PAINTING *EN ABYME*: TRACING THE USES OF

PAINTING IN NEW HOLLYWOOD CINEMA

By

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PAINTING *EN ABYME*: TRACING THE USES OF

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Abstract: In the period of the New Hollywood in cinema, four directors created films that incorporated paintings and artworks within their scenes: Mike Nichols' *The Graduate* (1967); John Frankenheimer's *Seconds* (1966); Stanley Kubrick's *A Clockwork Orange* (1971); and Paul Mazursky's *An Unmarried Woman* (1978). In four close readings, I demonstrate that these filmmakers incorporated painting to contribute to the emotions and narrative, to reflect the institutional power or ideological positions of characters and organizations, and as cultural or anti-cultural capital. The incorporation of painting in film creates a *mise en abyme*, doubling the forms and meanings of art within the film medium. The use of painting in cinema in the period between 1966 and 1978 is characteristic of an artistic trend in New Hollywood filmmaking. Earlier uses of art in film were overwhelmingly narrative and diegetic, while in New Hollywood film it becomes a mode of editorializing and extra diegetic commentary. During the 1960s and '70s, American cinema was in a transitional period and a new director-based auteurism. Filmmakers influenced by the European New Wave, characterized by a group of prominent artistic filmmakers of the late 1950's and 1960's, were part of a youth generation and counterculture, and emerged from places outside the industry, including theater, television, and film schools. In my chapters, I develop an art historical analysis of commercial and narrative cinema, looking at the use of painting through the lens of art historical methods, theories, and close looking. The artists and artworks are included in these films by filmmakers as a commentary on the art world in juxtaposition with the world of cinema. The use of painting creates a dialogue with an art literate audience, which reveals the art prowess of the directors themselves, who are creating their own works of art.

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THE IMPURE ART: STUDYING THE PAINTING WITHIN THE FRAME

> "Cinema is the seventh art in a very particular sense. It does not add itself to the other six, while remaining on the same level as them. Rather it implies them – cinema is the 'plus-one' of the arts. It operates on the other arts, using them as its starting point, in a movement that subtracts them from themselves."[1]

Alain Badiou, a French philosopher of the latter half of the 20th century, named cinema an impure art, because embraces all of the other arts within its own medium.[2] While the discussion of cinema as an art form has varied over time, the period of New Hollywood, beginning around 1966, is a time that characterizes cinema as non-medium specific and favors intertextuality. Film incorporates features of the other arts, such as poetry, theater, dance, music, and even painting. The medium of film has never really adhered to medium specificity, and during the late twentieth century period of Postmodernism, the arts began to move away from universal media. In 1960's America, the cinema went through a transitional period after the breakdown of the studio system and the emergence of the New Hollywood. During this period, filmmakers were becoming more concerned with

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[1] Alain Badiou, *Cinema*, trans. Susan Spitzer (Cambridge: Polity, 2013): 89.
[2] Badiou, *Cinema*, 89.

artistic styles and the status of *auteur* directors in narrative cinema. I argue that the use of painting in cinema in the period between 1966 and 1978 is characteristic of an artistic trend in New Hollywood filmmaking. Auteur directors in the New Hollywood incorporated painting to contribute to the emotions and narrative, to reflect the institutional power or ideological positions of characters and organizations, and as cultural or anti-cultural capital. The incorporation of painting in film creates a *mise en abyme*, or duplicating effect, doubling the forms and meanings of art within the film medium. I argue that characteristics of New Hollywood open up a new mode of art making for filmmakers, which often utilizes art and the art world as commentary. The New Hollywood films in commercial cinema are considered as works of art in their own right, and are constituted as either good or bad art by the critics. A new intertextuality characterizes these films. There is also a prominent movement for the New Hollywood *auteur*, who is the author of the work of art. In addition to critics being judges of good and bad art, filmmakers themselves become critics as well.

Instead of focusing on every film made during this moment that incorporates art, I will focus on the different uses of painting in film, considering specific films to support an overarching argument that theorizes these integrations. Certain films of the 1960s and 1970s utilize art to contribute to the narrative and meanings that are prevalent during this era, thanks in large part to a new outlook on directing and especially the emergence of the '*auteur*' director. As evidence to support my claims, I investigate four films by four New Hollywood filmmakers who are concerned with artistic practice and consider their own films works of art. The *auteur* claims the role of sole author of the film, taking full artistic control over his masterpiece. Like painters of the Renaissance, these directors

treat the film as their own, with many people working under them in their workshops.

Rightfully termed the "Hollywood Renaissance," the New Hollywood period becomes a time of rebirth for films as works of art. The filmmakers I examine include Mike Nichols (German-American, 1931-2014), John Frankenheimer (American, 1930-2002), Stanley Kubrick (American, 1928-1999), and Paul Mazursky (American, 1930-2014). All brilliant in their own way, these four *auteur* directors are masters of their own art forms, and use painting and artists in their films to create dialogue with the fine arts.

I locate my project in this period, because it is significant not only for the engagement with the new "auteur" and film literate director, but also for the introduction of new media technologies incorporated into the filmic medium. The films I choose to look at form a series of case studies of the varying ways that painting and sculpture is incorporated, and for what purposes and uses, which include Mike Nichols' *The Graduate* (1967), John Frankenheimer's *Seconds* (1966), Stanley Kubrick's *A Clockwork Orange* (1971), and Paul Mazursky's *An Unmarried Woman* (1978). Cinema engages with painting in more than one way, and I point out the ways in which it does, which becomes significant for both art history and cinema studies.

Earlier uses of art in film were overwhelmingly narrative and diegetic, while in New Hollywood film it becomes a mode of editorializing and extra diegetic commentary. For example, in Alfred Hitchcock's *Vertigo* (1958), there is significant devotion paid to a painted portrait. The portrait not only is present for the filmic frame, but also plays a role within the narrative. *Vertigo* tells the story of a former police detective, Scottie (James Stewart) who is crippled by sensations of vertigo. Scottie is hired as a private investigator to follow an acquaintance's wife, Madeleine (Kim Novak). He follows Madeline to an art

museum, where she gazes at a portrait that resembles her, but is of a woman named

Carlotta who is said to have gone insane.[3] Carlotta haunts Madeleine through the painted

portrait, which plays a narrative role in the film. Bridget Peucker discusses the presence

of paintings in Hitchcock's films, arguing that:

> The moment of the "cut" in a Hitchcock film: a hesitation, a gap, is
> introduced between the one object of the gaze – the spectator – and its
> diegetic replacement. Rather than separating us from the scene,
> Hitchcock's camera fleetingly brings the spectator into the space of
> representation.[4]

The paintings presented in Hitchcock's films such as *Vertigo* present a relay of looks

between character and painting, which allows the viewer to view what the characters are

viewing. Unlike the following films I discuss, filmmakers who engage with painting prior

to the New Hollywood auteur primarily use it as within the narrative of the film.

During the 1960s and '70s, American cinema was in a transitional period and a

new director-based auteurism. Filmmakers influenced by the European New Wave,

characterized by a group of prominent artistic filmmakers of the late 1950's and 1960's,

were part of a youth generation and counterculture, and emerged from places outside the

industry, including theater, television, and film schools. These directors created an

auteurist cinema of the New Hollywood. Elain Bapis discusses the emergence of new

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[3] Steven Jacobs, "Galleries of the Gaze: The Museum in Rossellini's *Viaggio in Italia* and Hitchcock's *Vertigo*," in Steven Jacobs, *Framing Pictures: Film and the Visual Arts*, (Edinburgh: Edinburgh University Press, 2011): 67.
[4] Brigitte Peucker, *The Material Image: Art and the Real in Film* (Stanford, Calif: Stanford University Press, 2006): 83-84.

directors and their importance to the changing landscape of Hollywood. She says that the

primary decade for transition of Hollywood was between 1965 and 1975. She argues:

> American film artists took advantage of the relaxed, creative borders and
> film's potential for intervention and exploration. […] Filmmakers produced
> likeable nonheroes and experimented with new subject matter and language
> taboos. Feature films leaned toward a more adversarial view of modern life
> than the model pictures of *The Sound of Music* and *My Fair Lady*. From
> 1966, American cinema produced and consumed adversity.[5]

These auteur directors were free to make their own decisions and choices in their films.

They also were producing what the majority of moviegoers wanted to see. The youth

culture and baby boomers were growing up, and they wanted to see something different

from the older generation. A new generation of filmmakers centered on a new artistic

film experience.

European art cinema influenced American filmmakers in this period, and the idea

of the auteur. The auteur has an authoritative role in creating the film, which changes the

role of the director from a multitude of hands working on a project to the bulk of the

ideas coming from one leading person who makes all of the final decisions. The auteur

translates to author, which aligns the film directors with literature writers, another form

of art. The incorporation of painting by New Hollywood filmmakers is for the auteur

directors a 'cultural capital', which is a symbol of and nod to the highbrow.

David Cook, in his essay, "Auteur Cinema and the "Film Generation" in 1970s

Hollywood," explains that the first work that became associated with authorship in

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[5] Elaine M. Bapis, *Camera And Action: American Film As Agent of Social Change*, 1965-1975 (Jefferson, N.C: McFarland, 2008): 25.

America was Arthur Penn's *Bonnie and Clyde* (1967). The authorship of cinema found influence from the French New Wave, and characterized films like *Bonnie and Clyde* and *The Graduate*, which were both highly successful. Cook argues that the films were in the same style that French New Wave critics were writing about, as they were "visually arresting, thematically challenging, and stylistically individualized."[6] Like other theorists, Cook argues that not only European cinema, but also a younger, educated audience influenced the introduction of auteurism.

To address other things that were happening during this period, it is important to acknowledge that experimental cinema and "expanded cinema" was also going on throughout the 1960s and 70s, since the incorporation of the digital and new aesthetics moved cinema more towards intertextuality. In "The Material of Film and the Idea of Cinema," Jonathan Walley discusses avant-garde film during this period and how it was going through a transitional period. Walley discusses the 1976 Whitney film program, organized by the American Federation of Arts, and how the curator, John Hanhardt, argued that throughout all avant-garde cinema was the "exploration of the material properties of the medium itself."[7] Walley affirms that other critics like Sheldon Renan disagree, who argue that avant-garde films of the period were about subversive, consciousness-broadening ideals, which aligned with the culture at large.[8] In fact, contemporary filmmakers rejected the traditional medium in favor for new modes of technology, such as digital editing, computer program integration, 'painted' film, and

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[6] David Cook, "Auteur Cinema and the "Film Generation" in 1970s Hollywood," in *The New American Cinema*, ed. Jon Lewis, (Durham: Duke University Press, 1998): 12.
[7] Jonathan Walley, "The Material of Film and the Idea of Cinema: Contrasting Practices in Sixties and Seventies Avant-Garde Film," *October*, Vol. 103 (Winter, 2003): 15.
[8] Walley, "The Material of Film and the Idea of Cinema," 16.

other elements that together were considered "expanded cinema." Walley calls this "paracinema," which consisted of radically dematerialized works, in that they are no longer about the pure medium of cinema or medium specificity. Expanded cinema becomes more of a postmodern ideal, since it is more concerned with the ideas and ideologies of contemporary culture, rather than the medium itself. The use of painting is an influence on artists of the "expanded cinema" era, in which multimedia forms become incorporated into cinema. Painting itself creates a suggestion outside of film media itself, and creates a conversation with the art world. When the incorporation of painting in cinema contributes to the auteur's ideas, it is invested in cinema as an impure art form.

My research is interdisciplinary, including both art history and cinema studies. I incorporate art historical methods to address the artwork used in cinema. This topic is relevant to both the fields of art history and cinema studies, since critics and theorists have largely overlooked the use of art in film by Hollywood directors. My examination and research expands on the cross dialogue between art history and cinema theorists. I argue that there is a larger history of the incorporation of one art within another, particularly within the theory of *mise en abyme*. I also argue that the use of art by these *auteur* filmmakers is for them cultural capital, which aligns the traditional stereotype of 'low-brow' art of film with the 'high' art of painting.

The use of an interdisciplinary method requires understanding the theories of both art history and filmic history. Scholars who interrogate the use of painting and sculpture in cinema are relatively new to the field of art history. The most prominent scholars in this field are Philip Hayward, Brigitte Peucker, John Walker, Steven Jacobs, Angela

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Dalle Vacche, and Susan Felleman.[9] These scholars have been writing only within the last 30 years, since the pivotal book, *Picture This: Media Representations of Visual Art and Artists*, edited by Philip Hayward in 1988. Hayward explores the relationships between various art forms and intermedial forms, including television and the digital with paintings and artists represented in these mediums.

Susan Felleman argues that a background in art history enables the film itself to be approached art historically, but also the art objects within it. Felleman states:

> My background in art history enables me not only to approach the film object art historically, but to comprehend and elucidate the art objects within it. I recognize art historical citations and investigate the particularity of the works that are shown, be those relatively minor elements of the mise-en-scene or deeply imbricated with the narrative.[10]

Instead of focusing on the films as narrative and their place within their own history, art history can focus on what is in the background of underlying themes and meanings that go into the many layers of the film. Studying the paintings used within films reveals meanings that would otherwise be hidden. In the New Hollywood era, auteur directors utilized painting, sculpture, music, and literature to interchange with the narrative, to become a part of it and to signify on its own. When the significance of the artwork comes to the forefront, a new meaning for the film can also be uncovered.

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[9] Notable books include: Philip Hayward, *Picture This: Media Representations of Visual Art & Artists* (1988); Brigitte Peucker, *Incorporating Images: Film and the Rival Arts* (1995), *The Material Image: Art and the Reel in Film* (2007); John A. Walker, *Art in the Age of Mass Media* (1994), *Art and Artists on Screen* (1993); Steven Jacobs, *Framing Pictures: Film and the Visual Arts* (2011); Angela Dalle Vacche, *Cinema and Painting: How Art is Used in Film* (1996), *The Visual Turn: Classical Film Theory and Art History* (2003), *Film, Art, New Media: Museum without Walls?* (2012); Susan Felleman, *Botticelli in Hollywood: the Films of Albert Lewin* (1997), *Art in the Cinematic Imagination* (2006), *Real Objects in Unreal Situations: Modern Art in Fiction Films* (2014).
[10] Susan Felleman, *Art in the Cinematic Imagination.* (Austin: University of Texas Press, 2006), 2.

The terminologies between art and film have caused confusion by defining the different types of art and film. In 1953, cinema scholar, Lauro Venturi attempted to define these terms, by giving four distinct qualifications to artistic film. Venturi asserts that there has been confusion between the two mediums recently in the 1950s, and quotes as far back as 1939, Margaret Thorp stating, "Movies are now officially art. A gouache from Walt Disney's *Snow White and the Seven Dwarfs* hangs in the Metropolitan Museum."[11] Venturi argues that *films on art* should come to mean films that deal with the fine arts. His four categories include:

> Films for which works of art are made expressly; Films which deal primarily or exclusively with the narrative contents of one or more already existing works of art; Films which deal with the historical, critical, or technical aspects of art and artists; and Films in which the works of art are pretexts for something else.[12]

The fourth category given by Venturi, films in which works of art are pretexts for something else, fits the genre of film that includes painting and fine arts. Concerns between the different types of art have been prevalent in Hollywood since at least the 1950s, as evidenced by Venturi's film decree. While these issues and theories have been present throughout film's history, scholarship in art history and film has been minimal in the examination of painting's contribution to the film as a work of art.

Brigitte Peucker discusses cinema's use of painting and literature in film, in terms of referentiality, but does not take it a step further to analyze the paintings within a film.

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[11] Lauro Venturi, "Films on Art: An Attempt at Classification," *The Quarterly of Film, Radio, and Television* Vol. 7, No. 4 (Summer, 1953), 385.
[12] Venturi, "Films on Art," 386.

Painting makes its way as an influence to film utilized by directors in other ways that I do not mention. Some of the ways in which other art historians describe these films are in the way that directors incorporate formal characteristics and styles of painting to create similar formal and stylistic aspects for the film mise-en-scene. The picture of the film refers back to familiar paintings. Putting a painting *within* a film is a highly postmodern aesthetic, concerning the themes of discursivity, appropriation, and translation. Peucker does discuss the relationship between the arts and film, stating:

> As a latecomer, film alludes to, absorbs, and undermines the discourses of the other arts in order to carve out a position for itself among them. When one or another of these arts is emphasized, this is sometimes a strategy to shift the spectator's attention away from whichever art it is that most immediately threatens to encroach on the territory of the film, for it is too jealous of its boundaries to take the encroachments of neighboring arts lightly.[13]

This refers to film's introduction into popular culture, with its origins in mass culture, mass technology, and consumerism. When trying to assert itself within the other arts, the history, and context cannot detach from the object of film. Filmmakers acknowledge that the film medium has more capabilities than any other medium of the fine arts, since it is able to imbed all other arts within one coherent medium. It also is translatable and more widely spread than paintings, which are usually refined to museums. Peucker takes a harsh tone with film, asserting that all other arts are its rival. By the 1960s and the introduction of the New Hollywood and New Media within filmmaking, the rival arts do not seem so essential in the age of film. The medium of film becomes the most appropriate art form for our current social and cultural condition. When New Hollywood

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[13] Brigitte Peucker, *Incorporating Images: Film and the Rival Arts* (Princeton: Princeton University Press, 1995): 55.

directors incorporate art, the strategy becomes a positive way to elevate both the status of the director as an artist and the status of the film as a work of art.

