary *China's Van Goghs* (2016) about Dafen oil painting village in southern China, home to thousands of peasant-turned-painters who hand-produce mass copies of Western masterpieces.

Section III, *Affective Historiography: Negotiating the Past through Screening Art*, opens with Gillian McIver's analysis of the ways in which film constructs historical art worlds. Focusing on two historical dramas set in seventeenth century Netherlands – *Girl with a Pearl Earring* (Peter Webber, 2004) and

50 This privileged position is, of course, perceived as such only from the point of view of philosophy of art. As Barnett Newman famously quipped, “Aesthetics is to artists what ornithology is to birds.”

*Admiral* (Roel Reiné, 2015) – and drawing on film theory, art history, and visual rhetoric analysis, McIver examines the centrality of painting to the recreation of the historical past on film. The relationship between art and history is also the subject of the following chapter, in which Christine Sprengler rephrases Susan Felleman’s question of “real objects in unreal situations” to address the life and function of real artworks in ostensibly real (historical) situations. Looking at three recent films that suture art-world events into broader historical ones, both narratively and aesthetically – *The Monuments Men* (George Clooney, 2014), *Woman in Gold* (Simon Curtis, 2015), and *Francofonia* (Alexander Sokurov, 2015) – Sprengler reflects on the implications of endowing art with the power to confirm historical truths. Employing Alison Landsberg’s concept of “affective historiography,” she analyzes the limitations and critical potential of these films’ appeal to heavily mediated visual palettes to contextualize canonical artworks embroiled in “real” historical situations. The section closes with Annie Dell’Aria analysis of public art as a site for a critical encounter with the past – specifically with the legacy of settler colonialism, racism, and misogyny – in the NBC series *Parks and Recreation* (2009-2015).

The last section, *The Figure of the Artist: Between Mad Genius and Entrepreneur of the Self*, begins with Bruce Barber’s reflections on the possible reasons for the ubiquity and persistence of the cinematic trope of the homicidal and/or suicidal artist, followed by Kate Robertson’s analysis on the figure of the artist in horror films spanning several decades, from *Mystery of the Wax Museum* (Michael Curtiz, 1933) to *The Devil’s Candy* (Sean Byrne, 2015). Steven Jacobs and Joséphine Vandekerckhove’s co-authored contribution, which focuses on the documentary *Visite à Picasso* (1950) by Belgian art historian and filmmaker Paul Haesaerts, dramatizes the tension between two competing understandings of art and the artist as both participating in and, at the same time, transcending “the age of mechanical reproduction.” Thus, while the chapter investigates this lyrical documentary as an instance of Haesaerts’s notion of *cinéma critique*, a form of lens-based art criticism, which recognizes that art has entered Benjamin’s age of mechanical reproduction, Jacobs and Vandekerckhove also identify the various ways in which Haesaerts presents Picasso as the ultimate embodiment of the image of the artist as a genius, alluding to both ancient myths of artistic creation and the modern celebrity cult of mass media. Although Kelly Lloyd’s chapter focuses not on art documentaries but on two recent fiction films, the self-reflexive comedies featuring real artists *Tiny Furniture* (Lena Dunham, 2010) and *This Is the End* (Seth Rogen and Evan Goldberg, 2013), it explores a similar tension by drawing attention to the way in which the films’ artist protagonists parody



the pretensions of the art world and, in the same breath, seek to position themselves as superior to mainstream entertainment culture. Against the background of theories of performativity and Zygmunt Bauman's work on "practices of selfhood," in the next chapter Susan Flynn uses *The Diving Bell and the Butterfly* (2007) as a case study to reflect on artist-filmmaker Julian Schnabel's self-curation onscreen. The volume closes with Marco de Waard's chapter on Peter Greenaway's "Dutch Masters" films *Nightwatching* (2007) and *Goltzius and the Pelican Company* (2012), a case study of the complex relationship between art, commerce, and artistic entrepreneurship in cinema, and of the "aura" of the artwork in the digital age. Drawing on theories of affective labor, precarity, and entrepreneurial subjectivity in the new creative industries, and more broadly in contemporary public spheres, De Waard analyzes the eponymous character of *Goltzius and the Pelican Company* (based on the late-sixteenth-century Dutch painter, printmaker, and draughtsman) as a "virtuoso" figure, whose performance of himself in the cultural marketplace holds an ineradicably political potential.

