

## **JOURNAL OF EDUCATION: RABINDRA BHARATI UNIVERSITY Art, Artists & Commercial Films a Super califragilistic expialidocious amalgam**

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### **Abstract:**

Art in Cinema is not new, though the cinema is evolved from the mixed media. It is indeed a new powerful source of entertainment and information. While Art in Cinema has taken cinema to the whole new dimension. Making it more artful, while providing an impetus for the audience reception and interpretation. Art has inspired both the form and content of cinema, making a unique blend of commercial films. In the current paper, art and artists presented in the Ron Howard Films are studied and observed that artists and their works have become a significant part of a story and presentation.

**Keywords:** Arts, Artists, Cinema, Commercial Films, Form and Content

### **I. Introduction:**

"Then came the film" told by Norman K. Denzin in a book titled "The Cinematic Society : The Voyeur's Gaze". Is this a way to welcome the most powerful medium in the history of persuasive art forms or is he recording the significant moment in the history of human communication. Films from a national cinema tradition, whether or not linked to an avant-garde movement, modernist art films and postmodern pastiches, and visual-form films all blur the lines between these categories, demonstrating the diversity of the art-film interaction.

Despite the fact that the era of European art film has passed, cinema from Asia, the Middle East, Latin America, and Africa merits a far deeper look in light of the film-art relationship.

In his films *Ta'm egiilass* (A Taste of Cherry, 1997) and *Bad ma ra khahad bord* (The Wind Will Carry Us , 1999), Iranian filmmaker Abbas Kiarostami uses precise imagery and wide settings that are highly influenced by Persian miniature art.

Sergei Parajanov's *Sayat Nova* (Color of Pomegranates , 1968) blends Russian folk culture with performance art, and some of his works may easily be classified as installations, moving from the screen to the art gallery. On the other hand, Japanese and Chinese films have drawn most of their visual inspiration from national traditions of woodblock printing, ink wash visual technique and scroll painting, it is better seen in the movies of Zhang Yimou such as (*Raise the red lantern*, 1991), (*Hero*, 2002), (*Shadow*, 2018).

## **II. Black Box and White Cube:**

In recognition of the connection between what happens in the art gallery and what happens on the screen, American artist Eleanor Antin (b. 1935) invented the phrase "black box, white cube," with the first term referring to cinema and the second to the art gallery. This expression has become increasingly popular among filmmakers and video artists, probably as a result of the many mixed-media installations have blurred the lines between sculpture, cinema, architecture, video art, and painting. Arts in Cinema is a creative amalgamation, as the wings of cinema are expanded to all art forms. There is no art form that can escape from the scope of cinema.

## **III. Arts in Cinema:**

Art in Cinema has become more popular than ever before; the great grandeur of artist works and lives they lived can be easily learnt with movies. Artist and their ideas in questions are manifested in cinema to educate and spread the ideas of these free-thinkers. Some of the films worth mentioning are as follows.

### **Frida (2002)**

Selma Hayek's portrayal of Frida Kahlo remains a masterwork biography to this day, as one of the most famous female artists to put paint to canvas. This film, which was released in 2002, follows Frida Kahlo throughout her life, including her tragic accident as a young lady and her complicated relationship with Diego Rivera.

This film attracted Feminists across the world. This film depicts her rise to prominence and the growth of her career, and it is an excellent example of a challenging and fascinating life brought to life on the big screen. In the art world, she will always be a vivid and gorgeous figure. This

film, hailed as a feminist classic, will stand the test of time and cement its place among the world of beautiful and relevant art stories in cinema.

### **Achilles and the Tortoise (2008)**

Achilles and the Tortoise refers to the motion paradox by Greek Philosopher Zeno of Elea. The tragic end of the story of Machisu leaves the audience in an awestruck. This film exposes some of the industry's harsh realities and calls into question the nature and value of art itself. You will acquire a clearer understanding of the struggling artist after viewing this film.

### **Pollock (2000)**

The life of a not much celebrating American abstract painter Jackson Pollock is brought into silver screen by Ed Harris. This film depicts the abstract painter's tumultuous life from his success in the 1940s to his terrible death in 1956. The film effectively depicts the difficulties and triumphs of Pollock's career. This film offers a comprehensive and fascinating look at one of the most enigmatic personalities in contemporary art, from its humble beginnings to its terrible end.

### **Surviving Picasso (1996)**

One of the recurrent problems with biopics is that it's easy to film gossip but difficult to film art. As a result, we have brilliant painters who spend a lot of time in bed, occasionally leaping out to finish a painting, whereas in reality, it was probably more like hours at work followed by a rapid leap into bed. Pablo Picasso was one of the century's most famous lovers, a guy who saw women as disposable belongings rather than as objects to be despised. His first passion was art, then he loved himself, and last he loved what women could do for him. There was no shortage of women wanting to see things his way during the decades of his greatness.

