

# CINARTS

Website is coming

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CINARTS is the fourth European Film Education project conducted by Cineteca di Bologna. The project is developed with Cinemateca Portuguesa, Hungarian Film Fund, Cinémathèque Royale de Belgique, Les enfants de cinema and BAM! Strategie culturali.

The two-year project aims to investigate the relationship between cinema and the other visual arts, in order to highlight the role of cinematographic heritage within the art history of 900; the final result will be a website that both teachers and their students can use, which will provide a system for cinema education.

Co-funded by the  
European Union



Creative  
Europe  
MEDIA

# CINARTS

**New path**

## Can A Work Of Art Represent Who You Are?

Art is a mirror, it reflects the outside world and delivers us the artist's extraordinary vision.

[> Discover more](#)





CINARTS

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# CINARTS

New path

## Can A Work Of Art Represent Who You Are?

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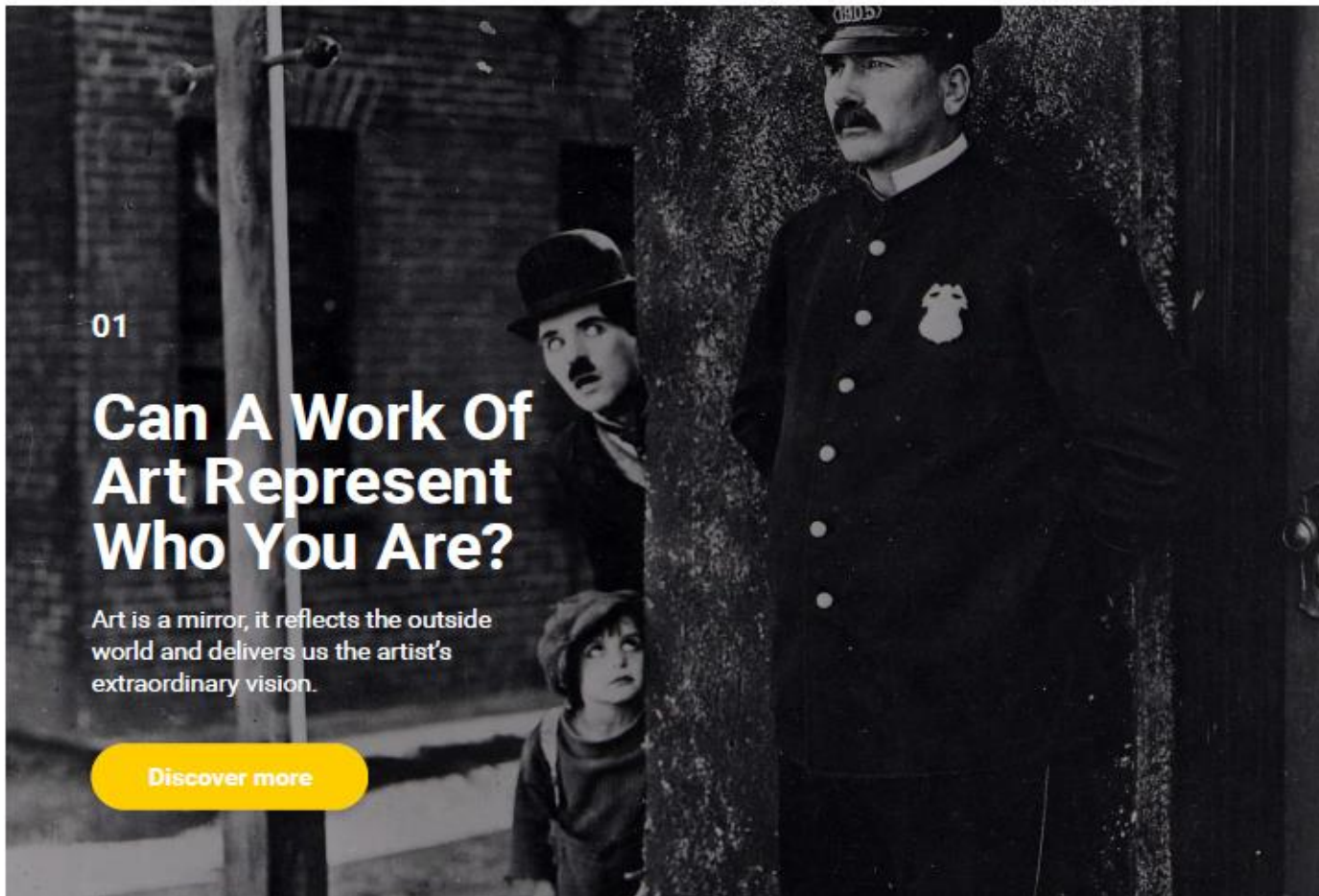




# 10 path of educations

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The website propose several paths to analyze the links between cinema and visual arts, from the chronological one to in-depth analysis of the various aesthetic movements and historical avant-gardes.