While *Screening the Art World* does not presume to be an exhaustive study of art in cinema, I hope that it will provoke new ways of thinking about (to echo Stanley Cavell) what happens to art when it is screened.<sup>51</sup>

## Bibliography

- Andrew, Dudley. *Film in the Aura of Art*. Princeton, NJ: Princeton University Press, 1984.
- Andrew, Dudley, ed. *The Image in Dispute: Art and Cinema in the Age of Photography*. Austin, TX: University of Texas Press, 1997.
- Balkema, Annette and Henk Slager, eds. *Screen-Based Art*. Amsterdam: Rodopi, 2000.
- Barber, Bruce. *Trans/actions: Art, Film and Death*. New York: Atropos, 2009.
- Becker, Howard. *Art Worlds*. Berkeley, CA: University of California Press, 2008 (1982).
- Beckman, Karen and Jean Ma, eds. *Still/Moving: Between Cinema and Photography*. Durham, NC: Duke University Press, 2008.
- Bellour, Raymond. "Of an Other Cinema," *Black Box Illuminated*, ed. Sara Arrhenius, Magdalena Malm and Cristina Ricupero. Lund, Switzerland: Propexus, 2003. 39–62.
- Berger, Doris. *Projected Art History: Biopics, Celebrity Culture, and the Popularizing of American Art*. London: Bloomsbury Academic, 2014.

51 Cavell's book on cinema *The World Viewed* is concerned with the question "What happens to reality when it is projected and screened?" (16).





- Bonitzer, Pascal. *Décadrages. Peinture et cinéma*. Paris: Éditions de l'Étoile, 1985.
- Brougher, Kerry et al. *The Cinema Effect: Illusion, Reality, and the Moving Image*. Washington, DC: Hirshhorn, 2008.
- Bruno, Giuliana. *Atlas of Emotion: Journeys in Art, Architecture, and Film*. New York: Verso, 2002.
- Campany, David. *Photography and Cinema*. London: Reaktion Books, 2008.
- Cavell, Stanley. *The World Viewed*. Cambridge, MA: Harvard University Press, 1979.
- Chapman, William. *Films on Art*. New York: American Federation of Arts, 1952.
- Cere, Rinella. *Museums of Cinema and Their Audience*. New York: Routledge, 2010.
- Chang, Chris. "Mind over Matter: The Artiste as Filmmaker." *Film Comment* 32.5 (September–October 1996): 54–56, 58, 60–62.
- Covert, Nadine, ed. *Art on Screen: A Directory of Films and Videos about the Visual Arts*. Boston, MA: G. K. Hall, 1991.
- Dalle Vacche, Angela. *Cinema and Painting: How Art is Used in Film*. Austin, TX: University of Texas Press, 1996.
- Dalle Vacche, Angela, ed. *Film, Art, New Media: Museum Without Walls?* London: Palgrave Macmillan, 2012.
- Dalle Vacche, Angela, ed. *The Visual Turn: Classical Film Theory and Art History*. New Brunswick, NJ: Rutgers University Press, 2002.
- Danto, Arthur. "The Artworld." *The Journal of Philosophy* 61, no. 19 (Oct. 15, 1964): 571–584.
- Danto, Arthur. *The Madonna of the Future: Essays in a Pluralistic Art World*. Berkeley, CA: University of California Press, 2001.
- Davies, Douglas. "The Work of Art in the Age of Digital Reproduction (An Evolving Thesis: 1991–1995)." *Leonardo* 28, no. 5 (1995): 381–386.
- Davis, Douglas. "Crying Wolfe." *Newsweek* 88. 9 June 1975, n.p.
- Dickie, George. *Aesthetics: An Introduction*. Cambridge, MA: Pegasus, 1971.
- Dickie, George. *Art and The Aesthetic: An Institutional Analysis*. Ithaca, NY: Cornell University Press, 1975.
- Durgnat, Raymond. "The Cinema as Art Gallery." *Burlington Magazine* 109, no. 767 (1967): 81–87.
- Edgerton, Gary R., ed. *Film and the Arts in Symbiosis: A Resource Guide*. New York: Greenwood, 1988.
- Ehrlich, Linda and David Desser, ed. *Cinematic Landscapes: Observations on the Visual Arts and Cinema of China and Japan*. Austin, TX: University of Texas Press, 1994.
- Eidsvik, Charles. *Cineliteracy: Film among the Arts*. New York: McGraw Hill, 1978.
- Elder, R. Bruce. *Harmony and Dissent: Film and Avant-Garde Art Movements in the Early Twentieth Century*. Waterloo, ON: Wilfrid Laurier University Press, 2008.
- Esner, Rachel and Sandra Kisters, ed. *The Mediatization of the Artist*. London: Palgrave Macmillan, 2018.



