APPLYING INTERTEXTUALITY BETWEEN FILM AND PAINTING FOR FILMMAKING

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The objectives of this research were to study applying intertextuality between film and painting for filmmaking. This research is a qualitative research that studies about the concept of Intertextuality between film and painting that is extracted into a knowledge that was used in the classroom for students to apply for making their own films. This research contains the study from the documents , educational tour at the museum , and analysing students' the use of knowledge to apply for making their films. The result indicates that there are four patterns of intertextuality between film and painting that usually appear in films : homage , allusion , quotation and parody. Intertextuality can be presented in two aspects which are the presentation of form that the art movement is used as the inspiration and tool for creating the image and story of the film while the presentation of content is the narration that is related to the paintings or some parts of the artists' lives.The knowledge about painting can be applied for filmmaking through the mise-en-scène of the film (for example; composition , art direction, lighting and color) Students can apply the concept of intertextuality between film and painting into their filmmaking process. They like applying through the presentation of form by getting inspiration from the art movement that harmonize with their films. Homage is the most used intertextuality pattern while quotation and parody is secondary. Moreover students can apply the knowledge about intertextuality between film and painting that was indicated from the mise-en-scène in their films.

Index Terms- Film, filmmaking, intertextuality, painting

I. INTRODUCTION

Art has lived with human for long time because of it's a tool not only to polish the human's soul but also refine and extract the most delicate parts of mankind. It is also a medium that human use to convey ideas ,feeling about their lives, societies , inner and outer world.

Film is one of the seven branches of art including painting, sculpture, architecture, literature, music, dance and film that is the latest art in the group. But film was seen as the most powerful medium of all. With filmmaking, it is possible to combine the features and power of all six media to fuse and convey the story of life and society effectively. (Teerapong Serisamran, 2017: 126)

In film industry, art is used in various fields as the basis for filmmaking, such as the use of painting as a model for the composition of the meaning of the film or the use of the form of dance to apply for acting in the film, etc. In addition to, It not only helps the film to be beautiful and Aesthetics art but also get back to inspire art too. For example, in the film "The Overture (2004)" , the life story of Thai music master Luang Pradit Phairoh (Sorn Silapabanleng) , that presents the beauty of Thai music making the film's well received and making people to interest in Thai music as well. There is the relationship between the story and the art form that was used in the film. This is the concept of the relationship or intertextuality that is used interchangeably between film and art.

The concept of intertextuality is based on the idea that in this world, things are all connected. Chandler (Chandler,2003:251) defines the intertextuality as " Intertextuality refers to the various links in form and content which bind a text to other texts." Hayward (Hayward, 2006: 201) discusses the intertextuality between film and other texts as " Most films are intertextual to some degree – a text referring to other texts, an intertext in whose presence other texts reside. For example, a film may be based on an original text, a novel or play. The shooting style of the film may be painterly, suggesting painted texts to which it might be referring." For this reason, the film and the art are deeply connected .Especially painting, which is the foundation and the essence of creating a film. Western films have a deep connection with painting, and they relate to each other as the heart of the film. But for Thai films, the relationship between film and painting is still relatively small. And it is only to create the beauty of the film. It is not possible to bring the audience deep into the art with a deep relationship.

For this reason, the researcher sees the importance of studying the concept of intertextuality and the knowledge about Thai painting to use for creating films that are linked between the style and content of the film and Thai painting to create aesthetics for the film and to promote understanding and love in Thai art deeply also contributes to the conservation of art and culture of the nation as well.

II. RESEARCH OBJECTIVES

1. To study the intertextuality between film and painting.
2. To find knowledge about Thai painting.
3. To apply the concept of intertextuality between film and painting for filmmaking.
4. To provide knowledge in teaching students to gain knowledge and understanding of the use of

national artistic and cultural resources for filmmaking.

CONCEPT, THEORY AND RELATED RESEARCHS

The key concepts used in this research is the concept of intertextuality. Daniel Chandler (Chandler, 2003: 230) has defined the intertextuality as " Intertextuality refers to the various links in form and content which bind a text to other texts."

Film scholar Susan Hayward (Hayward, 2006: 226) discusses the intertextuality between film and other texts as " Most films are intertextual to some degree – a text referring to other texts, an intertext in whose presence other texts reside. For example, a film may be based on an original text, a novel or play. The shooting style of the film may be painterly, suggesting painted texts to which it might be referring."