To engage with the use of painting and sculpture in the medium of film, it is first important to explore the individual works of art through visual analysis and iconography. Iconography is a traditional part of art historical analysis, thanks in large part to the theories and writings of Erwin Panofsky. More recently, updated work in iconography and visual analysis is evident in the work of scholars like W.J.T. Mitchell and James Elkins. Over the past decade, Mitchell and Elkins have written many articles and books using new modes of visual analysis and iconography. Mitchell looks beyond what is visually immediate, to be more concerned with the "invisible." He argues that to understand the meanings the reader must hold a "suspicion that beneath words, beneath ideas, the ultimate reference in the mind is the image, the impression of outward experience printed, painted, or reflected in the surface of consciousness."[14] By this, Mitchell means that it is assumed that we can get all the information we need merely by looking at the artwork itself. This assumption is incorrect, since in order to fully understand a meaning of a work, it is essential to investigate the context of the society that produced it. Nothing happens in a vacuum, which demands analysis of what is beyond just the work itself. By understanding the iconographical analysis of the artwork, we will be able to understand the artworks and films with deeper meaning, rather than what just lies on the surface.

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[14] W.J.T. Mitchell, "What is an Image?" in *Iconology: Image, Text, Ideology* (Chicago: University of Chicago Press, 1986): 43.

James Elkins has a similar approach to iconology, arguing for close reading of an image to understand it completely. He argues that:

> In the "close-reading" of an image, whether it is a formal analysis, a compositional analysis, an iconographic inventory, or some unnamed kind of careful looking, the student's or scholar's eye is meant to travel slowly and systematically over the image, overlooking nothing, noting everything, classifying and systematizing the image's root meanings. Only then, so it is said in the pedagogy of images, it is possible to go on and build serious interpretations. …visual analysis is not a neutral, heuristic, preparatory step in the understanding of images. It can be a cold, and cold-blooded, dissection of the image: a powerful, invasive and destructive operation that severs the image from itself, cuts it into pieces, and leaves it dismembered, helpless, and ready for interpretation. [15]

Elkin's definition of iconography is a violent one, yet is a metaphor for the way in which we should investigate what an image holds within it. Elkins' visual analysis is not merely viewing the image on the surface, but taking each fragment apart, acknowledging the iconography and various meanings that make up the whole. In order to understand the image fully, it is important to examine each part separately. When inspecting the use of painting in film, it is important not only to understand the visual analysis of the filmic frame itself, but also to explore the visual analysis of the paintings and artworks within the frame for themselves. After breaking down the various images, it is then important to investigate the separate contexts between painting and film, artist and director.

By using a social history approach to the artworks used in the films, I engage with not just the works themselves but also the contexts that surround them and the films. Artists do not create their work in a bubble, but with the concerns and anxieties of the

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[15] James Elkins, "On the Complicity between Visual Analysis and Torture: A Cut-by-Cut Account of *Lingchi* Photographs," in *Representations of Pain in Art and Visual Culture*, ed. by Maria Pia Di Bella and James Elkins, (New York: Routledge, 2013): 77.

social and cultural conditions that surround it. Advocate of social history, T.J. Clark in his book *Image of the People: Gustave Courbet and the 1848 Revolution,* gives guidelines to consider for the social history of art. Clark argues that previous art history studies focused on prejudgments that stemmed from formal analysis. Formalist art historians studied only intuitive analysis and what was at initial availability to the viewer between form and ideological content, without looking at the more important aspects that focus on the social history of the object. When looking at the social history of art, it is crucial to look at the dialogues of the time period that refer to art, specifically between the public, the artist, the critic, etc. It is also important to look at social classes, consumption habits, and the politics within the work of art. When Clark is discussing in his introduction how to understand the social aspect of Courbet's work, he says, "we have to go far afield, from painting to politics, from a judgment of colour to more general concerns – concerns which touch the State, which move anger and delight because they are concerns of many. But we shall discover these politics in the particular, in the event, in the work of art."[16] History is not just a background to a painting. Clark argues that once we start looking at these aspects of the work of art, it will open up a completely new level of seeing and understanding. The context of the painting and sculpture within the film tells us something about the social, cultural, political, and economic values of the people who produced and consumed the paintings, and extends to the current conditions of the film itself, as well as to those who produced and consumed the films.

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[16] T.J. Clark, "On the Social History of Art," In *Image of the People: Gustave Courbet and the 1848 Revolution* (Berkeley: University of California Press, 1999), 17.

Meyer Shapiro argues that to understand art, one must also take into consideration its social context. Bound by its time and place within a culture and society, art implicates the values of the culture that produced and consumed it. To understand art in film, one also must take into consideration the social contexts that will allow the spectator to come to an understanding of the incorporations of art. Shapiro argues that, "the personal and aesthetic contexts of secular life now condition the formal character of art, just as religious beliefs and practices in the past conditioned the formal character of religious art."[17] In the context of art in film, the context of the social and secular life is even more evident, since directors of commercial cinema appropriate it. The social context of art is not only evident in the artist's life, time, or place, but also in the medium itself. The context and history of painting as an institution, and the same with film, is relevant and important to understanding the meaning and reasoning behind the work and use of works. Seeing art in the context of social relations instead of just the aesthetic qualities of the work allows the reader and cinema spectator to grasp the layers of meaning put in place by the filmmakers. Social history assumes that every work tells a story of the culture that produced it. It is not only important to understand the social history of the paintings within the films, but also the social history and context of the film itself.

This conversation also can relate to the capitalistic concerns of the medium and the capitalism of painting. When we reveal the meaning of the work through description and iconography, we also reveal the meaning of its social history and analysis. In addition, I take a Neo-Marxist approach to examine these films as reflections of the

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[17] Meyer Shapiro, "The Social Bases of Art," in *Worldview in Painting: Art and Society* (New York: George Braziller, 1999), 124.

values of their economic situation. Commercial films reinforce the class ideology that is inherent in the structure of their production. The class-ideology is different from that of fine art, since the films are a mass medium available to a wide audience, and purchased and consumed by a middle class society. This methodology is important to understand the works and the social condition that created it. Walter Benjamin argued that the mechanical reproduction of art changes the reaction of the masses toward art, and is optimistic for film's potential for the fine arts for social and political change.[18] By depicting the painting through another technological medium such as film, the meaning and experience create distance from the original, and also creates a dialogue between the two mediums through translation, and contribute to changing the class-based meaning of painting.

In Chapter 1: The New Hollywood Auteur: Painting as Emotion in Mike Nichols' *The Graduate* (1967), I argue that the characteristics of the New Hollywood auteur include the incorporation of painting to play a significant role in the storyline of the films to communicate social and cultural messages to the audience. To support my argument, I use Mike Nichols and *The Graduate* as evidence of an auteur director making an overt commentary on painting and the art world, and in turn make us question the ideologies of the bourgeois and middle class. I look at how the film was influential as a work of art in the New Hollywood, and how the director utilizes painting to both contribute emotional aspects of characters and as a tool to put the film medium on the same plane as contemporary art.

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[18] Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility," reprinted in *Walter Benjamin: Selected Writings, Volume 4, 1938-1940* (Cambridge, Mass.: Harvard University Press, 2003): 263.

In Chapter 2: Painting as Ideological Significance and Institutional Power: The Art of Film in John Frankenheimer's *Seconds* (1966), I continue to explore the auteur director's commentary on the art world, and the inclusion of painting that creates a new dialogue. Frankenheimer has a history of interest in art and art making, including experimentation and new media. The film engages and comments on the status of modern art versus the status of postmodern art, and the myth of the tortured artist. There is also a dialogue between the corporate world that has adopted modern art, and the rejection of the avant-garde. Painting as an art form is ideological as a high art with a long history. This commentary makes suggestions on the status of film as art and its own ideological significance for the contemporary audience.

In Chapter 3: Painting as Cultural Capital: The Future of Art in Stanley Kubrick's *A Clockwork Orange* (1971), I introduce the topic of cultural capital and the use of good or bad artwork. Cultural capital, a theory introduced by Pierre Bourdieu in the 1960s, is a form of capital separate from monetary capital. Stanley Kubrick has strong opinions about the art world and the role that it should play in our daily lives. He argues for a political art form that can successfully convey messages and ideas to the viewers. For this reason, film is the most successful art form for Kubrick. I explore Kubrick's *A Clockwork Orange*, and the significance of the artwork he chooses and curates for his films to convey his own thoughts on art and the future.

In my final chapter, Chapter 4: Hollywood film and Painting *en Abyme:* Paul Mazursky's *An Unmarried Woman* (1978), I outline the definitions and history of *mise en abyme*, and the significance it has for my argument and the use of painting in film. *Mise en abyme* suggests that the reduplication of a form of art within another form of art is not

referential, but internal to the work of art. In this sense, the film is the matrix of the work of art, and the painting within it becomes a part of it, adding another layer to the film itself. Paul Mazursky's *An Unmarried Woman* exemplifies the theory of *mise en abyme*, since he is including works of art throughout the *mise en scene* as well as the narrative. In contrast to Kubrick, Mazursky does not want art or films to have an overt political message, but rather an underlying meaning that is universal. More aligned with the theories of abstract expressionism, Mazursky's film includes paintings that exemplify his theories.

New Hollywood Cinema is characteristic of innovative and artistic trends by American auteur directors. These directors, such as Mike Nichols, John Frankenheimer, Stanley Kubrick, and Paul Mazursky, all approach their films in varying ways, which incorporate their own artistic styles. The visual cinematography, the setup of the narrative, and the portrayal and approach of the subjects characterizes the style of the film. The director uses his or her film as a means for communicating a message in the form of their art. By utilizing painting in their films in various ways, these directors are engaging with an art world that is in its own transition parallel to the new American cinema. The use of painting creates a dialogue with an art literate audience, which reveals the art prowess of the directors themselves, who are creating their own works of art. The incorporation of painting in cinema is utilized for emotional reference, ideological contexts, and cultural capital, all of which create a *mise en abyme* between the frame of the cinema and the frame of the painting.

CHAPTER I

THE NEW HOLLYWOOD AUTEUR: PAINTING AS EMOTION IN MIKE

NICHOLS' *THE GRADUATE* (1967)

Filmmakers in the New Hollywood period used paintings as a means to elevate

their films as works of art themselves. One way that painting could contribute to these

films was in addition to the *mise en scene*, specifically to communicate emotional aspects

of the characters. In this chapter, I discuss the importance of the New Hollywood era and

the auteur directors to utilize painting and art to enhance their films. In this chapter, I will

look at Mike Nichols' *The Graduate* (1967) as a film that was influential as a work of art

in the New Hollywood, and how the director utilizes painting to both contribute

emotional aspects of characters and as a tool to put the film medium on the same plane as

contemporary art.

New Hollywood cinema utilizes artwork in varying ways. The simplest way to

see a painting in the frame of cinema is in place alongside narrative characters. While this

can engage with many different ideas, the foremost way it is incorporated is to contribute

to the film's narrative. Painting in cinema is non-diegetic to the narrative, but can also

play its own role in conveying emotion or ways of thinking. The audience understands

the narrative without acknowledging the painting, but when the spectator recognizes the painting within the narrative, it plays its own role into the viewership of the film.

Pierre Bourdieu, social theorist of the four kinds of capital, explains that the reception and consumption of fine art is directly related to class and education. In an extensive study of paintings in museum, Bourdieu argues that, "Museum visiting increases very strongly with increasing level of education, and is almost exclusively the domain of the cultivated classes."[19] Written during the era of the New Hollywood, these figures would be appropriate to the analysis of film viewers and their relative acknowledgement of the art world, as well as for the films and the characters within them. Bourdieu finds that the knowledge and reception of painting is not related to accessibility, but rather specifically to class and education. He argues:

> Each individual possesses a defined and limited capacity for apprehending the 'information' proposed by the work, this capacity being a function of his or her overall knowledge (itself a function of education and background) of the generic code of the type of message under consideration, be it painting as a whole, or the paintings of a certain period, school or painter.[20]

While there are different kinds of paintings with different meanings, being able to comprehend different paintings is determined by individual social and class status. The higher one's cultivated education, the more accessible the meanings of artworks are. In film, the filmmakers create a dialogue with the art world that can be accessible only to

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[19] Pierre Bourdieu, Alain Darbel, and Dominique Schnapper, *The Love of Art: European Art Museums and Their Public*, (Cambridge, UK; Malden, MA: Polity Press, 1997): 14.
[20] Bourdieu, *The Love of Art*, 38.

those who have the education level to receive it. While the film itself can still be understood, the extraneous message delivered by the director would be missing.

Filmmakers use painting in New Hollywood cinema to add meaning to the narrative and to the context of the film, juxtaposing the era and genre of the painting with the era and conditions of the film. When placing a painting in the center of the filmic frame, the viewer focuses on it. The viewer acknowledges the incorporation of painting into the film, and it thus plays an extraneous role to the narrative. The director guides attention to a painting with the camera and with character movements. While the attention to the painting is not integral to the narrative, it is an acknowledgement of the dialogue between the film world and the art world, and for the directors to an art-literate audience.

For example, in Mike Nichols's *The Graduate* (1967), a painting plays a significant role in conveying the emotional state of the main character. Recognized as one of the most important turning point movies of New Hollywood, *The Graduate* was adapted from the 1963 novel *The Graduate* by Charles Webb. *The Graduate* is a movie representative of the emerging youth culture, and the aloofness the youth culture felt during that time. The main character Benjamin, played by Dustin Hoffman, is a recent college graduate who does not know what to do with his future. An older woman who is one of his parent's friends seduces him. Once set up with her daughter, Benjamin runs into trouble because he falls in love with her instead.

Mike Nichols was born in Germany in 1931, and escaped as a child during the

Nazi occupation.[21] The family moved to New York in 1939, and lived in Manhattan near

Central Park, allowing Nichols to grow up in a highly cultured and wealthy area in New

York. Nichols said that as an immigrant to the United States, he always felt like he was

an outsider looking in. Peter Applebome interviews Nichols in 1999, in which Nichols

says:

> I think there is an immigrant's ear that is particularly acute for 'How are
> they doing it here? What must I do to be unnoticeable, to be like them? At
> its highest and most extreme form, it leads to great artists like Joseph
> Conrad and Stoppard and Nabokov. They've somehow both digested a new
> language and culture and made it more expressive in some way. You're
> forever looking at something as someone who just got here.[22]

Nichols' artistic style was "inherited" from his lineage from Europe, and he says he

connects more with the European New Wave. A. O. Scott argues Nichols' immigration

status was a phenomenon in postwar Hollywood of Central European émigrés, "whose

style and sophistication imported both classicism and modernity to Hollywood's studio

era."[23] Characteristic of the European New Wave is a favorability of highly stylized visual

style and a tradition of the fine arts.[24] This influence becomes present in Nichols' work,

which is stylized and innovative. This lineage also influenced Nichol's use of painting as a

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[21] Lee Hill, "Mike Nichols and the Business of Living," *Senses of Cinema*, Great Directors, no. 27 (July 2003), http://sensesofcinema.com/2003/great-directors/nichols/, unpaged.

[22] Peter Applebome, "FILM; Always Asking, What Is This Really About?," *The New York Times*, April 25, 1999, sec. Movies, http://www.nytimes.com/1999/04/25/movies/film-always-asking-what-is-this-really-about.html, 13.

[23] A. O. Scott, "Who's Returning to Virginia Woolf?" *The New York Times*, November 28, 2004, sec. Movies, 25.

[24] Gavin Smith, "Without Cutaways," *Film Comment* 27, no. 3 (May 1991): 27. Smith says Nichols "combines creative sensitivity with precision and rationalism."

commentary on American bourgeois culture and the American taste compared to that of European taste.

Nichols began in comedy theatre while attending college at the University of Chicago in the 1950s. Nichols started a theatre comedy duo with Elain May, and they became highly well received as a comedy act. Even when Nichols was writing for their comedy act, he was interested in questioning the mainstream and the middle class bourgeois. Lee Hill states that:

> From 1956 through 1961, Nichols and May achieved mainstream success by making fun of the mainstream middle class sacred cows—going to college, dating and sexual etiquette, psychoanalysis, the distinction between high and low culture, doing the right thing with respect to one's parents/ employer/ spouse/ president/ personal God.[25]

Nichols would continue to address these concerns once he became a film director, in both his first film, *Who's Afraid of Virginia Woolf* (1966), an adaption from the play by Edward Albee, and his next film, *The Graduate,* (1966). Nichols uses *The Graduate* to tell a story of the contemporary youth culture of the white middle class, and their "middle class sacred cows."

The Graduate was well received at the box office, but had mixed reviews by critics. In a contemporaneous review of the film, Stephen Farber and Estelle Changas dislike the main character Benjamin and the acting played by Dustin Hoffman. While being critical of the actor, they do acknowledge the intent of the director:

> In the first scenes he's thrown into his rich parent's cocktail and poolside parties; it's easy enough to caricature suburban phoniness, and we see

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[25] Hill, "Mike Nichols and the Business of Living," unpaged.

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quickly – Nichols provides a slick, superficial summary of anti-bourgeois satire of the last decade – everything that's wrong with LA society.[26]

Nichols has a strong opinion against the upper middle class and suburbia, especially in places like L.A. In an interview with Buck Henry, the screenwriter for *The Graduate,* Henry discusses how Nichols used the fish tank in the beginning of the film in Benjamin's bedroom as an ongoing metaphor.[27] Henry tried to include as many water things as he could, which is present throughout the film. Henry says that he and Nichols "were trying to find a way to exploit the omnipresent swimming pools of California."[28] The swimming pool becomes a symbol for the upper middle class family in LA, and is featured prominently in *The Graduate*, as a frequented place for Benjamin and his parents.