## About the project

CINARTS is the fourth European Film Education project conducted by Cineteca di Bologna (IT) and co-funded by Creative Europe. The project is developed with Cinemateca Portuguesa (PT), Hungarian Film Fund (HU), Cinematek (BE), Les enfants de cinéma (FR) and BAM! Strategie culturali (IT).

The two-year project aims to investigate the relationship between cinema and the other visual arts, in order to highlight the role of cinematographic heritage within the art history of 900.

# Partner of the project

The partnership will develop in-depth paths between cinema and art using the heritage films preserved by the European film archives and contemporary cinema with particular attention to European films.



CINEMATEK



## CINARTS



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## Cineteca di Bologna (IT)

Project Leader

Has been established in 1962 around the idea of considering our cultural past as something alive and with a future. The idea of recovering and rediscovering our cinematic memory has been behind all the

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## BAM! Strategie Culturali (IT)

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Is a creative consultancy company specialised in audience development and cultural management. It is one of the few consulting firms in Italy working specifically on strategic services and project design for

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## Cinematek (BE)

Lorem Ipsum

is one of the most important archives in Europe and in the world, due to its film and non-film collections, its activities in conservation, restoration, access to public, exhibiting and distributing archival films

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> [Partner Website](#)



## Hungarian National Film Fund (HU)

Lorem Ipsum

Is in operation since September 2011 and its mission is to contribute to the production of Hungarian films or coproductions that provide art and entertainment for moviegoers and bring significant success



CINEMATECA PORTUGUESA  
MUSEU DO CINEMA, LP.

## Cinemateca Portuguesa-Museu do Cinema (PT)

Lorem Ipsum

Is the national film museum of Portugal, a state institution devoted to the preservation and screening of the Portuguese and the world's moving images heritage. It was founded in the early 1950s by cinémathèque



## Passeur d'images (FR)

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The aim of the association « Passeurs d'images » (« Image Givers ») is to federate and animate the French network of actors in image education who work towards all audiences on school, after school and

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# Cineteca di Bologna

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Fondazione Cineteca di Bologna (IT) has been established in 1962 around the idea of considering our cultural past as something alive and with a future.





# Partner Map

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## Can A Work Of Art Represent Who You Are?

### Art as a mirror to the self and to the world

Art is a mirror, it reflects the outside world and delivers us the artist's extraordinary vision. In *The Kid* and *Personal Values*, Chaplin and Magritte represent themselves and society. Two pieces of art that dialogue with each other and ask questions, helping

### In this dossier:



#### Il monello (The Kid)

The Kid (USA/1921) di Charlie Chaplin (61')



#### Personal Values

René Magritte, 1952



#### Visages Villages

The Kid (USA/1921) di Charlie Chaplin (61')



#### Lumière

The Kid (USA/1921) di Charlie Chaplin (61')

# Topic

## Image, the world and man

Today we live in an age of self-representation. Selfies and stories are ways to let others know who we are, who we want to appear to be, where we are and what we are doing.

### Resources

- ↓ [Download Full Dossier PDF](#)
- ↓ [Download PPT Slides](#)
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- ↓ [Download IMGs ZIP Folder](#)

Heavy format



*Al di là delle implicazioni social, quella di rappresentarsi, e quindi di riguardarsi nella propria realtà e nel proprio mondo è una necessità*

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Beyond the implications of social media, the need to represent oneself, and in so doing examine oneself inside our reality and our world, is a need of mankind's that goes back to prehistoric times, as we can see from stone-age cave paintings: to leave a mark, a trace for eternity. From the paintings found in Chauvet Cave to 19th century landscape paintings, art sought to represent the outside world in an ever more realistic and three-dimensional way.

The invention of photography and subsequently cinema – towards the end of the 1900s – with their extraordinary and previously impossible ability to capture reality, saw this progression come to a halt.

