

The Blurb

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Moving Images

The relationship between art and film has always been something of a love-hate affair. Artists have been attracted by the versatility of film as a medium for conveying meaning; while not necessarily embracing the more populist elements of film culture. Similarly, some of the more remarkable filmmakers have often striven for an "artistic" quality to their work; without necessarily embracing the full discipline of the visual artist.

But ultimately, art reflects society, and the culture of the cinema has been so deeply ingrained in our society that it's only reasonable to expect art to embrace its influence. I mean, who can hear Strauss's "Also Sprach Zarathustra" without thinking of Stanley Kubrick's 2001: A Space Odyssey?

Opening this month at the Australian Centre for Contemporary Art (ACCA) in Melbourne is Cinema Paradiso, an exhibition that explores the intersection between cinema and art.

The exhibition brings together work from leading contemporary artists to delve into the impact of cinema on our lives. Among the works on show will be Japanese artist Hiroshi Sugimoto's luminous images of picture house interiors; Janet Cardiff and George Bures Miller from Canada presenting a miniaturised private cinema; and Swiss artist Ugo Rondinone's rear windows. Another Canadian in John Massey takes on the classic road movie, while Italian artist Monica Bonvicini presents images of fractured femme fatales.

Cinema Paradiso is intended to celebrate the magic of celluloid – how artists have represented film in their work and, on the flip side, the myriad ways they themselves have been portrayed on film.

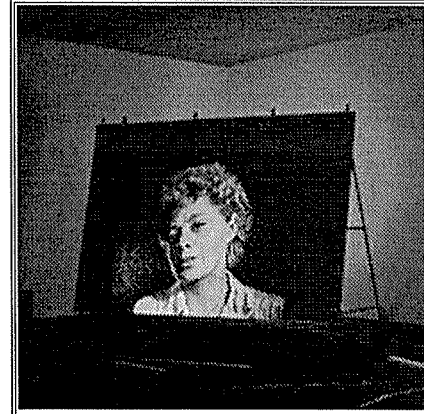
A highlight promises to be the inclusion of Andy Warhol's 1964 film Empire, an epic homage to New York's Empire State Building; as well as seven of Cindy Sherman's legendary Untitled Film Stills, featuring the artist in a number of classic cinematic portraits.

"Art has inspired cinema and cinema has inspired art," said ACCA Artistic Director Juliana Engberg. "Since Warhol established a kind of minimal cinematic gaze, artists have recognized the frisson between these two compatible mediums while they have also been aware of the potential deconstructions that can be created by cross pollinating the unique artistic paradigms operating in art and film."

"In Cinema Paradiso we see fractured narratives made into action art; minimal visions made into epic stories; the screen as zen canvas and the femme fatale made fantastic and hysterical ... and more. This is above all a celluloid segue of visual delights," she said.

The exhibition also features works by Edward Ruscha (U.S.), João Penalva (Portugal), Callum Morton (Australia) and Nicolas Jasmin (France).

David Edwards



Monica Bonvicini
Destroy She Said (detail) 1998
Courtesy the artist and Castello di Rivoli
Museo d'Arte Contemporanea, Rivoli-
Torino

Art Feat

Cinema P:

Venue: Austr
Centre for
Contemporary
Sturt St, Soud
Melbourne
Dates: 16 Oct
December 200
Cost: Free

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