In this period in California, swimming pools were a staple for the middle or upper middle class home. California swimming pools were iconic for wealth and for leisure time. The pools as iconography were a theme across art and popular culture, including David Hockney's California series, and the short story by John Cheever, *The Swimmer*, that appeared in *The New Yorker* in the summer of 1964, which would later become a film starring Burt Lancaster. Nichols took advantage of this theme in his own film, not only narratively but also as an overt commentary on the bourgeois culture.

In Cheever's *The Swimmer,* a middle age man, Neddy, after attending a pool party, decides that he could just swim home from neighbor's pool to neighbor's pool,

[26] Stephen Farber and Estelle Changas, "The Graduate," *Film Quarterly* 21, no. 3 (Spring 1968): 38.
[27] Dan Georgakas, "From Words to Images: An Interview with Buck Henry," *Cineaste* 27, no. 1 (Winter 2001): 4.
[28] Georgakas, "From Words to Images," 4.

which align all the way to his own home. He declares that the pools form a kind of subdivision river that he can travel along.

> He seemed to see, with a cartographer's eye, that string of swimming pools, that quasi-subterranean stream that curved across the county. He had made a discovery, a contribution to modern geography' he would name the stream Lucinda after his wife. He was not a practical joker nor was he a fool but he was determinedly original and had a vague and modest idea of himself as a legendary figure.[29]

Neddy in the story parallels the figure of Benjamin in *The Graduate*, who feels some need to escape or explore something different, while the neighbor friends relate to the parents and their friends who are content with their pool parties that continue every day. British artist, David Hockney, also took up the theme of Californian middle class isolation through the iconography of the swimming pool. Hockney traveled to Los Angeles in 1964, when he began to work on various paintings with the theme of the pool.

> His interest in water and swimming pools also allowed him to extend the European tradition of the bather as a subject of art. Travelling from London to Los Angeles, he joined a long line of European artists who had journeyed in search of exotic climes or pre-modern societies where they could reconnect with basic human sensations through unfettered sexuality, and thereby transform their artistic practice.[30]

Sarah Howgate relates Hockney's interest in the Los Angeles coast and suburbia to a colonial utopia. He declares that Hockney paints Los Angeles as a spectacle, "a spectacle of the good life offered to the white middle class by real-estate companies and life-style magazines,"[31] making his figures a stand in and symbol for all of this suburban existence.

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[29] John Cheever, "The Swimmer," *The New Yorker* (July 18, 1964): 28.
[30] Sarah Howgate et al., *David Hockney Portraits* (New Haven, CT: Yale University Press, 2006): 58.
[31] Howgate et al., *David Hockney Portraits*, 59.

In Hockney's *A Bigger Splash*, the landscape is an abstracted modernist California home. [Figure 1] In the extreme foreground is a diving board that someone just jumped off into the bright blue pool that parallels the bright blue sky above. The splash is the remnant of the only movement, still in the process of disturbance. The rest of the scene is stark stillness, contrasting the big splash.

Hockney's fascination with pools began with his struggle in how to depict the water. "Water in a swimming pool is different from, say, water in the river, which is mostly a reflection because the water isn't clear. A swimming pool has clarity. The water is transparent and drawing transparency is an interesting graphic problem."[32] Hockney explored this graphic problem through his paintings, and depicted Los Angeles water in various stylistic ways. The water becomes the central feature, making the surrounding landscape isolated and still, lacking of any people.

The film does not focus extensively on artwork, but there is a significant scene set on a painting in the background. When Benjamin gets home from graduating college, he is full of disdain about his future, yet his wealthy parents throw a party for him with all of their friends. While talking to his parents from his room in the hallway, a sad clown painting lingers on the filmic frame. [Figure 2] The painting is a reflection of the mood of the main character, something that the filmmakers utilized to contribute to the narrative. The painting of a sad clown specifically relates to the characters in the film. It reflects the inner emotions and feelings of the individual characters. J.W. Whitehead, in his book

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[32] David Hockney, quoted in Christopher Simon Sykes, *David Hockney: The Biography, 1937-1975* (New York: Nan A. Talese, 2012): 187.

Appraising The Graduate, addresses the painting in detail, which gives mood and feeling

to the character's emotions and expresses what the audience should be feeling:

> We linger on a ghastly black-and-white painting of a gloomy clown. The pause is significant for its invitation to see the parallel to Benjamin, who will be dressed up against his will at two parties thrown by his parents to parade him like a best-in-show Airedale before their guests. Already established as Ben's psychological point of view, the camera's gaze here implies that Benjamin has noted the paintings as his parents prod him down to the party and that he has made the internal comparison of the clown to his own predicament. In essence, the clown lingers on-screen because the image and all it signifies lingers in Benjamin's mind.[33]

Whitehead's description of the scene acknowledges the significance of the painting,

explicitly for the emotion produced and paralleled with the character. Not only is the

clown painting symbolic of Benjamin's emotional state, but also of the Braddock family

as a whole. Whitehead argues that it is significant that the painting is black and white,

which stays with the viewer. The black and white painting reflects the motif of the

Braddock's home, which is entirely decorated in black and white. Similarly, the

Robinson's home is also decorated in black and white, becoming symbolic of the upper

middle class families and their need to conform. Whitehead says, "One has the sense that,

at some level, the overarching men and trophy wives are all drab and dour clowns

performing as hard as they can for anyone who can be bothered to notice."[34] Both the

black and white motif and the clown motif are symbols of Benjamin's parents and of the

suburban bourgeois, something he does not want to be a part of his legacy.

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[33] J.W. Whitehead, *Appraising the Graduate: The Mike Nichols Classic and Its Impact in Hollywood* (Jefferson, North Carolina, and London: McFarland & Company, Inc., Publishers, 2011): 79-80.
[34] Whitehead, *Appraising the Graduate*, 80.

Bourdieu acknowledges the differences between social class and the reception of artwork and taste. He argues:

> The taste of the working classes is defined, in the way in which Kant defines 'barbarous taste' in *Critique of Judgment,* by the refusal or the impossibility (one should say the refusal-impossibility) to distinguish between 'that which pleases' and 'that which gratifies' and more generally, between 'disinterestedness', the sole guarantee of the aesthetic quality of contemplation, and 'the interest of the senses' which defines the 'agreeable' or 'the interest of Reason': it insists that each image fulfill a function, if only that of a sign.[35]

Working class taste is barbarous because of the lack of education and aesthetic quality of the works. In bourgeois culture, there is also a lack of taste and knowledge, and disinterest in art. For the suburbanite families, art plays a role of décor added to their mini mansions, rather than works of art as elevating their own cultural capital.

The clown-painting, while seemingly meaningless in the contemporary art world, has a long history in art and in popular culture. Paintings of clowns and acrobats go back to antiquity, but today's theme of the clown began in the *Commedia dell-Arte,* a tradition that reaches as far back as the sixteenth century in Italy. Painters and printmakers turned to the theme of the clown as a serious art form, as a "symbol of the human condition with deep roots in popular tradition."[36] Popular figures in the commedia dell'arte theme included Pierrot, who was sometimes named Pedrolino, Gilles, Pagliaci, Petrushka, or other things.[37] Pierrot represents the figure of the entertainer, defined by wearing "a black

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[35] Bordieu, *The Love of Art,* 40.
[36] Helen O. Borowitz, "Painted Smiles: Sad Clowns in French Art and Literature," 23.
[37] Martin Green and Swan, John, *The Triumph of Pierrot: The Commedia dell-Arte and the Modern Imagination,* 1.

skullcap, white floppy pants and jacket, a pale, gaunt makeup." Another character of the Commedia is the Harlequin, another figure popularized by modern painters. "Harlequin wears tights, designed in contrasting diamonds of color, often spangled, and caries a stick." The third character that makes up a triangle of the Commedia figures is Columbine, who is "sumptuously and sensually adorned."[38] These figures were all popularized by the Commedia, which in turn was favored by modern artists who attended these acts, and then continued into a tradition of an artist motif. Artists such as Jacques Callot, Jean-Antoine Watteau, Giovanni Domenico Tiepolo, Honore Daumier, Edouard Manet, Pablo Picasso, and Max Beckmann took up these Commedia themes in periods of their work.

One Pierrot portrait in particular, Watteau's *Gilles* of 1718-19, has similarities to the clown portrait in *The Graduate.* [Figure 3] This painting features Pierrot in an unusual depiction for its time, as an isolated melancholic clown. In the eighteenth century, the clown was traditionally vulgar and crass. "No other picture has caused as much controversy, or had as much influence, as this one. *Gilles*, more than anything else, helped to promote the late Romantic idea of the sad clown-artist."[39] Here *Gilles* is presented in the extreme foreground, in an unidentified landscape, surrounded by mysterious figures, foreshortened in the background. Gilles stands out as the largest figure in the composition, with a stance of aloneness and isolation. Compared to the other figures, Gilles is a giant, commanding the scene while his expression is that of wanting to

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[38] Martin Green and John Swan, *The Triumph of Pierrot: The Commedia dell'Arte and the Modern Imagination* (University Park, Pa: Penn State University Press, 2001):10.
[39] Naomi Ritter, *Art as Spectacle: Images of the Entertainer since Romanticism* (Columbia: University of Missouri, 1989): 233-234.

be alone and get away. The theme of the sad-clown presented in *Gilles* parallels the clown portrait in *The Graduate*, continuing the theme of isolation and melancholia.

The theme of the clown portrait in painting and the Commedia dell'Arte have a long history in painting and literature, both in the form of high art and as a low brow art.

> [The Commedia dell'Arte] performers caught the attention of serious painters like Watteau and Picasso, and serious composers like Schoenberg and Stravinsky, but the key to their survival was their appeal to a less refined and less intellectual public. Commedia belonged to the world of entertainment – to circus and carnival, not to the high arts like tragedy – but in certain periods, it burst out of its ghetto and invaded that other world.[40]

Painters took up the Commedia theme, which became a popular tradition and because of their playacting of the human emotions – sadness, joy, etc. – these themes became a symbol for the human condition and could relate to people across class and status. As a theme popular in Modernism, Pierrot and the Commedia dell'Arte continues to be a theme in popular culture.

> Nowadays, we recognize, unthinkingly, Pierrot's image in advertising, in mime shows, as a decorative motif on shower curtains, tea cosies, men's ties, cheap pottery. In decorative and fantastic patterns – on the unregarded wallpaper of our lives – his image lies scattered all around us. But its *meaning?* It has no meaning now, for most of us. However, for forty years of modernism, things were different.[41]

The clown themes have mixed reception and creation, from popular culture and low-brow art to the fine art paintings of Modernism. David Hockney also found interest in the

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[40] Green and Swan, *The Triumph of Pierrot,* xvi.
[41] Ibid, 9-10.

Commedia, after attending a retrospective of Picasso at the Museum of Modern Art in 1980.[42] In Hockney's *Harlequin* from 1980, he depicts a clown in the act of performance. [Figure 4] The Harlequin stands on two hands in a space for his act, full of props and playfulness designs. The painting is based directly on an engraving done by Jacques Callot's *Balli di Sfessania* (1622) and remains in the long-standing tradition of the Commedia, placing the theme in the realm of the avant-garde.

This analysis of Nichols' clown painting is also significant in the representation of the cultural moment that produced it in the 1960's. In addition to symbolizing the rich family, the displayed emotion conveys the psychological aspects of the youth culture and the youth culture condition of the recent graduate. His emotional state is not only his own, but is reflective of the population as a whole. Eric Hinrichsen, in "Emasculating American Bourgeoisie Culture: *The Graduate* and the Critique of Material Prosperity as Happiness," discusses *The Graduate* and the director's intentions to expose the American dream for nothing but of monetary value, which does not equate with happiness. He says that Benjamin is a symbol for bourgeoisie culture: a white, wealthy suburban college graduate. Mike Nichols dismisses the American dream idea of happiness by "repeatedly disrespecting and emasculating" bourgeoisie culture of which Benjamin is a stand in,[43] as is the painting. Hinrichsen argues that Benjamin is a "masculine failure," which becomes a metaphor for the failure of wealthy America. Hinrichsen furthers his argument by giving evidence to the submission of Benjamin throughout the movie by Mrs. Robinson.

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[42] Howgate et al., *David Hockney Portraits,* 134.
[43] Eric Hinrichsen, "Emasculating American Bourgeoisie Culture: The Graduate and the Critique of Material Prosperity as Happiness," *Film Matters* (Summer, 2012): 57.

After the party, Mrs. Robinson convinces Benjamin to driver her home since her husband has the car. When arriving at the Robinson's home, she then gets him to come inside to make sure that she is all right. In the Robinson's home are also black and white clown paintings hanging on the wall. [Figure 5] The paintings hang in the bar area, where Mrs. Robinson invites Benjamin to have a drink with her. While Benjamin is feeling uncomfortable, Mrs. Robinson is convincing him to stay longer before Mr. Robinson gets home. The painting is a stand in for the Robinson's, as Nichols is using the paintings as a commentary on bourgeois taste and conformity. He is being critical of the upper middle class with the paintings as well as with the character of Benjamin. Benjamin questions his trajectory, and dismisses the lifestyle of his parents, yet takes full advantage of all of their luxuries. As Mrs. Robinson tries to have an affair with Benjamin, who is half her age, she becomes a symbol of the misery of American wealth.

After Mrs. Robinson convinces Benjamin to take her upstairs, she traps him inside her daughter Elaine's bedroom. As they enter the bedroom, Benjamin stops at a painted portrait of Mrs. Robinson's daughter, telling her how beautiful she is. [Figure 6] Benjamin and the painting are on one side of the bed, as Nichols places the bed figuratively between him and Mrs. Robinson. The bed is the only thing between Benjamin and Mrs. Robinson, which becomes a metaphor for their sexual relationship. Meanwhile, Benjamin is on the side of the bed next to the portrait of Elaine, who is his "true love." The painting itself is another symbol of bourgeois taste, and a commodity of painting that is not related to the art world.

Benjamin is eager to leave and goes downstairs. As he is about to leave, Mrs. Robinson calls for him to bring up her gold purse that she left downstairs. As Benjamin is

trying to escape, he reluctantly brings up her purse and she locks him back in the room. As he sets her purse on the dresser, Mrs. Benjamin stands at the door naked, which Benjamin first notices through the reflection in the glass on the painting. [Figure 7] Nichols uses the camera and the painting simultaneously to frame Mrs. Robinson. The painting is used symbolically as both of Benjamin's lovers in one frame. Benjamin has an affair with the mother of the woman that he falls in love with. Mrs. Robinson also becomes a part of the painting that frames her, connecting her with her bourgeois taste and painting as décor. At the last moment in the bedroom, Benjamin hears Mr. Robinson's car pull up and runs out of the room terrified.

Mr. Robinson comes home as Benjamin is trying to leave, and asks him to have a drink with him. Benjamin wants to leave, but agrees to have a drink with him. When Mr. Robinson asks why he seems so upset, Benjamin says that he is worried about his future, the same thing that he told his parents at his graduation party. Mr. Robinson wants to sit down with Benjamin and talk to him about his future, and as they sit down the viewer is again presented with the Robinson's clown paintings. [Figure 8] As they are seated in the foreground of the frame, the two paintings are hanging directly above each of their heads. The paintings are stand-ins for each of the characters, and connect Benjamin with the same group as his parents. Benjamin does not want to have the same future as his parents and their friends, but is on the same path as them anyway.

While Benjamin is so worried about his future and following in his parent's path, he has an affair with Mrs. Robinson and they go to a hotel frequently to be together. They do not want any real relationship with each other, and after Mrs. Robinson orders Ben never to see her daughter, he gets upset. He claims that the only reason he is participating

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in the affair is that he is "bored." To make the meaningless sex less meaningless,

Benjamin tries to make conversation with Mrs. Robinson. She does not want to have any

part in his small talk, but answers his questions sarcastically. Trying to come up with

small talk, Benjamin starts a conversation:

> Benjamin: "Pick a different topic."
> Mrs. Robinson: "How about art."
> Benjamin: "Art, that's a good subject! You start it off."
> Mrs. Robinson: "You start it off; I don't know anything about it."
> Benjamin: "Well what do you want to know about it? Are you interested more in Modern art or Classical art?
> Mrs. Robinson: "Neither."
> Benjamin: "You're not interested in art?"
> Mrs. Robinson: "No."
> Benjamin: "Then why do you want to talk about it?"
> Mrs. Robinson: "I don't."

Mrs. Robinson brings up the subject of art, yet does not want to talk about it. It is a

subject that is on her mind, yet is not something she claims to know anything about. As

Benjamin is still trying to get a conversation out of her, he asks her what her major in

college was:

> Mrs. Robinson: "Benjamin, why are you asking me all these questions?"
> Benjamin: "Because, I'm interested, Mrs. Robinson, now what was your major subject in college?"
> Mrs. Robinson: "Art."
> Benjamin: "Art? But I thought you said… I guess you kinda lost interest in it over the years then."
> Mrs. Robinson: "Kinda."

Mrs. Robinson acknowledges that her major in college was Art, yet she seems to have no

current interest in it. For her, it is a repressed subject and her interest in college, but now

that she is a wealthy homemaker, she no longer has a need to be interested in qualities of

good taste and art. Her social condition has determined her interest in art for her, which consists of clown paintings and family portraits.

While the clown painting may not be reflective immediately to the conditions of youth culture in America, it does immediately reflect the inner condition of Benjamin as he just returns from college. He stands juxtaposed with the painting of a sad clown, revealing his inner emotions, which is more than his lack of words throughout the film. The painting expresses what Ben cannot say, or cannot articulate, or does not understand about himself. The sad clown becomes reflective of the youth culture as a whole, and the feeling of rejection and loneliness.

