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Autore	Felleman Susan
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Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction: Baring the Device -- CHAPTER 1 The Moving Picture Gallery -- CHAPTER 2 A Form of Necrophilia (The Moving Picture Gallery Revisited) -- CHAPTER 3 The Birth, Death, and Apotheosis of a Hollywood Love Goddess -- CHAPTER 4 Survivors of the Shipwreck of Modernity -- CHAPTER 5 Out of Her Element -- CHAPTER 6 Playing with Fire -- CHAPTER 7 Dirty Pictures, Mud Lust, and Abject Desire: Myths of Origin and the Cinematic Object -- Notes -- Bibliography -- Index
Sommario/riassunto	Bringing an art historical perspective to the realm of American and European film, <i>Art in the Cinematic Imagination</i> examines the ways in which films have used works of art and artists themselves as cinematic and narrative motifs. From the use of portraits in <i>Vertigo</i> to the cinematic depiction of women artists in <i>Artemisia</i> and <i>Camille Claudel</i> , Susan Felleman incorporates feminist and psychoanalytic criticism to reveal individual and collective perspectives on sex, gender, identity, commerce, and class. Probing more than twenty films from the postwar era through contemporary times, <i>Art in the Cinematic Imagination</i> considers a range of structurally significant art objects, artist characters, and art-world settings to explore how the medium of film can amplify, reinvent, or recontextualize the other visual arts. Fluently

speaking across disciplines, Felleman's study brings a broad array of methodologies to bear on questions such as the evolution of the "Hollywood Love Goddess" and the pairing of the feminine with death on screen. A persuasive approach to an engaging body of films, *Art in the Cinematic Imagination* illuminates a compelling and significant facet of the cinematic experience.