In summary, the concept of Intertextuality is a concept based on the belief that there is nothing new in the world. Everything is connected. Creative works can not be called original.

A study of research related to the relationship between film and painting. A number of studies have investigated the related issues that can be applied to this research. The most interesting and useful are as follows.

1. Asst.Prof.Dr. Chalongrat Chermalchonlamark, "Intertextuality between Films and Artists and Artworks in Western Films". Research findings were that western films had four patterns of intertextuality between films and artists and artworks in films. The first pattern was Homage intertextuality which considerable emphasized the artists and artworks and the films usually conveyed the artists' biography and creation of elaborate artworks. The second pattern was Allusion intertextuality which was the superficial intertextuality because the films broadly or even slightly told a story about the artists of their artworks. The third pattern was Quotation intertextuality where the artists' life or artworks were significantly adapted in the films and the cited story was noticeably weighed. The fourth pattern was Parody intertextuality which used the artists or their artworks for comic effect and intentionally interpreted the artworks in a humorous way or parodied the artists'characteristics for fun.

2. Asst.Prof.Dr. Chalongrat Chermalchonlamark, "Intertextuality between films and paintings : A Comparison between Western films and Thai films" The study results show that the paintings have intertextuality with Thai films as the ornaments that help enhancing the beauty while they have intertextulity with Western films as the cores. Paintings and artists are always praised by western films.However it can be concluded that every contemporary film industry have admired the paintings as an art that helps illuminate the way for the film both in Thai films and Western films.

3. Wichayut Puchitakorn, "Crossmedia and Transcutural Intertextuality of "RING" in Novel,Film,Television Drama and Manga" The research has found that the crossmedia intertextuality of "Ring" in novel,film,television drama and manga was maintained, extended, reduced and modified. The transcultural intertextuality of " Ring" in Japanese film, Korean film and Hollywood film were maintained, extended, reduced and modified included with the concept of adapted social and cultural context. The critical aspect of the cross-media intertextuality of "Ring" was adapted in the form of presentations which depend on media nature and was adapted in text which depend on target group.On the other hand, the critical aspects of the transcultural intertextuality of "Ring" were adaptation in social and cultural context and text which depended on target group of each country.

SCOPE OF RESEARCH

This research is a qualitative research that studies about the concept of Intertextuality between film and painting that is extracted into a knowledge that was used in the classroom for students to apply for making their own films. This research contains the study from the documents , educational tour in the museum , and analysing students' the use of knowledge to apply for making their films.

Expected Benefits

1. To gain knowledge about the concept of intertextuality between film and painting.
2. To gain knowledge about Thai painting.
3. To gain knowledge about filmmaking, which brings together the concepts of film and painting in filmmaking.
4. To use the knowledge to teach students and utilize national artistic and cultural resources to produce films.

RESEARCH RESULT

The intertextuality between film and painting can be divided into two aspects: the presentation of form and content. The details are as follows.

1. The presentation of form

It is the creation of the film that inspired by the style and art movement which appear through the film elements . The art movement that are usually found in the film includes Realism, Impressionism , Expressionism, Idealism, Romanticism , Surrealism, Abstract , etc.

2. The presentation of content

The presentation content refers to the narrative of a film that a story has something related with painting or painters.

The interrelation between texts or the patterns of intertextuality can be done in several ways. The most common patterns of the intertextuality between film

and painting are as follows.

1) Homage is a salutation or a tribute to the excellent artworks or the masters . Homage is a show or demonstration of respect or dedication to someone or something, sometimes by simple declaration but often by some more oblique reference, artistic or poetic. The term is often used in the arts for where one author or artist shows respect to another by allusion or imitation. Rayner (Rayner, 2001: 77) explains homage as "Homage suggests respect for a particular text, acknowledging the power and importance of the original text by imitating it."

2) Allusion is the connection with other texts that is a broad connection , no praise or humor. Allusion is a passing or casually short statement indicating broader meaning. It is an incidental mention of something, either directly or by implication.

3) Quotation is a connection to an original work that is both visual and audio. Quotation can be made in various forms, such as audio-quotation and visual-quotation. In the case of intertextuality between film and painting, quotation is the most common occurrences.