Mike Nichols' *The Graduate* is as a film that was influential as a work of art in the New Hollywood. Nichols produces a meaningful commentary on the bourgeois society during that time in congruence with the emerging youth culture. The director utilizes painting to both contribute emotional aspects of characters and as a tool to put the film medium on the same plane as high art, antithetical to the kitschy clown paintings favored by the characters in the film. His parents' friends continually confront Benjamin about going into "plastics." Whitehead calls plastics:

> The mod, modular, and ultimately empty promise of this word at the dawn of postmodernity must have given packed houses of knowing 1967 and 1968 movie-goers a thrill of the initiated, those who understood instantly the fatuity of wanting a future focused on so artificial a substance in so inauthentic a social reality.[44]

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[44] Whitehead, *Appraising the Graduate*, 21.

The future of plastics is not just a job that will allow him to follow the same path as his father in work, but also on the path of "plastics" in the middle class consumerist society. Benjamin is surrounded by "plastics," of which he wants to get away. Not only does he want to get away from a future career in plastics, but Nichols also wants to get away from the false ideals of the bourgeois plastic arts.

Nichols includes the commentary of art and painting in his film as a means to contribute not only to the narrative of the movie, but also to his own motivations on the role of art and our society. The iconographies of the paintings throughout the film constitute in varying ways the taste of the middle class Californian homemakers. For Nichols, the portraits of clowns, with a long tradition in the history of art, become a symbol of emotional play on the characters, as well as a symbol for the bourgeois lowbrow taste of paintings that appear in all of these suburban mansions. Paralleled with the clown theme is the portrait of the family characters themselves, such as the painted portrait of the daughter, which represents a false sense of high taste in the form of wealth. Instead of photographs, the medium of painting is used, which creates Nichols' dialogue with consumerism and the art world.

CHAPTER II

PAINTING AS IDEOLOGICAL SIGNIFICANCE AND INSTITUTIONAL POWER:

THE ART OF FILM IN JOHN FRANKENHEIMER'S *SECONDS* (1966)

Painting in cinema can be representative of ideological significance and institutional power. Paintings with ideological contexts include paintings by well-known artists of established art movements, including Modernist and Postmodernist works. In the New Hollywood era, it is significant when the work of filmmakers engages with art movements of the past, as well as the art movements that are going on during the period of the 1960s and 1970s. Filmmakers juxtapose their own finished products with art movements of the time. In this chapter, I discuss the use of painting by the auteur director as a commentary on the art world and the incorporation of modern art within the corporations of America. The significance of the art world for the filmmakers is the acknowledgement and art literacy that places their works on the same plane as a high art. To support my claims, I analyze the films of John Frankenheimer, specifically his psychological thriller, *Seconds* (1966). Frankenheimer utilizes the ideological significance of painting in the context of the 1960s to place his own masterpiece as a work of art.

The path of Modernism is singular, and the era of the postmodern condition

realized this and needed to break free. Hal Foster, in "Postmodernism: A Preface," argues

that there is a justification and a need for the postmodern, to alleviate modernism from its

unforgiving repetition. He says that modernism as a practice has not failed, but in fact has

won. Modernism is on a path of a single temporal trajectory, and is a "cultural construct,

based on specific conditions; it *has* a historical limit."[45]

The concerns of the 1960s and 1970s in art have largely been on the criticism of

modernism, and how that has resulted in Minimalism, which in turn led to the

Postmodern ideals. What is most at stake are the intersections of institutions, economics,

politics, and aesthetics. Conceptualism for artwork, which favors the idea and content

over object, began to see precedence that changed the ideological functions of art. The

importance of art during this time was to address social and political concerns that not

addressed before. The questions of authenticity and originality were at the forefront,

which led to the complete break with traditions and modernity, to serve the postmodern

condition.

Artists during the latter 1960s and into the 1970s also began to experiment with

other forms of media, including television, video, and other forms of technology. As I

suggested in the previous chapter, there began to be a blurring of lines between media,

leading to an intermedia aesthetic. This aesthetic also transferred to the sphere of the

cinema, where many filmmakers were engaging with new forms of technology and

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[45] Foster, Hal, "Postmodernism: A Preface," *The Anti-Aesthetic: Essays on Postmodern Culture*, (New York: The New York Press, 1998): x.

media. This also made questions of art and cinema more prominent, and opened the doors for auteur directors to take control and put their films within the art world and artistic practice.

One such filmmaker, John Frankenheimer, engages with the idea of himself as an auteur director, and created films that were artistic as well as mentally stimulating. His film, *Seconds* (1966), is a compelling and unique example of a film that imbeds painting within the narrative and context. Frankenheimer began *Seconds* when he was 36 years old; he was part of a new breed of directors trained during the "Golden Age" of live television of the fifties.[46] It was adapted from the 1963 book, *Seconds, a novel* by David Ely, a paranoia story about a man approached by "The Company" to trade in his mundane suburban life for a younger man's free lifestyle. The screenplay and novel gave Frankenheimer the perfect opportunity to experiment with the film's production, since it immediately evokes for him a sense of paranoia, horror, and surrealism.

John Frankenheimer began his career as a filmmaker in 1951 working for the US Air Force to create documentaries.[47] After the Air Force, Frankenheimer began his commercial career in television director, which was then followed by his introduction into filmmaking. In filmmaking, Frankenheimer was highly concerned with artistic practice. Cited by Stephen Armstrong in an interview with Frankenheimer's wife, she discusses how the auteur filmmaker would draw upon art photography for his own films:

> "When [John] began thinking about a movie, it was so visual for him." At
> their home in Beverley Hills, she adds, they had "books and books and

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[46] Vincent LoBrutto, "The Surreal Images of *Seconds*," *American Cinematographer* (November 1997), 99.
[47] Stephen B. Armstrong, *Pictures About Extremes: The Films of John Frankenheimer* (Jefferson, N.C: McFarland, 2007): 1.

books of all those people's photographs. Ansel Adams, and Kessel and Brassai, and all those people… Before he ever started a movie, we would look through those books."[48]

Frankenheimer's attention to art was not refined to only painting, but also to photography, of which he had an extensive knowledge. His concerns for the visuality of the film were a high priority, which was influenced by his interest in the art world.

The approach to *Seconds* was a visual one, evident in Saul Bass' opening title sequence and the experimental cinematography of James Wong Howe. Because of the loud noises and close proximity of the cameras during filming, the entire film was shot without sound. Frankenheimer asserts that he was more concerned with the visual style of the film, rather than the voices or sounds that would go along with it. He insisted that the veteran and highly renowned cinematographer, James Wong Howe, use a fisheye and wide-angle lens to shoot the film, in order to emphasize the dramatic features of the story. He incorporated elements of the experimental and avant-garde that was characteristic of the New York schools of filmmaking in the 1960s. Frankenheimer also broke away from Hollywood, moved away from the studios, film sets, and took scenes of his filming across the country to New York, a major avant-garde capital for film and cinema, as well as for the art world.

Seconds stars John Randolph as Arthur Hamilton, and Rock Hudson as Tony Wilson, representing the same character before and after transformation. Arthur decides to give up his first life because he is feeling trapped. The Company performs a complex

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[48] Stephen B. Armstrong, ed., *John Frankenheimer: Interviews, Essays, and Profiles*, First Edition edition (Lanham: Scarecrow Press, 2013): xvi.

and advanced surgery on him, which transforms his face and body to look 20 years younger. Arthur Hamilton is reborn as Tony Wilson, and he relocates to a coastal artist colony with a new life as a painter. When he realizes the whole community is full of these transformed men, called "Seconds," he begins to feel trapped again, and he spirals down into a panic. He pleads to the Company to be reborn again, into a new life that will release him so he can finally be free. The Company Men do not, however, give second chances so they must destroy their failed creation. In the end, Arthur Hamilton who feels trapped in his suburban working life can never escape and achieve full freedom; he is just as trapped in his new life as in his old.

The filming uses long shots and slow panning of the scenes, allowing the spectator to get a good look and pay attention to what is in the background; first, in the Company office and later in the artist colony where Tony Wilson lives as a painter. The paintings are more than just background props since they contribute to the dialogue between painting and film as an art form. In the Company office, Arthur Hamilton sits and waits to meet with the secret organization so they can transform his life. Behind him on the couch hangs a familiar painting, the famous Spanish painting Pablo Picasso titled *Mother and Child* (1921). [Figure 9] The painting stands out prominently as the only decoration on the wall behind Arthur. The painting is a symbol for the "incorporation" of modern aesthetics as opposed to the avant-garde, as these paintings would hang in corporate offices. The painting becomes a sign of power, wealth, and status for the Company.

Here the filmmaker, Frankenheimer, is placing painting within the context of the film narrative, as well as the medium itself. In the act of representation and re-

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representation, as cited by Walter Benjamin in his essay, "The Work of Art in the Age of Mechanical Reproduction," the original's full meaning becomes unattainable, since it translates into a new meaning, separated from the original. In *Seconds*, the original painting retains its traditional mode of signification, but is also translated through the cinema's mode of representation. As spectators, we see and understand both the original paintings, yet they perform and present in a new way, which in turn give the paintings within the film new meaning and signification. The film does not directly duplicate the meaning of the original by giving a documented view of the painting. The film incorporates the painting's mode of signification and highlights the degree to which both original and translational are fragments of a greater visual language. We must consider the paintings within their new representational medium and not as merely painting for itself.

Paintings continue to inform and frame our understanding of the narrative. After Arthur Hamilton's transformation and rebirth, he goes to live his new life as Tony Wilson on the coast of California in an artist's colony as a painter. Here, the film juxtaposes Tony Wilson continuously among his many paintings in his studio. [Figure 10] A contemporary American artist, John H. Hunter was commissioned to create his works especially for the film. The paintings of his new life are contemporary postmodern works, which are antithetical to the modernist work of his prior life. These paintings set up a dialogue not only between painting and film, but also between modernist and postmodernist painting. The modernist work is associated with the corporation of the Company, while the postmodern works are associated with the new and the avant-garde

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of Californian painting in the sixties. John Hunter's works are multimedia and of erotic women, which was characteristic of contemporary sixties paintings.

When Tony Wilson begins to paint in his studio in his new life, his work starts out as an outline of a seated woman. [Figure 11] The sketch drawing does not resemble his finished contemporary works, but rather is characteristic of a Picasso sketch and painting. The similarity of his drawing to Picasso's work bridges a connection between the two styles, and between his old life and his new life as a reborn. This scene of his almost bare canvas is also parallel with a finished painting in the background, which emphasized the relationship and separation between the old and the new. The simple drawing that resembles the modernist aesthetic, will, once completed, turn into the translated aesthetic of postmodernism.

The 1921 Picasso painting *Mother and Child* is not just any Picasso painting. The painting features a mother and her child sitting on a beach in a Madonna and Child like fashion. The mother looks down on her child, as he raises a hand up to the sky. The colors of the painting are neutral and flat, although when viewing the painting within *Seconds*, you would not be able to tell because of the black and white cinematography. The monumental figures of the *Mother and Child* were a part of Picasso's "classical style" that began in 1917.[49] His inspiration came from traveling to Rome where he saw ancient and Renaissance art. He also found inspiration from his own life, as the woman and child in the painting are of his recent wife, Olga Koklova, and newborn son, Paolo, who was born the same year as the painting. Interestingly, the painting has a much more

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[49] Art Institute of Chicago, "Entry," in *The Essential Guide* (2013), 264. Cited from http://www.artic.edu/aic/collections/artwork/109275?search_no=1&index=3#.

remarkable history than just being a depiction of Picasso's family. The painting, obtained

by the Art Institute of Chicago in 1954, has another figure that Picasso later cut out.

[Figure 12] It was not until the late 1960's that someone from the Art Institute of Chicago

went to visit Picasso in Paris with an exhibition catalogue of the *Picasso in Chicago*

exhibit from 1968. During that trip, Picasso saw the painting in the catalogue and

recovered a discarded part of the original composition that he cut off when finishing the

painting.[50] After the uncovering of the missing segment, Picasso donated it to the Art

Institute to be a part of their collection. The excess missing from the painting is of a

father figure, which presumably is meant to be a self-portrait of Picasso with his wife and

child. After careful research and investigation by the Art Institute, they uncovered what

was underneath the painting:

> Following Picasso's gift, the Art Institute did X-ray studies of *Mother and Child* that revealed the remains of the man's outstretched left arm. This explains the gesture of the child – reaching toward his now missing father. We are left to speculate why Picasso removed his own figure from the group; indeed, we might also wonder why he kept the fragment in his studio for nearly half a century and how he was able to find it when the occasion arose.[51]

Kirsh raises interesting questions about the painting, as to why he removed the father

from the composition, and why he kept it for so long.

With the realization of the missing part of the painting in the late 1960's, it

completely changed the meaning of the work and its original intentions. Once a depiction

of a stoic mother and child now becomes a troubling severance of the father's presence.

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[50] Andrea Kirsh, "Picasso Mother and Child," in *Seeing Through Paintings,* ed. Kirsh, Andrea, et al. (New Haven: Yale University Press, 2000), 54-55.
[51] Kirsh, "Picasso Mother and Child," 54.

The story of the Picasso painting itself can relate completely to the theme of the father figure in *Seconds*, by paralleling the severance of the father. Even though the filmmakers did not know of the unique history to the painting, it still was highly evident that the use of the painting was still a symbolic placement into the scene.

Two juxtaposing art movements, between the Picasso painting and the John Hunter paintings, are not unique to *Seconds* or exclusive to films of the New Hollywood era. Diane Waldman, who writes about art and film of the 1940s, argues that of commercial movies in the 1940s, modern art, specifically abstraction, contended with the film's affinity to traditional high art. In Waldman's article, "The Childish, The Insane, and the Ugly: Modern Art in Popular Films and Fiction of the Forties," she argues that in narrative films in the Forties, there was a dichotomy between modern art and traditional fine art. There was a gap between 'high' and mass culture, which is ironic when this reminiscence for the past and representational forms of 'high' art are taken on by film – a medium created in and by the economic, social, and technological changes of entertainment and artistic practice.[52]

Waldman gives the examples of how popular films by Hitchcock, Tourneur, and Godfrey films of the 1940s view modern art. During this time, like other cultural forms, people viewed modern art with hostility and suspicion. The films would not be overtly obvious about the attacks on modern art, but would allude to modern and high art in general with the use of realistic portraits to valorize an illusionist over a modern

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[52] Diane Waldman, "The Childish, the Insane, and the Ugly: Modern Art in Popular Films and Fiction of the Forties," in *Picture This: Media Representations of Visual Art and Artists,* ed. by Phillip Hayward. (London: John Libbey & Company Ltd, 1988), 128.

aesthetic. In opposition, the female lead would turn to the modern artworks in disgust and repulsion. Waldman discusses this dichotomy as referring to the class differences between the two forms of art:

> Although many of the attacks on modern art pander to the lowest common denominator, anti-intellectualism, xenophobia, and redbaiting, they still point to the very real class nature of artistic taste, the gap between high and mass culture. The nostalgia for a preindustrial past and its representational forms is a reaction against the economic, social, and technological change which is represented in and by both modernism and mass culture.[53]

Waldman asserts her argument by referring to the theory of Walter Benjamin. Benjamin argued that the mechanical reproduction of art changes the reaction of the masses toward art, and is optimistic for film's potential for the fine arts.[54] By depicting the painting through another technological medium such as film, it removes the meaning and experience from the original, and creates a dialogue between the two mediums through translation.

Diane Waldman's argument addresses films of the 1940's but is also relevant to films of the 1960's and beyond. It can also be said for the paintings in *Seconds*, since in this later film the dichotomy between modern art and traditional art has changed, with the modern art now being the older and more established art, while postmodern art is the newer aesthetic. As discussed earlier in the beginning of the film, before Arthur Hamilton gives up his old life for a new life, he sits in a waiting room as the camera pans out to show a Picasso painting hanging above him. Once Arthur transforms into Tony Wilson

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[53] Waldman, "The Childish, The Insane, and the Ugly," 146.
[54] Walter Benjamin, "The Work of Art," 263.

with a new life as a painter, the director uses paintings of an established artist, John Hunter. The use of these artworks is not passive, especially since they are by a real artist. Arthur Hamilton and the modernist painting reflect what the painting would have meant in the 1940s films, which was radical and opposing to the traditional portraiture paintings that would stand for a status symbol for the elites. Arthur Hamilton grew up, and now he faces a new modernism, a younger generation. Tony Wilson represents that younger generation, as well as a new generation of painting and artists.

As the film engages with the dichotomy between the mediums of painting and film, it also brings up another medium to complicate and add to the message of intermedia. In another scene featuring Tony Wilson's artwork, as he first arrives to discover his new life as a painter, his erotic contemporary painting is in direct contact with a television screen. [Figure 13] These two distinct mediums juxtapose against one another, as depicted through the lens of the film. The way the shot is framed and panned, the inclusion of the television and painting are intentional, and allows the viewer to take in these representations. The camera stays on the television and painting for long periods as it switches back and forth between Rock Hudson's face and his helper leaving out the door. The deliberate combination of the two mediums presented in the scene place film at the head of these three mediums, since the film is in full control. The cinematographer makes the artwork come into the foreground of the film and the narrative, by pausing to let the viewer acknowledge the painting.