- Farwell, Beatrice. "Films on Art in Education." *Art Journal* 23, no.1 (Autumn 1963): 39–40.
- Felleman, Susan. *Art in the Cinematic Imagination*. Austin, TX: University of Texas Press, 2006.
- Felleman, Susan. "Decay of the Aura: Modern Art in Classical Cinema." *Jump Cut: A Review of Contemporary Media* 53 (Summer 2011), n.p.  
<https://www.ejumpcut.org/archive/jc53.2011/FellemanDecayAura/index.html>.
- Felleman, Susan. *Real Objects in Unreal Situations: Modern Art in Fiction Films*. Bristol: Intellect, 2014.
- Fisher, Jennifer. "Museal Tropes in Popular Films." *Visual Communication* 1, no. 2 (2002): 197–201.
- Foucault, Michel. *The Birth of Biopolitics: Lectures at the Collège de France, 1978–1979*, transl. Graham Burchell. New York: Palgrave Macmillan, 2008.
- French, Karl. *Art by Film Directors*. London: Octopus, 2004.
- Grefre, Xavier. *The Artist-Enterprise in the Digital Age*. New York: Springer, 2017.
- Hayward, Philip, ed. *Picture This: Media Representations of Visual Art and Artists*. Bedfordshire: University of Luton Press, 1988.
- Hofstadter, Richard. *Anti-Intellectualism in American Life*. New York: Vintage Books, 1962.
- Hollander, Anne. *Moving Pictures*. New York: Knopf, 1989.
- Jacobs, Steven, and Lisa Colpaert. *Dark Galleries: A Museum Guide to Painted Portraits in Film Noir Gothic Melodramas and Ghost Stories of the 1940s and 1950s*. Ghent: Aramer, 2013.
- Jacobs, Steven. *Framing Pictures: Film and the Visual Arts*. Edinburgh: Edinburgh University Press, 2011.
- Jacobs, Steven. "Strange Exhibitions: Museums and Art Galleries in Film," *Strange Spaces: Explorations into Mediated Obscurity*, ed. André Jansson and Amanda Lagerkvist. London: Routledge, 2009. 297–317.
- Jacobs, Steven et al. *Screening Statues: Sculpture and Cinema*. Edinburgh: Edinburgh University Press, 2017.
- Kellner, Hans. "Is History Ever Timely?" *Rhetoric Society Quarterly* 44, no. 3 (2014): 234–243.
- Kim, Jihoon. *Between Film, Video, and the Digital: Hybrid Moving Images in the Post-Media Age*. New York: Bloomsbury Academic, 2016.
- Lamster, Mark, ed. *Architecture and Film*. New York: Princeton Architectural Press, 2000.
- Laval, Christian. *L'homme économique. Essai sur les racines du néolibéralisme*. Paris: Gallimard, 2007.
- Lawder, Standish. *The Cubist Cinema*. New York: New York University Press, 1975.
- Leighton, Tanya, ed. *Art and the Moving Image: A Critical Reader*. London: Tate, 2008.