### **The Artist and Model (2012)**

"The Artist and the Model" is a film about how the natural world inspires us with surprise and awe. It inspires such amazement and wonder in the spectator primarily by maintaining a steady look on attractive or brilliantly displayed objects in the sunshine. "You can't produce this light," the title's artist says at one point, peeking around his canvas at his naked subject, who stands in a field where the light is restless and flickering due to a combination of floating pollen, shifting clouds, swaying branches, and fluttering leaves. He tries to replicate it with speckled, mottled, and uneven paint applications.

### **Girl with a Pearl Earring (2003)**

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Griet, a maid who became Johannes Vermeer's muse and the subject of his painting "Girl With a Pearl Earring," is the topic of this fictional story. Griet's skin is photographed to be as opalescent as her earring, yet the film is dark. It's an eager, blatant melodrama devoid of emotion, full of the wistful silences that follow a sigh. A fine and engrossing graphic recreation of Vermeer's lighting and style.

### **Basquiat (1996)**

This 1996 film depicting Basquiat's life is a superb illustration of how a two-hour film can convey a brief, passionate existence. The film follows adult Basquiat's life from his poor beginnings as a street artist to his meteoric climb to celebrity, including his tumultuous relationship with his mentor and friend Andy Warhol. The film does an excellent job of depicting life in the 1960s, as well as the true cost of celebrity and genius.

### **I shot Andy Warhol (1996)**

Yet another classic releases in the same year. At the outset, I shot Andy Warhol, Yeah I had to because he is having too much control over my life. "I shot Andy Warhol," she told the cops, claiming the pope of pop art had "too much control over my life." On June 3, 1968, Valerie Solanas went into the Andy Warhol Factory in Manhattan, took a phone call, and then shot him three times in the chest and belly with a 32-caliber automatic she had concealed in a paper bag. I Shot Andy Warhol isn't a one woman show. The Factory era is recreated in fast, telling brush strokes, just enough to illustrate what might draw a guerilla warrior like Solanas to a Warhol.

### **Vincent and Theo (1990)**

Vincent and Theo van Gogh are played by Tim Roth and Paul Rhys, and the film faithfully depicts the brothers' relationship as well as their financial and artistic hardships. This tragic film on Vincent van Gogh is a fascinating look into the artist's turbulent life. In 1990, it was established. The film, which is primarily told from Theo's point of view, depicts what it must have been like to live with Vincent, a difficult but bright guy.

## **IV. Art and Artists in Ron Howard Films**

An American filmmaker and actor, Ronald William Howard series of films based on Dan Brown has so much of information pertaining to art is embedded for the audience to interpret them, rather read the way from the perspective of Ron Howard. He is undoubtedly the generations most popular director. From the critically acclaimed dramas to the mind bending concepts from dominant belief in the world, he has directed Hollywood's most prominent films

of the current times. Delving further in the direction of art infusion in the Ron Howard's films will struck you by lots of surprises. In this section of the paper, the three installments of Dan Brown's Robert Langdon are explained in the light of art and artists.

### **The Davinci Code (2006):**

The Da Vinci Code, a theological novel by Dan Brown, has sold sixty million copies worldwide, demonstrating its multifaceted appeal. First and foremost, it is a true page-turner that keeps us attentive and involved with its twists and turns. Second, it's about the search for the Holy Grail, which has piqued the interest of historians, artists, and writers for ages. Third, it's about attempting to decipher a mysterious letter containing a huge secret. Fourth, it discusses a Catholic Church conspiracy to hold women down and to minimise Mary Magdalene's involvement in early church history. Fifth, it allows many spiritual seekers to reconsider their perspectives on Jesus, sexuality, the Divine Feminine, and the great mysteries. Leonardo Da Vinci's paintings have been a subject matter for many of the researchers around world as they are surrounded by mysteries and offer exchange of dialogue and debate. Mario Taddei - a milan based researcher who spent his 15 years of research over Da Vinci's paintings have identified a version that makes you rethink about personalities depicted in Christian Faith. He explained, there are no halos, unlike the traditional approach, Da vinci's approach to this painting has a purpose to reveal that 'There is no extraterrestrial or supernatural object inside the last supper. Leonardo wants to tell us that the thirteen men are simple men. And this said something much more powerful.' The version used in the film is that the negative space created between forms the Chalice (Cup) which means the womb of a women. And while flipping the visual elements horizontally forms the visual of Mary Magdalene resting her head on the shoulders of Jesus. To conclude, the iconic work of Leonardo Da Vinci has fueled the whole story while the Holy Grail becomes the quest.

### **Angels and Demons (2009):**

An excellent presentation of rivalry between ancient oppositions science and god. Angels & Demons is a thought-provoking thriller directed by Ron Howard, with intriguing twists and turns, a short tour of ancient Roman art and architecture, insights into the Vatican's struggle with science, and a look into the Catholic church's traditions and power manoeuvres – both in the past and present. The soaring music composed by musician Hans Zimmer adds to the suspense.