This juxtaposition opens up a dialogue between the movies, television, and fine art. The tension between these three media forms was especially present in the sixties. Color television was becoming widely available to fill and furnish suburban homes and

lifestyles. The film industry was competing with the television industry, until the conglomeration of film, television, and advertising companies. Because of these major conglomerations, cinema had achieved a highly commercial status, while art remained for an elite group of people who had artistic 'taste' and could only be purchased by those who had a lot of money to spend, or seen by visiting art museums. The idea of the confines of art in the museum are lost within the age of reproducibility, since through film, painting spreads much further than just the museum walls. Although the works within the film are not perceived the same, as they would be as just the painting itself, the painting's ideas still become translated and spread through film and cinema, which continues even further when reproduced on television.

For Frankenheimer, *Seconds* was not his first film in which he was deeply concerned with art and artistic practice. Two year earlier in 1964, Frankenheimer had directed *The Train*, a fictional film based on true events about the Nazi confiscation of Parisian art during World War II. It focuses on a French Resistance member who saves the art while it was traveling on a Nazi train to Germany. Frankenheimer bases the film on the 1961 non-fiction book, *Le Front de l 'Art,* by Rose Valland. Matthew Bernstein, in his article "*The Train*: John Frankenheimer's "Rape of Europa,"" argues that the film evokes Walter Benjamin; "through the character of Labiche it ambivalently invokes the aura of traditional art embodied in the paintings and pits it against the equally unique value of every human life."[55] Similar to *Seconds*, Frankenheimer tries to evoke a

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[55] Matthew H. Bernstein, "The Train: John Frankenheimer's 'Rape of Europa.,'" in *A Little Solitaire: John Frankenheimer and American Film*, ed. Murray Pomerance and R. Barton Palmer (New Brunswick, N.J: Rutgers University Press, 2011): 75.

contemporary moralizing story through *The Train*, by contemplating and juxtaposing human lives and painting.

The Train was a change of scenery for Frankenheimer, who films in the artistic capital of Paris. The film engages with many copies of masterpieces of art, as shown in a scene of the museum hall. [Figure 14] In a darkened gallery setting, the museum curator and the German soldier gaze at highlighted works of art against an all-black background. They stare at the work by Paul Gauguin, framed directly in the center as the camera lingers here. [Figure 15] Here, Frankenheimer is engaging with the themes and contexts of art, which greatly influenced his artistic innovations and contemplations of painting in his following film, *Seconds.*

Frankenheimer returned from filming *The Train* in Europe and came back with a new perspective and outlook on filmmaking. The artistic and innovative things that were present in French avant-garde films and the French New Wave of filmmakers influenced him. He no longer wanted to produce films entirely in the Hollywood studio, and wanted to shoot his scenes outdoors and in new locations. He used these influences in *Seconds*, by directing a new type of artistic cinematography for many of the scenes, and included art in the film. Vincent LoBrutto, in a review of *Seconds*, says that:

> Frankenheimer planned to shoot on the East Coast in New York's Grand Central Station; in Scarsdale, a suburb of Westchester County, for scenes involving Hamilton's firstborn life; and on the West Coast in Malibu, California for the sequences that occur after the character's artificial rebirth.[56]

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[56] LoBrutto, "The Surreal Images," 99.

The screenplay and novel gave Frankenheimer the perfect opportunity to experiment with the film production, since it immediately evokes for him a sense of paranoia, horror, and surrealism.

LoBrutto discusses that because of the loud noises and close proximity of the cameras during filming Frankenheimer shot the entire film without sound, as mentioned earlier, and required the actors to record their voices over the film.[57] Frankenheimer was much more concerned with the visual style of the film, rather than the voices or sounds that would go along with it. By getting a highly recognized artistic graphic designer to create the introduction of his film, Frankenheimer is again placing his filmmaking in dialogue and context within the finer arts. He is incorporating elements of the experimental and avant-garde that is characteristic of the New York schools of filmmaking. Frankenheimer also extends his working relationship to move away from the studios and film sets of Hollywood by taking his filming across the country to New York; and with *The Train*, to Paris – the two major avant-garde capitals for not only film and cinema, but also fine art.

In a primary source review, Stephen Farber rates *Seconds* as a great and relevant film of its time, but does give some critique to the movie. The reviewer is unaware of the horrible reviews the film received at the Cannes Film Festival. He disagrees with the moral of the story and how a second chance with a new face would fail, saying it could only work in *Seconds*. He also has a problem with Rock Hudson's acting, and the wine festival scene, a moment in the film where Tony Wilson's new lover takes him to a wine

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[57] LoBrutto, "The Surreal Images," 102.

festival where everyone is stomping grapes, an escape to a world that uncovers the

counterculture lifestyle of California. Frankenheimer cut the first release of the wine

festival scene dramatically to adhere to the censorship standards. It was very choppy and

even more circus-like than it is now that the whole scene has been restored. What is also

interesting about the review is Farber's distaste for Saul Bass' experimental introductory

scenes, which are today the most praised. Farber humorously says:

> One word of caution: The titles are played against Saul Bass' design of monstrous distortions of eyes, noses, mouths, ears – a crude vulgarization of all that the movie examines with subtlety and intelligence. It would be smart to arrive two minutes late.[58]

What Farber does not know at this time is that critics praised Saul Bass's work on

Seconds. The title sequence, done in by an experimental animator praised for his artwork,

emphasizes the artistic stylization of the film in every aspect and detail.

In David Sterritt's article, "Murdered Souls, Conspiratorial Cabals:

Frankenheimer's Paranoia Films," he categorizes John Frankenheimer's 'paranoia' films,

and distinguishes between the thriller type of movie and an actual paranoia film.

Frankenheimer's 'paranoia trilogy' includes *The Manchurian Candidate* (1962), *Seven*

Days in May (1964), and *Seconds* (1966). He explains that 'escapism' was a popular

theme in the 1960s. Frankenheimer completely disagreed with the idea of escapism,

asserting that one could never truly escape, which was his main theme and message he

wanted to bring to *Seconds*.[59] He also wanted to expose big business and 'The Company

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[58] Stephen, Farber, "Seconds by John Frankenheimer Review," *Film Quarterly* 20.2 (Winter, 1966-1967): 28.
[59] Sterritt, "Murdered Souls, Conspiratorial Cabals," 22.

Men' for false advertisers who would "do anything for anybody providing you are willing to pay for it."[60] Frankenheimer communicated his message in a way that could really affect and engage with the viewer, and at the same time contemplated the status of the film as art and his own role as auteur.

In Sterritt's more recent essay, "Seconds: Reborn Again," he analyzes *Seconds* and how Frankenheimer was doing something that others were not at the time. He was focused on the darker side of the sixties with politics and social concerns, while "most of pop culture was infatuated with the swinging, psychedelic 1960s."[61] Frankenheimer's *Seconds*, along with the rest of his 'paranoia trilogy', exposed the American dream for its fiction and instability. Sterritt argues that *Seconds* is especially unique in its moral and themes, since it is one of only a few movies that "have indicted consumer culture with such withering scorn," including the faults with big business and 'The Company'.[62] He declares the film a "powerfully constructed work of art,"[63] something that Frankenheimer was aiming for, with his unique and new cinematography by James Wong Howe, and the experimental title sequence of Saul Bass. In addition, as Frankenheimer engages with other works of fine art, he places his film in a dialogue and appreciation for the fine arts, as a nod to a more artistically educated viewership. The paranoia aspect of the film extends its powerful message, and as Sterritt avows, *Seconds* is "both Frankenheimian and Frankensteinian."[64]

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[60] Ibid, 22.
[61] Sterritt, David. "Seconds: Reborn Again." *The Criterion Collection*, August 13, 2013. Accessed June 26, 2014. http://www.criterion.com/current/posts/2867-seconds-reborn-again.
[62] Sterritt, "Seconds: Reborn Again."
[63] Ibid.
[64] Ibid.

The film *Seconds* gives even more evidence to the use of painting as deliberate and not passive, since in the same year that *Seconds* came out, it was nominated at the Cannes Film Festival for Best Cinematography and a Palme d'Or. To accompany their film at the film festival, John Hunter had a one-man show of his artwork, which was most likely the painting that he made specifically for the movie. Even though *Seconds* did not win a Palme d'Or, this shows that the film was deliberately trying to be associated with fine art. By having a gallery show associated with a nominated film at the Cannes Film Festival, it places the film even further into the dialogue with art and film as artistic practice.

By the end of *Seconds*, Tony Wilson returns to the Corporation when he becomes unhappy with his new life as a reborn. He wants to be reborn again, and is back to where he started. As he is talking to the head of the Company men, they both sit on a couch, distanced from each other as they talk. The only thing separating the two is again Picasso's *Mother and Child.* [Figure 16] The painting between them is a return to the beginning, and a return to the company. The corporation has a hold on the iconic painting of Modernity, as well as a hold on Tony Wilson's life and future. The camera pans back to give a birds-eye-view of the room. The camera frames the Mother and Child central in the room. [Figure 17] Here, Frankenheimer frames this critical discussion scene in a way that emphasizes the painting. The audience benefits from the bird eye view, which emphasizes the emotional toll that has taken Tony Wilson, and the carelessness of the Company men. The ideology of the painting connects to its status for the corporation and for the company men of the contemporary society. The painting symbolizes power, wealth, and establishment. The painting also symbolizes the idea of birth being sold by

the Company. The painting features a mother and her newborn baby on a beach, which becomes a metaphor for the "reborns" and their rebirth onto a beach in California by the Company. The art world institutionalizes the established art of modernity, which the corporations incorporate. Frankenheimer uses artwork in his film not only as a signifier of his own status as an artist and as author, but also as a critique of the art world and the corporate world of contemporary society.

David Sterritt acknowledges the theme of art penetrating throughout *Seconds*. He argues that:

> Art, and particularly painting, is another motif. Told to select a new vocation to match his new persona, Arthur says he's thought occasionally about painting. And presto, he's an artist, complete with a portfolio of works supplied by the same company that painted surgical markers on his face and body before "repainting" them with scalpels instead of brushes. Frankenheimer's mordant depiction of visual art in the modern age – mainly a tool of commerce, a servant of technology, or a refuge for dilettantes – sets up a telling contrast with the visual eloquence of *Seconds* itself.[65]

Frankenheimer uses varying kinds of painting and media in his film to communicate a message to the viewer that supports the film itself as a work of art. Not only do the paintings symbolize the Company and monetary value, but also as a difference in technology and painting's place opposed to film.

John Frankenheimer's 1966 *Seconds* appropriates art into the film to create dialogue and interpretation between the two arts. The art within the film is not merely set decoration. The paintings throughout were brought in on loan, and consciously filmed to be cohesive with the narrative and the cinematography. The aesthetics and intentions of

[65] Sterritt, "Seconds: Reborn Again."

the film put it in dialogue with the higher arts, and acts as an intermedial entity, with

characteristics of postmodern art within the film itself. *Seconds* is postmodern by its use

of appropriation, discursivity, and translation. The film appropriates the use of other

mediums, including modern art, postmodern art, and television, to create a new,

translated meaning and final product. The intermedia working within these areas create

dialogue between the mediums, which creates discursivity within the film object itself.

CHAPTER III

PAINTING AS CULTURAL CAPITAL: THE FUTURE OF ART IN STANLEY

KUBRICK'S *A CLOCKWORK ORANGE* (1971)

The New Hollywood era becomes the era of authorship and innovation in film. In this chapter, I discuss the inclusion of painting and sculpture in film as a way for directors to use their films as a form of cultural capital. First theorized by Pierre Bourdieu (French, 1930-2002), cultural capital consists of social and cultural assets that promote social mobility by non-monetary means. Bourdieu defines three types of capital in society, including economic, social, and cultural.[66] Painting and sculpture elevate a film's cultural capital to equate films with the higher arts. As evidence for my claims, I will discuss the film *A Clockwork Orange* (1971) directed by Stanley Kubrick. This film is an example of Kubrick's own knowledge of the art world and his uses of art that places his film in a higher social dialogue. Kubrick maintains that film is actually higher than modern art, which he finds lacking as an art form critical to contemporary society. I further discuss the film and the inclusion of specific artists, and artwork created especially for the film with inspiration from contemporary art. The artists that I discuss

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[66] Pierre Bourdieu, "The Forms of Capital," in *Handbook of Theory and Research for the Sociology of Education*, ed. John Richardson (New York: Greenwood, 1986), 247.

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include Allen Jones, Herman Makkink, and Cornelis Makkink. The artwork that Kubrick

includes in his film creates a background to his futuristic world. He creates a unique

vision for his future, which includes a taste of art that is purely erotic and violent. In

addition to painting and sculpture, Kubrick also engages his future world with the

classical music of Beethoven. By discussing the artwork throughout the film, I uncover

the significance it has for the cultural capital for the film, and as the social elevation for

the auteur director.

During the 1960's and 1970's, Stanley Kubrick made a name for himself as an

artistic and auteur director. Like other New Hollywood directors, Kubrick took advantage

of the film apparatus to include various works of art. Stanley Kubrick, born in 1928,

began his career in photography. In his photograph, *Highwire Act* (1948), [Figure 18]

Kubrick utilizes the technology of photography to create a stylistic and abstracted

composition. Here, a man calls out in a crowd, while behind him in the background is the

highwire act performing. Kubrick brings the main subject of the photograph to the

background, and focuses on a member of the crowd in the foreground. For *Look*

magazine, Kubrick engages with the public society, and gets the perspective of the

individual. Similarly, in *Johnny* (1945-1950), [Figure 19] Kubrick captures a man

looking out of a high-rise window. Kubrick makes his photographs slightly ambiguous,

leaving mystery for the viewer to figure out. It is not initially clear whether this man is

hanging out of a window or is climbing the side of a building. He is parallel with the

street below, as cars are driving on a four-lane road. Kubrick embraces the black and

white photography to create high contrast images that hold a lot of underlying

information for the viewer to uncover. Kubrick will use these similar techniques to

convey the same messages in his films, which are focused on contemporary society and culture.

Philippe Mather gives a unique reading to Stanley Kubrick's films from a photojournalist's perspective. Since Kubrick started his artistic career as a photographer for *Look* magazine, right out of high school, these influences and stylistic choices informed his films. Mather suggests that the techniques that Kubrick used in his photographs, he also used in his films, which contributed to his success as an artistic filmmaker. He says that even though Kubrick was a photographer for five years, his "reputation as an artist is based on 12 films, not the 900 photographs that appeared in *Look* magazine."[67] He argues that photojournalism and narrative filmmaking align in many ways, including the use of "narrative, rhetorical, and visual tropes" to create a message for the viewer.[68] Kubrick knew how to engage an audience simply by using visuals, and also created a message through juxtaposition of images and creating symbolic cut-scenes, and building tension before an important event, all of which he did with photojournalism.

Kubrick was interested in art and its place in our society and culture. In the introduction to *Depth of Field*, Jeffery Cocks, James Diedrick, and Glenn Perusek explain Kubrick's worldview of his role as an artist. They relate Kubrick to Napoleon, a figure that fascinated Kubrick throughout his career. Kubrick was like a Napoleon, by "exercising rigorous control over all aspects of his films," yet he also "encouraged his

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[67] Philippe D. Mather, "Stanley Kubrick: Photography and Film," *Historical Journal of Film, Radio and Television* 26.2 (June, 2006): 203.
[68] Mather, "Stanley Kubrick," 204.

collaborators to experiment and create as they went along."[69] Kubrick took full control

over his films and had a vision that he sought to complete to his best ability. His vision

for his films included contemporary and historical works of art that would become a part

of his *mise en scene* throughout most of his films. He also took advantage of music and

score for his films, especially in *A Clockwork Orange* and the score of Beethoven's *Ninth*

Symphony.

Kubrick's films are not just storytelling, but are motivated politically, socially,

and culturally. Cocks, *et al*, argue that Kubrick used his camera to capture these

motivations and the truths of the world. They argue, "His only affirmation in the face of

the twentieth-century disasters was a limited pragmatic faith in democracy and the

limited potential for art to effect change."[70] Kubrick used his films as art to change

people's views of society, and used the art forms of painting, music, and literature to

contribute to his vision. Similar to the way contemporary art would comment on social

and political issues, Kubrick's films show his audiences an alternative perspective, with

the intention of change. In an interview with French critic Michel Ciment, Kubrick

declares *A Clockwork Orange* his masterpiece, saying:

> A Clockwork Orange has received world-wide acclaim as an important
> work of art. It was chosen by the New York Film Critics as the Best Film
> of the year, and I received the Best Director award. It won the Italian David
> Donatello award. The Belgian film critics gave it their award. It won the
> German Spotlight award. It received four USA Oscar nominations and
> seven British Academy Award nominations. It won the Hugo award for the
> Best Science-Fiction movie.

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[69] Geoffrey Cocks, James Diedrick, and Glenn W. Perusek, *Depth of Field: Stanley Kubrick, Film, and the Uses of History*, Wisconsin Film Studies (Madison, Wis.: University of Wisconsin Press, 2006): 4.
[70] Cocks, *Depth of Field*, 4-5.

It was highly praised by Fellini, Bunuel and Kurosawa. It has also received favourable comment from educational, scientific, political, religious and even law-enforcement groups. I could go on. But the point I want to make is that the film has been accepted as a work of art, and no work of art has ever done social harm, though a great deal of social harm has been done by those who have sought to protect society against works of art which they regarded as dangerous.[71]

Kubrick deploys "high art" within the film not simply to capitalize on its status, but to elevate film's status by putting it in a position that critiques the art it depicts. Kubrick's critical act becomes an implicit argument for the cultural superiority of his chosen form.