Since its beginnings, cinema has responded better than any other means to mankind's ancestral need to set down not only its own image, but also its dynamic experience of the world in an eternal form. The Lumière brothers trained 500 operators how to use their cinematograph, with



Objects

Analysis

Context

Fun Facts

Level 04

## Object

### Charlie Chaplin: The Kid

The Kid (1921) recounts human nature and the deepest sentiments that drive it, through the story of the relationship between a tramp and a young boy.



Objects

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## Object

### Charlie Chaplin: The Kid

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## Object

### René Magritte: Personal Values

At the beginning of the 20th century, the concept of the portrait underwent a radical transformation due to the endeavours of the artistic avant-garde.



Objects

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## Object

### René Magritte: Personal Values

At the beginning of the 20th century, the concept of the portrait underwent a radical transformation due to the endeavours of the artistic avant-garde. The birth of cinema, which in a certain sense freed art from the necessity of representing that which was "life-like", along with the birth of psychoanalysis, which revolutionised the concept of human introspection, led artists, by now aware of the substantial difference between appearance and being, to pose questions about their own identity. The language of Surrealism was used to explore the unconscious and artists experimented with new ways to represent themselves through free association, sometimes illogical and unreal, or through the slips and metaphors typical of dreams.





## Light Format Mono

### Visages Villages (Faces Places) - Portraits In Places And The Sense Of Memory Of Representation

Agnès Varda and JR have something in common: a passion and curiosity for images, and in particular for places and the devices that can be used to show them, share them and exhibit them. Agnès chose cinema; JR chose to create open air photography galleries. Agnès and JR met in 2015 and immediately decided to work together. They wanted to shoot a film around France, far from the cities, travelling in JR's photographic (and magic) van. They met many people, mainly by chance, listened to them, photographed them, and then blew up the images and exhibited the portraits.



*Agnès Varda and JR have something in common:*



*Agnès Varda and JR have something in common:*

## Light Format Split

### Lumière

Moving images were just one of the many frontiers of the second half of the 19th century, a period so intense and rich in invention that unsurprisingly it is now known as the Belle Époque. From the 1700s onwards, the visual arts, and painting in particular, had already started to reflect on their own limitations in representing reality. This led to the invention of new optical instruments with which to view things: the magic lantern, for example, used to put on shows like the phantasmagoria, or devices that could show a 360° view of a drawing, such as the "panorama". The idea of seeing again and "seeing oneself again" was born, and it would reach its peak first with photography and then with cinematography. This also occurred because new means of transport, such as trains and automobiles, began to appear, revolutionising the idea of



## Light Format Split

### Manet

Of course, these inventions did not actually alter distances, but they did change the time it took to travel between them, and hence led people to think of the world as a "smaller" place to live in. Although it may seem that these inventions and the socio-political dimensions of colonial expansion in the late 19th century [see Glossary: Imperialism] have little to do with art, in reality they are closely related to the cultural desire to overcome distances, to discover new places, to learn about the world and to know oneself. Basically, it was the era that gave birth to the feeling of belonging to a world that was still very big yet within reach and visible to us. Today that feeling is what is known as globalism. As a consequence of this, the sensation that there were infinitely more things, places and people to be seen was created.



# Activities


The website propose several paths to analyze the links between cinema and visual arts, from the chronological one to in-depth analysis of the various aesthetic movements and historical avant-gardes.


## 1. Around you


It is possible to portray yourself or others in infinite ways and infinite directions. Just think of the way many artists develop a symbol, an image, a monogram, or a sign to make a work of art immediately recognisable as a product. Graffiti artists use spray paint to decorate city walls in a ritual act of reclaiming territory. Their art often consists of carefully designed repetitions of graphics, a monogram, or even the name or nickname of the artist.

Look for some graffiti in your neighbourhood and take some photos. This will be your point-of-

### Info

 *Category*


 *Execution time*


 *Share*


## 2. Image and perception

According to art historian Ernst Gombrich, images in art, like all images, do not represent reality, but rather they tend to reproduce the imagination and the perceptions through which we express reality. What does that mean? To explain the statement, Gombrich uses an example that you can try out yourself. Take a shower hot enough to make your bathroom mirror fog up with steam. When it is fogged up, use your finger to trace around your head reflected in the mirror, then wipe off the area inside the traced outline. Now move your face close to the face in the mirror and you will get a surprise. Gombrich writes: "only after we do this, do we realise how small the image that gives us the perception of seeing ourselves 'face-to-face' really is. To be precise, it is around half the size of our head. [...] Despite the geometry, even I would continue to affirm that I am really

### Info

 *Category*

 *Execution time*

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