- Louagie, Kimberly. "It Belongs in a Museum': The Image of Museums in American Film, 1985–1995." *Journal of American Culture* (Winter 1996): 41–50.
- Manthorne, Katherine. *Film and Modern American Art: The Dialogue between Cinema and Painting*. New York: Routledge, 2019.
- Mathews, Mowll Nancy. *Moving Pictures: American Art and Early Film, 1880–1910*. Manchester, VT: Hudson Hills, 2005.
- McIsaac, Peter and Gabriele Mueller, ed. *Exhibiting the German Past: Museums, Film, and Musealization*. Toronto, ON: University of Toronto Press, 2015.
- McIver, Gillian. *Art History for Filmmakers*. New York: Fairchild Books, 2016.
- Mitchell, W.J.T. *Art and the Public Sphere*. Chicago, IL: University of Chicago Press Journals, 1992.
- Ndalianis, Angela. *Neo-baroque Aesthetics and Contemporary Entertainment*. Cambridge, MA: MIT, 2005.
- Nead, Lynda. *The Haunted Gallery: Painting, Photography, Film c. 1900*. New Haven, CT: Yale University Press, 2007.
- Olsin Lent, Tina. "Life as Art, Art as Life: Dramatizing the Life and Work of Frida Kahlo." *Journal of Popular Film and Television* 35, no. 2 (Summer 2007): 68–76.
- Pelfrey, Robert. *Art and Mass Media*. Dubuque, IA: Kendall/Hunt, 1996.
- Peucker, Brigitte. *Aesthetic Spaces: The Place of Art in Film*. Evanston, IL: Northwestern University Press, 2019.
- Peucker, Brigitte. *Incorporating Images: Film and the Rival Arts*. Princeton, NJ: Princeton University Press, 1995.
- Peucker, Brigitte. *The Material Image: Art and the Real in Film*. Redwood City, CA: Stanford University Press, 2006.
- Rancière, Jacques. *The Future of the Image*. London: Verso, 2007.
- Rees, A.L., ed. *Expanded Cinema: Art, Performance, Film*. London: Tate, 2011.
- Rodowick, David. *The Virtual Life of Film*. Cambridge, MA: Harvard University Press, 2007.
- Rubin, Robert M., ed. *Walkers: Hollywood Afterlives in Art and Artifact*. New York: Museum of the Moving Image, 2016.
- Tashiro, Charles. "When History Films (Try to) Become Paintings." *Cinema Journal* 35, no. 3 (Spring 1996): 19–33.
- Vermeulen, Timotheus, and Robin van den Akker. "Notes on Metamodernism." *Journal of Aesthetics & Culture* 2, no. 1 (1 Jan 2010): 56–77.
- Von Fürstenberg, Adelina, ed. *Collateral: When Art Looks at Cinema*. Milan: Edizione Charta, 2007.
- Walker, John. *Art and Artists on Screen*. Manchester: Manchester University Press, 1993.
- Wasson, Haidee. *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema*. Berkeley, CA: University of California Press, 2005.

- Wechsler, Judith. "The Filming of Art." *Daedalus* 114, no. 4 (Fall 1985): 141–159.
- Wolff, Janet. *Aesthetics and the Sociology of Art*. London: Routledge, 2021 (1983).
- Zinman, Gregory. *Making Images Move: Handmade Cinema and the Other Arts*. Berkeley, CA: University of California Press, 2020.