A Clockwork Orange began as a novel by Anthony Burgess (1962). Warner Bros. agreed to adapt the novel into a film, directed by Stanley Kubrick. Kubrick stayed close to the novel, but it was not until later that he realized there was an extra chapter to the book not released in the United States, so was missing from the film. The plot of the story is set in modern British society, with an 'anti-hero' main character Alex. Alex is a delinquent sociopathic teenager who causes havoc in a futuristic London setting. In this future, terrorizing young adults freely take drugs at milk bars and are obsessed with violence. Alex has a gang of four people, called 'droogs', and the film begins with them going around London fighting men and raping women. After Alex gets into a fight with his own gang, he is on his own and the police catch him for his misdoings. He then undergoes correctional psychological therapy in prison. After his therapy, his doctors declare him cured and he is free to go, except that he breaks down every time he hears music by Beethoven. The film is incredibly vulgar and violent, which matches the story

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[71] Ciment, *Kubrick*, 162.

of the book. Kubrick adds his own vision upon the novel by including a future filled with controversial artwork.

At initial release, the film received praise by some critics, but had a largely negative public response. The sexual and violent content angered many people, which resulted in the film's removal from theaters in the UK.[72] The film, which included violent scenes of murder and rape, incited copycat murders in England.[73] While the film was highly debated between pornography and art, Robert Hughes, a critic writing in 1973, wrote a positive review for Kubrick's film. He acknowledges Kubrick's film as a commentary on society and culture, saying:

> Stanley Kubrick's biting and dandyish vision of subtopia is not simply a social satire but a brilliant cultural one. No movie in the last decade (perhaps in the history of film) has made such exquisitely chilling predictions about the future role of cultural artifacts—paintings, buildings, sculpture, music— in society, or extrapolated them from so undeceived a view of our present culture.[74]

Many viewers, especially those who are active in the art world, see in the film artwork that would be recognizable. The erotic art, juxtaposed with the violence in the film, completes a future world that was unsettling to many people.

Kubrick wanted to deviate from Burgess' book by including his own décor and scenery to convey what this dystopian future would look like. Kubrick pictured the future filled with pornography and erotic art as high taste, which is what he includes in his film. In his interview with Ciment, Kubrick says, "The erotic decor in the film suggests a

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[72] James Naremore, *On Kubrick* (London: British Film Institute, 2008): 154.
[73] Naremore, *On Kubrick*, 154.
[74] Robert Hughes, "The Décor of Tomorrow's Hell," *Time*, 98.26 (1971): 65.

slightly futuristic period for the story. The assumption being that erotic art will eventually become popular art, and just as you now buy African wildlife paintings in Woolworth's, you may one day buy erotica."[75] Kubrick is engaging with questions of taste, and even future tastes of painting, sculpture, and film. In his film, he is creating a futuristic bourgeois culture that has a taste for the erotic, which is reminiscent of the past and of Rococo art, but in a different way.

In the beginning of the film, Alex and his droogs sit in the Korova milk bar, decorated with sexualized female furniture. [Figure 20] For the film, Kubrick traveled to artist studios and galleries to try to get ideas for works of art to include in his film. In an interview with *The Telegraph*, Allen Jones described how Stanley Kubrick went to his gallery show and asked him to provide sculptures and paintings for his film.[76] He said that he turned Kubrick down because he did not want to give him any compensation for his artworks, but just rather credited with the works so that his name would spread. By this time, Jones was already a widely known artist, and his artwork was considered very controversial. Since Kubrick could not get Jones' work, he instead had a prop designer recreate similar works for the film.

When Kubrick saw Jones' work, he thought that it would be perfect for his futuristic Britain, a world where controversial art was the norm and popular taste. Allen Jones had his own share of controversy, primarily for the sculpture that Kubrick found interesting. While Jones only constructs few sculptures and is primarily a painter, his controversial sculptures are widely known. The sculptures Kubrick saw, in a one-man

[75] Michel Ciment et al., *Kubrick: The Definitive Edition* (New York: Faber & Faber, 2003): 162.
[76] Martin Gayford, "Allen Jones: The Day I Turned Down Stanley Kubrick," *The Telegraph* (October 8, 2007): 1.

show at Arthur Tooth & Sons in 1970, included *Hat Stand* (1969)*, Chair* (1969)*,* and

Table (1969)*.* [Figures 21, 22, 23] These sculptures depict mannequin-like figures that

are overly sexualized and almost nude, wearing high heels and leather bondage wear.

Their bodies are formed to hold plate glass for a table or a cushion for a chair. The

women, literally objectified and turned into pieces of furniture, use their bodies to hold

the weight of the user. These artworks were highly controversial and sparked a large

debate when they first unveiled in the late 1960s.

Jones, a Pop art artist, defends his "Furniture" series as a mockery of pop culture

and the objectification of women. He states, "The work was controversial, to put it

mildly, even though 1970 was the year the *Sun* first began to feature topless models, and

the sexual revolution of the '60s was well established."[77] Jones wanted his work to be

abrasive and confrontational to the viewer. While at the same time in popular culture

women were objectified, sexualized, and often put into positions of domestic servility,

Jones is using his sculptures to mock the social ideas of womanhood by making them

outrageous and exaggerated. Jones states:

> The near-human scale of my figures removes the comfortable 'distance'
> normally established between object and viewer. Also, by presenting the
> figures in positions that would demand an immediate non-art reflex, i.e.
> "chair – sitting," "table – using"', I attempted to dislocate the normal
> processes that are used when a viewer wishes to recognize art.[78]

For Jones, the sculptures are controversial to make the viewer rethink how they view art

and what is around them. In reality, the sculptures are abrasive to the viewer, with

[77] Andrew Lambirth, *Allen Jones: Works* (London: Royal Academy of Arts, 2005): 24.
[78] Lambirth, *Allen Jones*, 24.

motives questionable coming from a male artist. In 1966, three years prior to Jones'

sculptures, artist Martha Edelheit had similar ideas for a body sculpture. Rachel

Middleman says of her work, "When Edelheit turned to the sexual body as subject matter,

she went against dominant attitudes about figurative art and confronted idealizing

approaches to the naked body in the history of art."[79] In Edelheit's *Untitled* (1966),

[Figure 24] was produced with a similar intent that was addressed by Jones.

Edelheit's *Untitled* is a sculpture made of a mannequin leg connected to a

Plexiglas form. Jones, in his sculptures, used similar materials. Middleman says the

sculpture work was made from "a mannequin leg she retrieved from the street, fitted with

a chain mail stocking made by winding finely linked chain around the leg, and a

transparent plastic shoe originally worn by Edelheit in the *Washes* Happening."[80] Jones'

mannequin works look similar to Edelheit's, but are conceived differently. While Jones

says he is making sculpture in the vein of popular culture objectification of women to

allow the viewer to realize the objectification, Edelheit is using specific materials that

have appropriated meanings from other artworks, and found materials with other

contexts. Middleman argues the sculpture is:

> Simultaneously sensual and abject, using found objects and tropes of
> sexiness to construct part of a woman's body. Furthermore, she
> appropriated the shoe that was both remnant of her body's use as material
> in another artist's work and synecdoche of the objectification of women's
> bodies in culture at large.[81]

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[79] Rachel Middleman, "A Feminist Avant-Garde: Martha Edelheit's 'Erotic Art' in the 1960s," *Konsthistorisk tidskrift/Journal of Art History* 83, no. 2 (2014): 138.
[80] Middleman, "A Feminist Avant-Garde," 139.
[81] Ibid, 139.

Edelheit creates meaning behind her work that incorporates her own body and voice as a woman artist that combats the objectification of the female body. In contrast, Jones' work cannot convey the same message, since he is creating his own images out of pornography that perpetuates the image of the objectified body, made into objects of furniture.

While Jones intended for his works to create a dialogue with the viewer, instead many, especially feminist groups, saw his work as perpetuating sexism and misogyny.[82] During a gallery show in 1986, protesters threw acid on his work, *Table,* which melted the fiberglass that makes it up. Many critics, art historians, and feminist theorists had strong opinions against Jones' sculpture. John A. Walker, in *Art and Outrage: Provocation, Controversy and the Visual Arts*, surveys the controversy, saying that, "At first, the complaint was that Jones's exploitation of already exploitative material was compounding a wrong. His art could not be regarded as politically neutral because it was adding to the objectification and degradation of women."[83] The feminist movement and organizations were against Jones and his work entirely. Jones continued to show his work, but did not make a large amount of his furniture sculptures. Even though some feminist critics were against Jones, he considers himself a feminist. He says in retrospect, "I was reflecting on and commenting on exactly the same situation that was the source of the feminist movement. It was unfortunate for me that I produced the perfect image for them to show how women were being objectified."[84]

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[82] Lambirth, *Allen Jones*, 24.
[83] Quoted in Andrew Lambirth, *Allen Jones: Works*, 29.
[84] Gayford, "Allen Jones," 1.

While Jones' works were not in *A Clockwork Orange*, Kubrick was able to produce female furniture sculpture for his Korova milk bar scene based on and inspired by Jones. [Figure 25] Kubrick's sculptures, while not identical, convey the same concepts and are just as controversial to viewers, but in his view are ironic depictions, which mock Jones' sculptures as antifeminist. By using these overly sexualized and objectified art objects in a film set in the future, Kubrick is commenting on what the future would consider good taste. Kubrick is portraying a dark future, and uses the film to warn of what it would be like if cultural and societal norms became more violent and sexualized than they were already in 1971.

As Alex and his droogs sit in the Korova milk bar, the sculptures present in the bar, influenced directly from Allen Jones' furniture series, are mannequin women who are in poses of furniture. The sculptures have large wigs with all white bodies. They divide in two poses, half on all fours as tables and half crouched down on pedestals, used as milk dispensers. One of the droogs puts a cup under the figure's breast, and pushes a button for the drugged milk to dispense. The vulgar figures take the worst parts of Allen Jones' sculptures, made to be completely shocking and objectifying the woman's body. There is no question of their purpose in the film, which is the main purpose of Jones' sculptures. They are taken as modern furniture objects and not ironic or controversial to the objectification of women. Kubrick is setting these figures in a future world where they are indisputable, making them symbolic of a gruesome future with no morals.

In addition to Allen Jones' artwork, Stanley Kubrick personally sought out other artists for his film, specifically Herman and Cornelis Makkink, two Dutch brothers. Herman provided sculpture for the film and Cornelis provided paintings. Their work is

also erotic and confrontational Pop art. Herman Makkink's sculpture included *Christ Unlimited* (1970) [Figure 26] and *Rocking Machine* (1970). [Figure 27] *Christ Unlimited* is a figure inspired by crucified Christ, but with dancing hands and legs. Herman Makkink says, "*Christ Unlimited* was inspired by a crucified Christ statuette that I had found. The left arm and both legs from the waist down had been broken off. I replaced them in a more joyous pose – that of a dancer in the midst of a popular folk dance from the Balkans and the Middle East, known as The Butchers Dance."[85] As a blasphemous sculpture, this would also be controversial to the Hollywood film viewing audience at the time. In the film, these sculptures assemble on Alex's nightstand next to his bed in his futuristic bedroom.

After Alex and his gang's night of terror, he comes home to his bedroom. After his idea of the perfect night, he says the best way to end is with a "bit of the old Ludwig Van." As he puts in the miniature tape in his stereo, a dramatic turn in the music of Beethoven's Ninth Symphony plays as the camera focuses intently on a lithograph poster of Beethoven. [Figure 28] After zooming in on Beethoven's stern face, the camera moves to a large painting of a sexualized woman with her legs spread open. [Figure 29] In front of the painting is Alex's pet snake on a tree branch, and the camera moves below to his nightstand to show Makkink's *Christ Unlimited* sculpture. While the music plays, the camera moves close to the dancing Christs, and focuses on small details of the sculptures, showing closely the marks of crucifixion juxtaposed with their dancing feet, making a literal dance of the Christs.

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[85] Christie's, "Herman Makkink, *Christ Unlimited*, 1970," *Chrsitie's Popular Culture Auction* (2015) http://www.christies.com/lotfinder/LotDetailsPrintable.aspx?intObjectID=5810783.

The second Makkink sculpture Kubrick used in the film is *Rocking Machine*, which is a motion sculpture that makes sound when it rocks. [Figure 30] It is a phallic sculpture with a woman's butt for the back of it, and is a minimalist form. On the second droog outing, they go to the "Cat Lady's" house, a wealthy woman who lives alone. When they first arrive, she is in a room in her mansion doing yoga in a room filled with erotic art, the work of the Makkink brothers. Many cats also surround her, which is the reason critics have given her the Cat Lady name. When she refuses to open the door to Alex and his gang pretending to be innocently needing to use her phone, they climb her house and break in. When confronted, there is a fight between her and Alex in her yoga art room. Startled by her works of art, Alex touches Makkink's *Rocking Machine*, which makes it move, as is its intention as a sound machine work of art. The Cat Lady is angered at him touching her "very important work of art," and runs at him swinging with a small bust of Beethoven. This line in the film points to the artwork that surrounds the scene, which is something that the viewer would already have noticed. Alex picks up the *Rocking Machine* as a weapon, and they engage in an artwork sword fight, spinning around so that the camera and the audience are able to see all of the works of art. When Alex finally kills the Cat Lady with *Rocking Machine*, the screen flashes close ups of all of the paintings, screaming mouths, and body parts while a cat hisses.

The extra attention to the artwork makes the viewer acknowledge that some works of art that are controversial and taboo in 1970 are prized artworks in the future. Robert Hughes in 1970 writes that the line is significant for Kubrick to question the future world of cultural emptiness and the future of art. Kubrick uses classical music and erotic Pop art

to question the purpose of art at a moment when the art world was questioning itself. Hughes argues:

> At issue is the popular 19th century idea, still held today, that Art is Good for You, that the purpose of the fine arts is to provide moral uplift. Kubrick's message, amplified from Burgess's novel, is the opposite: art has no ethical purpose. There is no religion of beauty. Art serves, instead, to promote ecstatic consciousness.[86]

Kubrick chooses this kind of artwork to push the boundaries of what is acceptable, creating a futuristic world where even the most scandalous paintings are fine art, owned by wealthy people and displayed prominently in their homes. Hughes gives a moral argument for the sake of art, which is paralleled with Kubrick's own views on art. For Kubrick, his film is art since it can have an ethical purpose.

Kubrick violates standards of artistic "good taste" for his future dystopian world. While making these choices for his film, Kubrick is creating a dialogue and conversation with the art world and posing the same questions in his own film, which considers its own status as a work of art. By focusing a large part of his film on the questions of art and its significance, the conversation itself becomes a form of cultural capital and status to elevate the film as art. While Kubrick associates the future world with pornographic art and classical music used as fuel for killing and unrest, movies take the place for communicating ideas and challenging society and culture for Kubrick.

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[86] Hughes, "The Décor of Tomorrow's Hell," 65.

Kubrick himself has strong opinions on modern art. His film, *A Clockwork Orange*, came out at the height of minimalism. When Ciment asks Kubrick about his personal interests toward modern art, he says:

> I think modern art's almost total pre-occupation with subjectivism has led to anarchy and sterility in the arts. The notion that reality exists only in the artist's mind, and that the thing which simpler souls had for so long believed to be reality is only an illusion, was initially an invigorating force, but it eventually led to a lot of highly original, very personal and extremely uninteresting work. In Cocteau's film *Orpheé*, the poet asks what he should do. 'Astonish me,' he is told. Very little of modern art does that -- certainly not in the sense that a great work of art can make you wonder how its creation was accomplished by a mere mortal.[87]

Kubrick does not think that the popular aesthetic should be erotic art, but believes that art should be innovative, by promoting the ideals of the society that produced it. He argues against art that is not social or political, which is what many other artists were beginning to fight against also. Like the art world, Kubrick is trying to use his film to move away from sterility and towards a meaningful work for social change. While many contemporary viewers thought of the film as wrong and corrupt, many critics acknowledged it as a work of art.

Similar to Hughes, Vivian Sobchack wrote a review ten years later discussing the way Kubrick uses art in his film as a tool to communicate his own ideas of culture and society. In her review, Sobchack argues that the *mise en scene* in the film is deliberately to be associated with the violence and corruption throughout the movie. She says that throughout the film, the only times the viewer sees contemporary artworks and hears the

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[87] Michel Ciment, *Kubrick*, 149-151.

music of Beethoven is the scenes of extreme violence. She calls the juxtaposition of art and violence "both the expressions of the individual, egotistic, vital, and non-institutionalized man."[88] Her argument connects the themes between art and violence, which furthers the evidence for Kubrick's own motivations for juxtaposing these events.

In addition to the contemporary art, throughout the entire film there are figures and images of Ludwig Van Beethoven. Alex is obsessed with classical music, and has two lithographic portraits of Beethoven hanging in his bedroom. There are small busts of Beethoven throughout the film. The classical music takes over the soundtrack of the film, especially during moments of extreme violence. After convicting him of murder and rape, the authorities send Alex to prison. Selected while in prison, he participates in an experimental program to make him detest violence. He continues to a facility in which he participates in a rehabilitation therapy called the "Ludovico technique," a play off Beethoven's first name. During the treatment, Beethoven's music is a trigger for Alex to detest violence. The classical music art form is both for violence and later for a treatment against violence. The treatment is the playing music and viewing film footage of violence. The only apparatus to excite change and moral concerns are the reels of the film.

The film reels of the Ludovico technique are figures for the reels that Kubrick's audience is watching. Kubrick uses his film to incite change and to communicate morality in the viewer. His art is not merely aesthetic, but is sociopolitical to engage with the contemporary audience. Kubrick is interested in making his film its own work of art.

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[88] Vivian C. Sobchack, "Décor as Theme: *A Clockwork Orange*," *Literature/Film Quarterly* 9.2 (1981): 98.