The four Altars of Science, a monument to the four elements of science: Earth, Air, Fire, and Water, are where the signs or clues that finally lead to the Church of Illumination are located. It's worth noting that they were all made by Gian Lorenzo Bernini, the legendary Italian sculptor. The legendary 'Path of Illumination' connects these Altars of Science and eventually leads to the lair. The element Earth is honoured on the first science altar. It's the Chigi Chapel, commonly known as the Capella della Terra: Earth Chapel! The chapel is located within the Santa Maria del Popolo Basilica. Gian Lorenzo Bernini's Habbuk and the Angel sculpture gives a lead to the next clue.

The Vatican's St. Peter's Square is the next scientific altar dedicated to the element air. It is regarded as one of Bernini's most well-known works. The second memorial is a round slab on the ground with the words "West Ponente" and an image of an angel blowing air. The air takes us to our third altar.

The Ecstasy of St. Teresa is a baroque masterwork by Bernini that may be found inside the cathedral of Santa Maria Della Vittoria. In her autobiography, St. Teresa describes an experience in which an angel penetrates her body with a long spear and sets her ablaze! The angel holds a sphere that points to the final altar.

The Fontana dei Quattro Fiumi (The Fountain of the Four Rivers), created by Bernini, is the final altar dedicated to Water in Piazza Navona. The Nile in Africa, the Ganges in Asia, the Danube in Europe, and the Rio de la Plata in America are all represented in the fountain by four river Gods. At the fountain, there's an obelisk. The obelisk's dove points to the Church of Illumination, Castel Sant' Angelo.

Statue of The Habakkuk and the angel, The slab in the ground with words West Ponente, The spear in the hand of the angel, The dove at the top of the obelisk of Fontana dei Quattro Fiunni. All the works of Gian Lorenzo Bernini's have become the essentials for the construction of the content for the Dan Brown's Angel and Demons Novel and Film.

### **Inferno (2016):**

This movie is another adaptation of Dan Brown Best Selling Novel Inferno. Robert Langdon – a symbologist who can stop the devastation of the world by deciphering the anagrams and maps. This time an infamous poet, writer and philosopher of his times from Italy Durante di Alighierodegli Alighieri simply known as the Dante and his body of work Divine Comedy came into light. While Divine Comedy represents the journey of men to God and Inferno

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describes the recognition and rejection of sin. Dante's Nine circles of Hell is indeed a combination of iconographic complexities and in-depth philosophical and theological treat. Dante's Hell is illustrated by Sandro Botticelli and is known to be best of the works by this painter. Cantos in each realm of the nine circles are well introduced to the audience of film. Dante's map of hell is the key cornerstone of investigation and provided most of the material for the making of novel and a film.

Langdon's understanding of Dante's work and history, as well as hidden passages in Florence, allows the two to follow clues such as letters and phrases that lead to various sites in Florence and Venice, while killing Vayentha and eluding the agents accidentally. Langdon discovers along the road that he assisted a friend in stealing and hiding the Dante death mask, a critical clue, an event he also does not recall.

### **Discussion:**

Cinema is an art and evolved as an amalgamation of 24 crafts. An art in every craft made it more attractive and drew enormous audience reception. Art in cinema is not new, in fact most forms of the art have inspired and intruded into cinema strengthening it and making it more effective in the delivery of messages while entertaining. Every day, we do things that we don't think twice about. Part of the background, as philosophers may say. That which we don't realize we're doing. Art's purpose is to keep us self-aware, to dispel ideologies, idolatry, and fanaticism. Great art reminds us that we are all human and inspires us to be our best selves.

Films that connect us to the world in the deepest, most innovative, and clever ways are the films that strike us as great art, and become masterpieces that work.

Films succeed because they shine a light on the society in which they are produced, allowing people to come together and revel in it. But what else can we learn about the emotions evoked by these films? How can we break this down even more to the space where art first exists in its truest form is a question of the hour.

It is true that most of the filmmakers drew their inspiration from the literature and allied art forms. Since the genesis of this mixed medium have come into force it has always evolved as rich as it was before.

### **Conclusion:**

The English dictionary defines art as "the expression or application of human creative talent and imagination, typically in a visual form such as painting or sculpture, producing works to be valued primarily for their beauty or emotional power." Going by the definitions, films could be considered as an art as it is a product of great imagination, creativity, planning and execution. Film is seen as a significant art form, a popular source of entertainment, and a potent tool for educating – or indoctrinating – populations. Even if a film incorporates performance art, it is still acknowledged or referred to as a "film." On a different level than the film itself, the act of making a film might be regarded a piece of art in and of itself.

Some films appear to be artworks, while others do not. Film is all art, yet some of it is better or higher art than others. It has aesthetic significance in a broader sense, because film can serve as a test case for artistic definitions. Some art theories appear to be overly limiting, preventing us from identifying certain films that are aesthetic masterpieces as art. The works of famous artists from tradition at realm have always been part of the subject matter for the films. And in this paper, it is clearly seen the ways in which the world famous works of art can become an integral part of cinema to make it more opulent and relatively dominant in the cinematic societies. Art is fused into the cinema to raise bar and set new standards for audience reception. It went beyond just entertaining to the phase of make audience to learn and dwell in the act of probing into the matters presented in the content of film.

At the outset, the art and commercial films are just another wonderful combination to entice the acting members of the society.

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