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Collana	Edinburgh Studies in Film
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Nota di contenuto	Camera and canvas: Emmer, Storck, Resnais and the post-war art film -- Vasari in Hollywood: artists and biopics -- Galleries of the gaze: the museum in Rossellini's Viaggio in Italia and Hitchcock's Vertigo -- Tableaux vivants 1: painting, film, death and passion plays in Pasolini and Godard -- Tableaux vivants 2: film stills and contemporary photography -- The video that knew too much: Hitchcock, contemporary art and post-cinema.
Sommario/riassunto	Through the feature films and documentaries of directors including Emmer, Erice, Godard, Hitchcock, Pasolini, Resnais, Rossellini and Storck, Jacobs examines the way films 'animate' artworks by means of cinematic techniques, such as camera movements and editing, or by integrating them into a narrative. He explores how this 'mobilization' of the artwork is brought into play in art documentaries and artist biopics, as well as in feature films containing key scenes situated in museums. The tension between stasis and movement is also discussed in relation to modernist cinema, which often includes tableaux vivants combining pictorial, sculptural and theatrical elements. This tension also marks

the aesthetics of the film still, which have inspired prominent art photographers such as Cindy Sherman and Jeff Wall. Illustrated throughout, Jacobs' study of the presence of art in film, alongside the omnipresence of the filmic image in today's art museums, is an engaging work for students and scholars of film and art alike.