The combination of artwork and classical music shows Kubrick's knowledge and connoisseurship of the art world and adds his own commentary on the trajectory of art and society in the future. *A Clockwork Orange* has many themes, of which art is one of them. The art used in the film becomes Kubrick's cultural capital, of which it is the conversation and his questioning of the art world that elevates his film to its own work of art. He contends that the film is actually higher than modern art, which he finds lacking and sterile because of its individualistic quality. The auteurism that is central to the New Hollywood is especially present with Kubrick and his complete control over his own art, in which art plays a central role, both as an idea and for the physical *mise en scene*.

CHAPTER IV

HOLLYWOOD FILM AND PAINTING *EN ABYME*: PAUL MAZURSKY'S *AN*

UNMARRIED WOMAN (1978)

When one medium is embedded into another medium, a mirroring effect is

created, which is known as *mise en abyme.* In the art world, *mise en abyme* usually refers

to a painting within a painting, or mirrors within painting of photographs that create the

effect of doubling. For painting to create a mirroring effect within the cinematic frame, a

mise en abyme occurs, resulting in an artistic doubling. A painting on its own has a

singular meaning, and when put within the frame of another painting (or film), it is put

within a work that already has its own singular meaning. The two distinct images

together then create a new meaning that is to be uncovered by the viewer. Filmmakers

engaging with this act of doubling use it as an advantage, elevating the medium of film to

the established art of painting. In this chapter, I explore the definition of *mise en abyme,*

which also defines painting in film. I have discussed in earlier chapters, film is

traditionally recognizable as the seventh art or impure art, since it contains all of the other

art forms in its one medium. To support my claim, I evaluate Paul Mazursky and his film,

An Unmarried Woman (1978), which is an example of using painting within the film to

create a mirroring effect, which elevates his film as a work of art. I argue that Mazursky

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is fully engaging with the work of Paul Jenkins' artwork, and makes his film with the same theories and goals of the Abstract Expressionist movement.

When filmmakers employ the other arts, the works themselves engage with a translation through the other medium. Throughout the history of art, there is a long tradition of quotation and doubling. As far back as icon painting, the visual arts have participated with the quotation of one art in another, including the setting of a painting within a painting. *Mise en abyme* also is present with the incorporation of mirrors, which creates a mirroring effect. The idea of a medium within a medium creates a mirror effect in itself, which also involves with referentiality and self-referentiality.

Lucien Dallenbach in his book *The Mirror in the Text* refers to the beginning use of *mise en abyme*, coined by Andre Gide in 1893.[89] He discusses that Andre Gide used the term for his own writing, but in defining it, he cites art history and literature, yet unable to come to a pure example of what he means. The only true example he could give is of a heraldry shield, which has a second representation of the original within it.[90] Dallenbach helps to explain Gide's meaning, describing *mise en abyme* as:

> 1. A means by which the work turns back on itself, appears to be a kind of *reflexion*; 2. Its essential property is that it brings out the meaning and form of the work; 3. As demonstrated by examples taken from different fields, it is a structural device that is not the prerogative either of literary narrative or indeed of literature itself; and 4. It gets its name from a heraldic device that Gide no doubt discovered in 1891.[91]

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[89] Lucien Dallenbach, *Mirror in the Text,* trans. Jeremy Whiteley with Emma Hughes (Chicago: The University of Chicago Press, 1989), 7.
[90] Dallenbach, *Mirror in the Text*, 7.
[91] Ibid, 8.

Dallenbach further describes the meaning of *en abyme*, as 'Abyss', which is an image

containing a miniature replica of itself. When Gide is describing it in his own passage, he

references Velasquez's *Las Meninas* and paintings like those by Hans Memling, with a

small convex mirror that reflects the interior of the room. The mirror is mostly

characteristic of *mise en abyme*, since it gives the viewer extra vision. Yet for Gide, these

examples are not 'true' *mise en abyme*, but analogies for it, since they do not create an

"accurate reflection of the subject of the work itself."[92]

In contrast, Craig Owens, in "Photography *en Abyme*," redefines *mise en abyme*

and gives other definitions of meta-representations as to not to be confused with *en

abyme*. Brassai's photograph, *Group in a Dance Hall* (1932) cuts in the middle by a

mirrored wall. This mirror is not just a physical reflection, but also a reflection *en

abyme*.[93] Owens separates the definition of *en abyme* to three different levels, of "simple

reduplication, by reduplication to infinity, and aphoristic reduplication."[94] He argues that

there are distinctions between the different types of *en abyme*, since reflection to infinity

is rare, and usually brought to an end. He also describes the reflecting mirror not just

reflecting the subject, but also defines photography itself as a mirror image, making the

photograph always *en abyme*. He says, "Photographs procure their authoritative status,

those photographs in which a carefully calculated *mise en scene* mutely insists that the

image is wholly dependent upon, since derived from, the external."[95] For the films I have

reviewed, when there is the case of a painting placed *en abyme* within the cinematic

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[92] Dallenbach, *Mirror in the Text*, 11.
[93] Craig Owens, "Photography *en abyme*," *October* 5, Photography (Summer, 1978): 75.
[94] Owens, "Photography *en abyme*," 76.
[95] Ibid, 84.

screen, it creates a mirror image within itself, referencing the painting as well as the film and their mediums. The recollection also calls attention to the cinema as cinema, and the painting as painting, engaging in self-referentiality. This *abyme* would fit in with Owens' definition within the level of simple reduplication, since it is not to infinity nor aphoristic, which is relating to or resembling the master medium.

Owens is writing in 1978, which is also the time that I am surveying. It is significant that his pivotal essay aligns with the films that I am discussing, including *An Unmarried Woman*, made in 1978. The period is a time of shared concerns between art historians, art critics, filmmakers, and film critics. Theories of shared and multiplying arts are becoming more common, especially with the introduction of new media and conceptual art. Artists are beginning to realize that anything can be an art form, and *mise en abyme* is significant for both artists and filmmakers in the convergence of art forms.

Conversely, Paisley Livingston, in "Nested Art," describes *mise en abyme*, as well as other classifications of meta-representation. She argues against the broad definition, since Gide defined *en abyme* in a particular way. She creates a new definition and category of meta-representation, which is that of 'nested' art. She says that it needs to be distinguished from terms with too large a signification, including *mise en abyme*, *ekphrasis, metalepsis,* etc. Although, she does not limit 'nested' art to just painting, as she describes the 'nesting' of other art forms, including literature, poetry, and music. She argues that, "a work of art *nests* another, real or imaginary, work of art just in case at least part of the latter work's structure is *displayed* in the former, 'matrix' work."[96] The

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[96] Paisley Livingston, "Nested Art," *The Journal of Aesthetics and Art Criticism* 61.3 (Summer, 2003): 233.

work or representation must be displayed and visible or legible in order for it to be 'nested', creating an aesthetic function. The work does not have to be fully representational, but must at least be partial.

While Livingston rejects the general definition of *mise en abyme*, rejecting the history of the term is not productive for the definitions of meta-representations. Craig Owen's gives three levels of *en abyme* interpretation, which is more accurate for the context and history of the term. Instead of creating many new definitions for the representations of various art forms within another, defining different levels of reduplication refines the definitions and uses of *en abyme*. I choose to use the term *mise en abyme* for this reason, and to connect the referentiality and reduplications with the history of art. The three levels of *en abyme* described by Owens, including simple reduplication, reduplication to infinity, and aphoristic reduplication, all represent different ways that painting represent on screen. Since there are different ways that filmmakers can reproduce painting and other art forms on screen, they can engage with these varying levels of *en abyme*.

Paul Mazursky, a second wave New Hollywood director, uses *mise en abyme* to incorporate painting within the medium of his filmic text. The painting becomes a part of the film, centrally focused and reduplicated. Mazursky, a New Hollywood auteur, makes his film a work of art, reproducing painting and fictional artists as well. His film, *An Unmarried Woman*, is centrally focuses on the urban art world and myth of the artist. Mazursky himself is fascinated with the art world, and places himself within it and becomes a part of it himself.

While Mazursky began in acting and television, his career is best represented by his artistic film career. Mazursky was greatly influenced by the European art filmmakers, such as Federico Fellini. In an earlier film by Mazursky, *Alex in Wonderland* (1970), he refers to Fellini's *8 ½* (1963) and has him make an appearance.[97] *Alex in Wonderland* is about Mazursky's own experience as a filmmaker, which tells the story of Alex, a director concerned with his own filmmaking. Mazursky's artistic concerns stem from a passion of the art world and with the European filmmakers and New Hollywood auteurs that came before him.

An Unmarried Woman is a film that revolutionized the representation of women in film. Mazursky takes a sociopolitical take on the lives of women and the reality of women's independence. In the 1970s, women were not typically open about their sex lives and they were not thought of as independent after divorce. The film centers on a recently divorced woman, Erica (Jill Clayburgh), and follows her life in urban SoHo, New York. She works as a gallery director at a popular gallery in the SoHo arts district, which was full of artists in the 1970s. The dilemma of becoming 'unmarried' surrounds her life, with a teenage daughter and a husband who has fallen in love with a younger woman. After her divorce, she becomes liberated and falls in love with a British abstract expressionist artist, Allan Bates, inspired from real life abstract expressionist painter, Paul Jenkins.

In preparation for the film, Mazursky sought out many artists and galleries for location shooting, and included twenty-two artists' work for the film. Mazursky spent a

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[97] Rose Eichenbaum, *The Director Within: Storytellers of Stage and Screen*, ed. Aron Hirt-Manheimer (Middletown, Connesticutt: Wesleyan, 2014): 77.

lot of time with artist Paul Jenkins, and used his studio loft for location shooting of the

film.[98] Jenkins is an abstract expressionist painter, but overlooked in comparison to other

big name painters, such as Jackson Pollock. Abstract Expressionism, the major post war

American art form, rejects figuration in favor of a total visual experience, meant to evoke

emotional or physical response.

Mazursky was highly concerned with art in the film, even the cinematography.

The cinematographer who worked on *An Unmarried Woman,* Arthur Ornitz, was an

Italian who worked closely with Mazursky. He needs his film to look a specific way, and

discusses his experience with Ornitz:

> The Italian crews can do anything and they can do it quick. Remember, they've grown up in the shadow of great art so they are extremely sophisticated about those things and they love art and beauty.
>
> I usually give ideas from paintings I like. Maybe you show a movie or two that has influenced you. With *An Unmarried Woman*, I never showed him any movies, I just told him that I wanted the apartment to be light, airy, and I wanted the artist's studio to have white walls. White everywhere. It's about space, it's about beauty. I wanted the sex scene dark – that was real to me – I didn't want light there.[99]

Immediately we can see that Mazursky is concerned with his film as a work of art and its

resemblance to painting. He references abstract painting, that which evokes emotion and

a physical quality. The works used in the film range from Pop art to Abstract

Expressionism, while mostly focused on the work of Jenkins. Not only was Mazursky

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[98] Paul Mazursky film commentary, *An Unmarried Woman,* DVD, 1978, 2008.
[99] Sam Wasson and Mel Brooks, *Paul on Mazursky*, (Middletown, Conn: Wesleyan, 2011): 119-120.

concerned with the artworks in the scenes, but also with the act of painting, paralleling the ideologies of Abstract Expressionism.

Mazursky met with the little known Paul Jenkins and convinced him to teach Allen Bates how to paint in his style and use his studio. Jenkins' work is lively and colorful, and he has been working since the early fifties with the other abstract expressionists in New York. Jenkins argues that art should be abstract and inspirational. In his anthology of Jenkins' work, Albert Elsen quotes Jenkins from 1962: "I don't deal with subject matter. I paint marvels instead of scenes from miracles such as the Flemish painters did… I don't paint what God did, I paint what God is to me… For me the pear is to be eaten and experienced, not painted."[100] His paintings are spiritual and psychological, and devoid of figuration. Instead of "artist" or "expressionist," Jenkins considers himself an "Abstract Phenomenist," also giving most of his works' titles the word *Phenomena.*[101] Rather than giving his works subjects or references, he declares them 'phenomena', implying a kind of action or experience.

The action inherent in Jenkins' work is paralleled in the importance of the depiction of action in the film. Abstract Expressionism idealized the action painters, of which Jenkins exemplified. The action on screen also parallels the documentary film of Jackson Pollock by Hans Namuth, which focuses on the most important part of the paintings, which are the involvement of action and movement. The action is present on the canvas, which leaves evidence of the artist's mark, which for Jenkins is the act of pouring and scraping with his ivory knife. Harold Rosenberg declares that what makes art

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[100] Paul Mazursky, quoted in *Paul Mazursky,* Albert Elsen, (New York: Harry N. Abrams, Inc., 1974): 19.
[101] Albert Elsen, *Paul Mazursky*, 21.

good is its newness and its lack of historical consciousness. He argues that painting

should represent an event rather than a picture of something, since the act of painting is

truest to its medium.[102] The event is present especially in Jenkins' work, which for

Rosenberg is what remains truest to the art form of paint *as* paint. Greenberg's

declaration for an avant-garde abstraction also defines the philosophy for Jenkins' works,

of which he states:

> It has been in search of the absolute that the avant-garde has arrived at
> "abstract" or "non-objective" art – and poetry, too. The avant-garde poet or
> artist tries in effect to imitate God by creating something valid solely on its
> own terms in the way nature itself is valid, in the way a landscape – not its
> picture – is aesthetically valid; something *given*, increate, independent of
> meanings, similars, or originals. Content is to be dissolved so completely
> into form that the work of art or literature cannot be reduced in whole or in
> part to anything not itself. […] In turning his attention away from subject-
> matter or common experience, the poet or artist turns it in upon the medium
> of his own craft.[103]

The non-objective in this period becomes the universal, which is the goal of Jenkins'

work. Already an established and past art form during the time of Mazursky's film,

Abstract Expressionism becomes emblematic of the art world and the avant-garde, even

while at this moment Postmodernism has taken the dominant practice in contemporary

art.

The first time we see Jenkins' work in the film, there is a close up of one of his

paintings in the gallery space. The scene begins very close to the painting, and slowly

pans out to reveal the whole thing. [Figures 31, 32, 33] The painting is large size, typical

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[102] Rosenberg, "The American Action Painters," reprinted in Harold Rosenberg, *The Tradition of the New* (New York: Da Capo Press, 1994): 22. Originally published December, 1952, *ARTnews.*
[103] Clement Greenberg, "Avant-Garde and Kitsch," *Partisan Review,* 36.

of Abstract Expressionist painters. The colors are bright and flow across the canvas. By setting up the close up of the painting with the frame of the film, the camera invests in the painting *en abyme.* While the painting does reference the outside world and the real life artwork and artist, within the frame the painting becomes a part of the film and scene. The painting replicates into the medium of the film, reduplicating the work of art.

In addition to painting on screen, Mazursky wanted to capture the act of painting, also an essential feature of abstract expressionism. In Abstract Expressionism, the act of painting, the movement, and the trace are essential to the essence and experiential quality of the works. Jenkins teaches Bates how to paint in his style, which Mazursky shows the audience on screen. [Figures 34, 35, 36] Bates paints without a paintbrush or canvas on an easel. The canvas lays flat propped up on the floor, without the stretching onto wood. The artist then pours diluted paint directly onto the canvas, and lets it flow in one direction down to the central bottom, one color at a time. In the background in the studio hang works done by the real artist. Jenkins also has a specific technique he uses with an ivory knife attached to a wooden stick. He uses the knife and directs the paint or smears it onto the canvas.[104] Mazursky reproduces this technique on screen.

The film ends with the relationship between Erica (Jill Clayburgh) and Saul (Alan Bates) parting ways, as Saul gives Erica the painting that he just finished in the loft. The painting is supposed to be the one that Bates painted, and it is so big that the artist and his assistant have to lift it out of the third story window and bring it down with a pulley system. [Figure 37, 38, 39] The painting is actually a real Jenkins' work. Characteristic of

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[104] Paul Mazursky film commentary, *An Unmarried Woman,* DVD, 1978, 2008

all Jenkins' work, the painting is literally splashed with primary colors, flowing across the canvas. The composition is landscape like, representing a formation running across a blue sky and desert like ground. Again, the painting centers within the frame of the film, creating a *mise en abyme* of painting and film. The painting, one of the films many layers, comes to the forefront of the screen, displayed for the spectator. Saul hands the painting off to Erica, and the movie ends with her trying to carry this giant painting all by herself. [Figure 40, 41, 42] She succeeds to carry the painting across New York in the busy streets. According to Mazursky, the painting becomes a metaphor for her life, as an independent woman who can do it on her own. The painting could also be read as a symbol for the masculinity and machismo that is representative of the New York school, which is now placed on top of a woman who could never be a part of this men's only club. The painting becomes a stand in for the masculinity of the man, which continues to hold her down.

For Mazursky, the making of *An Unmarried Woman* was his artistic practice, producing a one of a kind work of art. Mazursky emulates the characteristics of the auteur director, and his film of a New Hollywood art piece. He utilizes painting throughout the film to create a mirroring effect from the work of painting to the work of film. By using painting to curate his films, Mazursky, like other directors, is engaging with the painting *en abyme*. By putting the two art forms on the same level, the film raises in status and in cultural capital. Jenkins' paintings gained notoriety from the film's success. As a result, his paintings are now worth a lot more money.

Mise en Abyme is a method used by the auteur director to create new meanings between painting and film. The painting *en abyme* creates a new meaning for the

artworks themselves, as well as for the films. The incorporation of painting is useful for the director to create a dialogue with the works themselves and the art world. In *An Unmarried Woman*, Mazursky utilizes the theory of *mise en abyme* to create a significance of the paintings which makes his own film relative to the art world, not only for the content of paintings, art objects, and artist portrayals, but also for the perception of his own film as a work of art. Mazursky is highly influenced by the contemporary art world and the life of the artists, which is represented through his own film, *en abyme*.

