

Colour and Landscape



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# Painting, landscape, cinema and color

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## ABSTRACT

This paper studies the relationships between culture, technique and religion that appear in Bruegel's Flemish paintings of the 16th century in relation to landscape, to the primitive technical artifacts and to the spatial representation of that time. For this reason, I also selected a film by Majewski that depicts that theme iconically, giving life to a painting of that time, by using the presentations of the *tableau vivants* style of the 19th century. The topics of space and time also are mentioned, as well as the problems and effects of color and light in painting and cinema.

**Keywords:** *artistic painting, cinema, Majewski, Bruegel, The mill and the cross*

## INTRODUCTION

Since the beginning of the 20th century, and from a certain wide epistemological perspective, the practices that operate with techniques of material production with the aim of creating socially meaningful objects of different type, are considered design. It is known that in the work of Peter Bruegel the Elder there are numerous references to the objects of study of that particular field of knowledge including—in this regard— technical artifacts of his time, such as clothes, landscape territories, villages, cities, illustrations, etc.

Taking a brief tour of his works we can see the degree of detail in the descriptions of objects of technical use (clocks, mills, cranes, elevators, etc.) and a new landscape treatment, where modern considerations about society (crowd, population, mass) and their behaviors (acceptances, rejections, games, dances, diverse customs) are incipiently related with the sense of the inhabited territory and with the historical changes that were taking place at that time (commodification of the land and incipient artificialization of the landscape).

This is why it can be affirmed that Bruegel and other painters of that time iconically develop in their paintings germinal concepts that anticipate what five centuries later will be part of the theories of landscape designs, urban planning and industrial objects, leaving their works as valuable elements to track the historical genealogy of these theories. Today, the landscape is part of the thought of modern design, constituting one of its objects of study. Also, landscapes, cities, graphic productions,

### **ABOUT REAL, VIRTUAL, PICTORIAL AND CINEMATOGRAPHIC CESIA**

Cesia refers to the effects of the real conditions in which the chromatic perception is carried out in all its complexity. For example effects caused by illumination, reflection, transparency, surface roughness, movements, neighborhoods and spatial and chromatic nearness, etc.

It can be affirmed that all real color perception involves effects of cesia. And particularly in pictorial and cinematographic works of art, there are effects of cesia; for example, in oil paintings by the details of surface finishing, or by effects of glaze with diluted layers of color placed when finishing the main figures, and in later times in cases of spatula oil painting, where expressive reliefs with the colored paste are produced. In the screening of films, the chromatic fusion between successive frames also involves these effects.

Now, when creating virtual spaces both pictorial or cinematographic, there are two qualities of cesia, one that is real and occurs in the act of perceiving the painting or film that is displayed in front of the observer, and another that is the visual representation of cesia effects that occur in the reference space of the painted or filmed work, for example in the case of chiaroscuro (Figure 6). In an interview, Majewski mentions a parallel between pictorial and cinematographic virtual lighting operations that occurs between his film and a Van Eyck painting, since technical means from different times are used to express similar religious meanings. This is specified by Van Eyck's painting *The annunciation* and by the central scene in Majewski's film above mentioned, through a illumination effect.

### **CONCLUSION**

In this paper we have tried to point out the overlap between cinema and painting by relating the meanings of the techniques of each time: in Bruegel's time, when modernity began and even the technique was not integrated into the culture, apart from its direct utility, and in Majewski's time, when culture depends largely on the most advanced techniques.

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