CHAPTER V

CONCLUSION

Throughout the preceding chapters, I have examined films of the New Hollywood

cinema that include painting and artwork. These works are included in the films of the

auteur director, who conceptualizes their own films as art. The films I have discussed

incorporate art in various ways to elevate the film to works of art. The ways in which

painting is utilized in film are for emotional significance, ideological significance,

cultural capital, and as *mise en abyme*. While I have shown that the ways in which these

works are incorporated work in individual ways, they all share the same reasons for

incorporating art.

The films I have chosen to examine are all films by New Hollywood directors,

and are considered by the filmmakers and critics alike as modern day works of art. Each

of the filmmakers is similar in that they were born around the same time, and worked in

the same eras. In addition to the filmmakers working in the 1960's and 70s, I have

consulted theorists who came out with their own works in the same era, which

corresponds with the period I discuss, including Pierre Bourdieu and his discussion of

cultural capital, and Craig Owens and his discussion of *mise en abyme*. I argue that this

time period is a significant period in the art world and in Hollywood, since the two

distinct disciplines are converging, first by the filmmakers who incorporate painting into

their films, and then to the discipline of art historians who study these incorporations.

The first three films I discuss, *The Graduate, Seconds,* and *A Clockwork Orange*,

are derived originally from novels. The last movie, *An Unmarried Woman*, was first a

screenplay that was turned into a novel after the movie was made. The auteur does not

only focus on the art form of painting in film, but on incorporating all art forms,

including literature and music.

Painting is significant for the auteur director as a symbol for emotional content

that adds to the content of the film. The film I discussed as an example of this was Mike

Nichols' *The Graduate*, and how the clown paintings become a stand in for the emotional

state of the characters. The paintings also are symbolic of the bourgeois taste, which

becomes Nichols' social commentary on the works. In addition to *The Graduate*, John

Frankenheimer's *Seconds* also uses the painting to become a symbol for emotional

significance in the film. The painting symbolizes both a rebirth for the Seconds, as well

as a memory that harks back to a time of wife and child. The emotional aspects of the

painting are significant, especially for the highly passionate character of Tony Wilson.

The paintings in these films both constitute overt emotional characteristics that are

utilized by the filmmakers for their films.

Cultural capital is another way that painting is utilized in film. Not only does the

painting itself symbolize the art world and artistic content, but also the filmmaker's

conversation between the art that they choose for their films and the context of society

create a cultural capital. I discuss Stanley Kubrick's *A Clockwork Orange* in relation to

cultural capital, and how Kubrick envisions a future in which the high taste of art is erotic

pop art. In addition to Kubrick's film, Mike Nichols' film also engages with the concept

of cultural capital and the taste of art in society and culture. In *The Graduate*, the viewer

is invited to see inside each of the wealthy family's homes to see their paintings, both of

which are of clowns. The lowbrow art of ambiguous clown paintings are what is popular

among the upper middle class in Los Angeles. Both Mike Nichols and Stanley Kubrick

are incorporating artwork in their films as a commentary on the art world and its

significance in contemporary culture. Both would argue that it is actually film that is the

higher art, since it is capable of artistic and aesthetic style, as well as communication of

meaningful messages to the masses.

In addition to emotional context and cultural capital, filmmakers will incorporate

painting into their films to exemplify the significance of painting as an economic capital,

utilized by corporations as a means to establish a large position in upper society. Painting

becomes a commodity for the elite, of which corporations become a power player.

Rosanne Martorella, a scholar on corporate art, argues that:

> The cultural boom of the 1960s did much to encourage and extend corporate
> support; certain artistic styles such as pop art, and the use of technology in
> art particularly stimulated industry to look at art more seriously. In addition,
> the Whitney Museum's exhibition "Business Buys Art" in 1960 and the San
> Francisco Museum of Modern Art's exhibit "American Business and the
> Arts" in 1961 made the major players in the corporate world more conscious

of each other's endeavors, and more aware of the prestige to be derived from collecting.[105]

Corporations were beginning to incorporate artworks as a part of their business, which became a symbol of power and status for the companies. In *Seconds,* the Company has one artwork on the wall, which is a prominent Picasso painting. Frankenheimer utilizes the painting in many ways, one of which is to symbolize one aspect of the new American corporations, which typically would have work in their buildings to elevate their power.

The final way I discuss the incorporation of painting in film is through the effect of *mise en abyme*. As discussed earlier, the *mise en abyme* occurs when one work of art, whether painting or film, is imbedded into another work of art. Each artwork has its own meaning and formal qualities, which is then doubled when the two works are put together. While Paul Mazursky's film exemplifies the frame within the frame, all of the movies I have discussed also incorporate painting into the film medium *en abyme*. In *The Graduate*, the painting of the clown becomes a part of the film, *en abyme*, which confines the meaning and context of the painting with the meaning and context of the film. Similarly, there occurs a *mise en abyme* with *Seconds* and the Picasso painting, *A Clockwork Orange* and the Makkink paintings, and in *An Unmarried Woman*, and Paul Jenkins' paintings. The filmmaker acknowledges the advantage of the film to display the artworks to create multiple and underlying meanings.

The period of New Hollywood is a time that characterizes cinema as non-medium specific and that favors intertextuality. The painting within the film is representative for

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[105] Rosanne Martorella, *Corporate Art* (New Brunswick: Rutgers University Press, 1990): 22.

something else, and a nod of the auteur director who is engaging with the art world and peers. By examining the incorporation of painting within film, it opens up a dialogue between filmmaker and the art world, as well as between cinema studies and art history. The methods I have presented are not refined to the case studies I have discussed, but are applicable to other films in the New Hollywood era that incorporate painting in the service of art.

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FIGURES

Figure 1, David Hockney, *A Bigger Splash*, 1967, acrylic on canvas, 243.8 x 243.8cm, Trustees of the Tate Gallery, London

Figure 2, Film Still, *The Graduate* (1967), Dir. Mike Nichols

Figure 3. Jean-Antoine Watteau, *Gilles*, ca 1718-19, Musée du Louvre

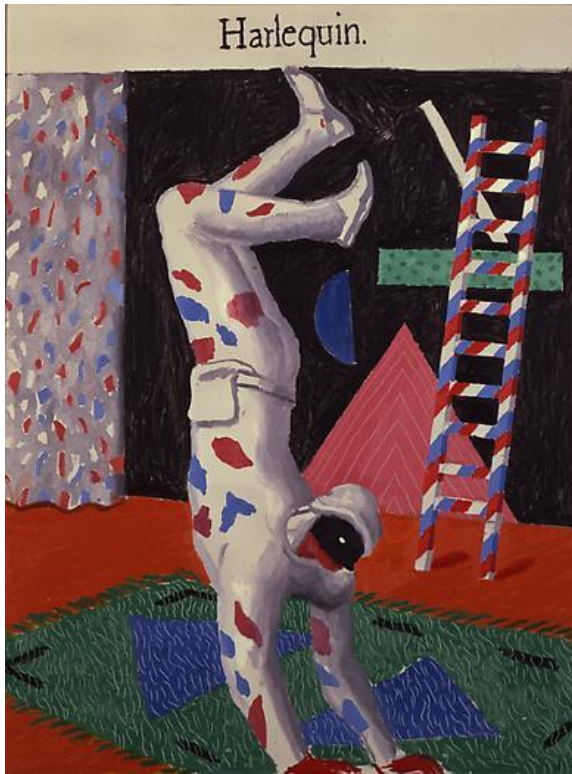Figure 4, David Hockney, *Harlequin*, 1980, Oil on canvas, 122 x 91.5 cm, collection of the artist.

Figure 5, Film Still, *The Graduate* (1967), Dir. Mike Nichols

Figure 6, Film Still, *The Graduate* (1967), Dir. Mike Nichols

Figure 7, Film Still, *The Graduate* (1967), Dir. Mike Nichols

Figure 8, Film Still, *The Graduate* (1967), Dir. Mike Nichols

Figure 9, Film Still, *Seconds*, 1966, Dir. John Frankenheimer

Figure 10, Film Still, *Seconds,* 1966, Dir. John Frankenheimer

Figure 11, Film Still, *Seconds*, 1966, Dir. John Frankenheimer

Figure 12, Pablo Picasso, *Mother and Child*, 1921, Gallery image hung in the Art Institute of Chicago, shown with discarded portion, Art Institute of Chicago.

Figure 13, Film Still, *Seconds*, 1966, Dir. John Frankenheimer

Figure 14, Film Still, *The Train*, 1964, Dir. John Frankenheimer

Figure 15, Film Still, *The Train*, 1964, Dir. John Frankenheimer

Figure 16, Film Still, *Seconds*, 1966, Dir. John Frankenheimer

Figure 17, Film Still, *Seconds*, 1966, Dir. John Frankenheimer

Figure 18, Stanley Kubrick, *Highwire Act,* 1948, *Look* Magazine, Museum of the City of New York

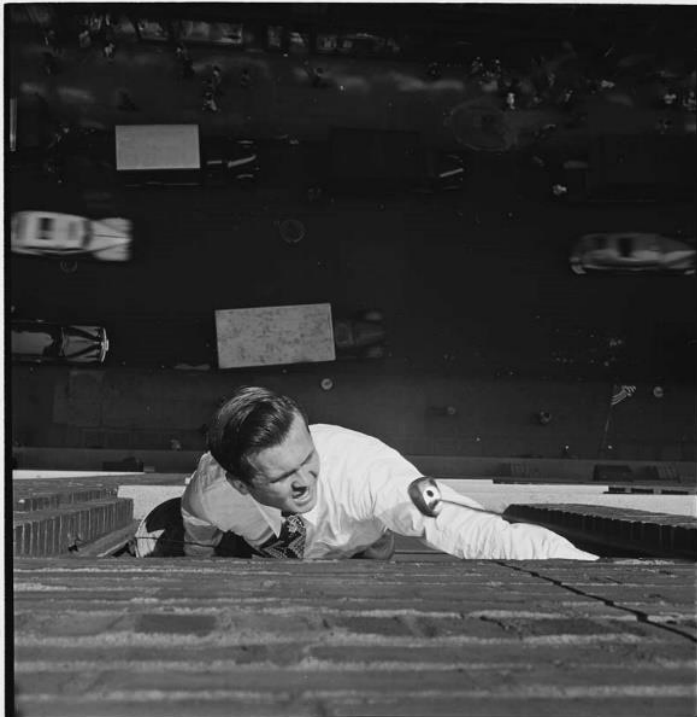Figure 19, Stanley Kubrick, *Johnny,* 1945 - 1950, *Look* Magazine, Museum of the City of New York

Figure 20, Korova Milkbar Film Still, *A Clockwork Orange* (1971), Dir. Stanley Kubrick

Figure 21, Allen Jones, *Hatstand*, 1969, fiberglass, paint, mixed media, London, private collection.

Figure 22, Allen Jones, *Chair,* 1969, fiberglass, paint, mixed media, Tate Gallery

Figure 23, Allen Jones, *Table,* 1969, fiberglass, paint, mixed media, private collection

Figure 24, Martha Nilsson Edelheit, *Untitled*, 1966, mixed media, approx. 33 ¼ x 33 x 12 ¾ in., Markam Keith Adams, photographer. ©Martha Nilsson Edelheit.

Figure 25, Korova Milkbar Film Still*, A Clockwork Orange* (1971), Dir. Stanley Kubrick

Figure 26, Herman Makkink, *Christ Unlimited*, 1970, Film Still, *A Clockwork Orange* (1971), Dir. Stanley Kubrick

Figure 27, Herman Makkink, Rocking Machine, 1970. Photograph of artist with his work.

Figure 28, Film Still, A Clockwork Orange *(1971), Dir. Stanley Kubrick*

Figure 29, Film Still, *A Clockwork Orange* (1971), Dir. Stanley Kubrick

Figure 30, Herman Makkink, *Rocking Machine,* 1970, Film Still, *A Clockwork Orange* (1971), Dir. Stanley Kubrick

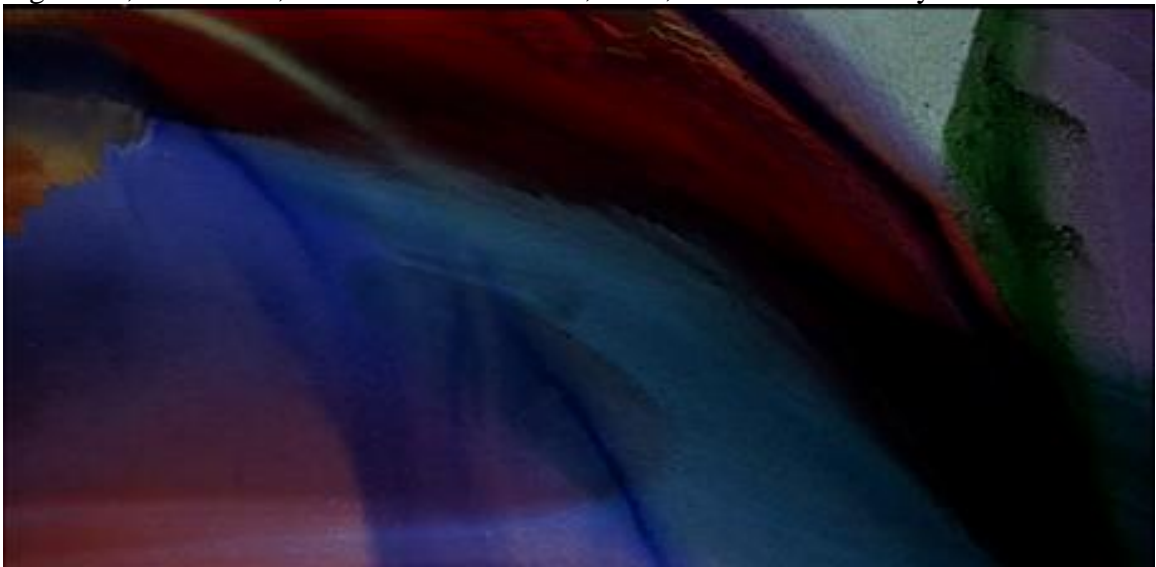Figure 31, Film Stills, *An Unmarried Woman*, 1978, Dir. Paul Mazursky

Figure 32, Film Stills, *An Unmarried Woman*, 1978, Dir. Paul Mazursky

Figure 33, Film Stills, *An Unmarried Woman*, 1978, Dir. Paul Mazursky

Figure 34, Film Stills, *An Unmarried Woman*, 1978, Dir. Paul Mazursky

Figure 35, Film Stills, *An Unmarried Woman*, 1978, Dir. Paul Mazursky
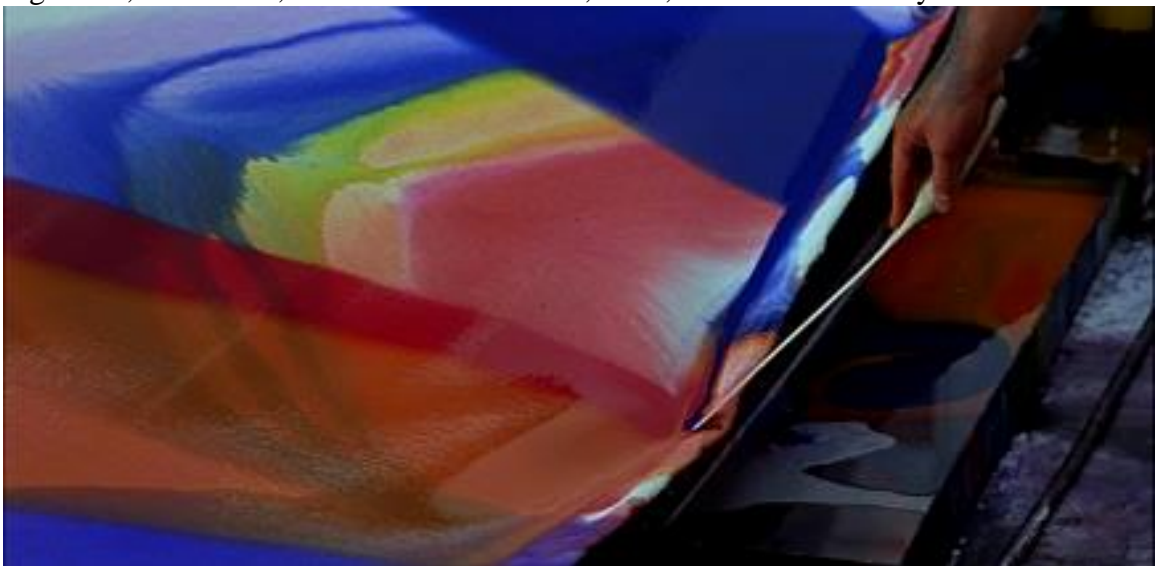
Figure 36, Film Stills, *An Unmarried Woman*, 1978, Dir. Paul Mazursky

Figure 37, Film Stills, *An Unmarried Woman*, 1978, Dir. Paul Mazursky

Figure 38, Film Stills, *An Unmarried Woman*, 1978, Dir. Paul Mazursky

Figure 39, Film Stills, *An Unmarried Woman*, 1978, Dir. Paul Mazursky

Figure 40, Film Stills, *An Unmarried Woman*, 1978, Dir. Paul Mazursky

Figure 41, Film Stills, *An Unmarried Woman*, 1978, Dir. Paul Mazursky

Figure 42, Film Stills, *An Unmarried Woman*, 1978, Dir. Paul Mazursky

VITA

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