4) Parody is a work created to imitate, make fun of, or comment on an original work—its subject, author, style, or some other target—by means of satiric or ironic imitation. The intent is to create a humor. Berger (Berger, 1995: 91) described that parody is a good example for the concept of intertextuality and there are three levels of Parody : Specific Works , Distintive Styles and Particular Genres.

The concept of intertextuality between film and painting can be applied for filmmaking through the use of art knowledge though mise-en-scene of the film , especially these 4 aspects : composition , art direction , lighting and color.

Composition is the way that people or things are arranged in a painting , photograph or film.

Art direction is the overall visual appearance and how it communicates visually, stimulates moods, contrasts features, and psychologically appeals to audiences.

Lighting is the deliberate use of light to achieve a practical or aesthetic effect.

Color is how color is used in film. Color can affect audiences emotionally, psychologically and even physically. Color in film can build harmony or tension within a scene. Bring attention to a key theme.

The courses that researcher taught about intertextuality between film and painting are Film Theory and Philosophy of Film at Suan Sunandha International School of Art. Researcher explained about the basic to apply intertextuality between film and painting for filmmaking to students.

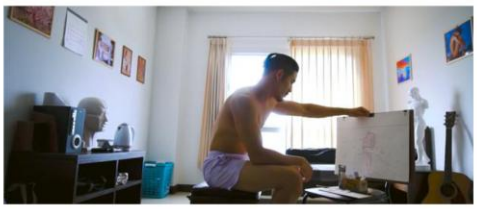
Afterthat researcher took the students to have a educational tour at MOCA (Museum of Contemporary Art) that is the place where a long yet interesting history of Thai art is recorded and a perfect combination between the extraordinary traditional Thai art and the academic art known internationally is demonstrated. Inside contemporary art by Thai artists from different generations is exhibited. Then the students summarized their favorite and impressed artworks and the knowledge that they've got from this educational tour.

The students applied their knowledge about intertextuality between film and painting for making their films. Students from Film Theory class are divided into 2 groups and making 1 film per group. Then researcher has analysed the applying of intertextuality between film and painting from their films. The result are as follows;

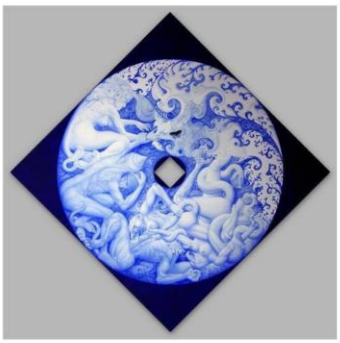
Table 1 : Analysis of Applying intertextuality between film and painting for filmmaking in short films "RARENG"(Indulgence) and "Blood Night".

Films	The area of presentation	The patterns of intertextuality	The applying through mise-en-scene in films
RARENG Genre– Drama	**The presentation of form** -Filmmakers turned the inspiration and impression from their favorite paintings to use in mise-en-scene of the short film. **The Presentation of Content** -The protagonist's hobby is painting and he has many paintings in his room.	**Quotation** - Filmmakers used Thai and international paintings to decorate the protagonist's room and appeared to be the protagonist's artwork for portraying the protagonist's personality and situation that he faced. **Homage** - Filmmakers pay homage to the artwork of Thai artist, Thongchai Srisukprasert by imitating this artwork for creating the important shot in climax scene.	In Climax scene that the protagonist was shot by his brother because of deception and his brother was shot by a wire-puller, filmmakers used the artwork of Thongchai Srisukprasert that was inspired from Buddha's teaching about desires and cycle of birth and death to be the model for the composition and color using in this scene for portraying the tragedy that happened between

			this sibling.



Picture 1 : The protagonist's room and his artwork





Picture 2-3 : The drone shot from climax scene of Rareng (below) that inspired by Thongchai Srisukprasert 's artwork (above)

Blood Night Genre- Comedy / Horror	**The presentation of form** -Filmmakers turned the inspiration and impression from their favorite paintings to use in mise-en-scene of the short film.	**Parody** - Filmmakers used the artwork of Thai artist, Tawan Duchanee, to create an ironic imitation for introducing three main characters.	In 1st Act, filmmakers introduced three main character by using Thawan Duchanee's artwork to be a model for the composition and position of three main character for portraying their relationship and the personality of these characters that conform with the inspiring painting but in comic way.





Picture 4-5 : A shot from Blood Night (below) that inspired by Tawan Duchanee's artwork (above)

The students from Philosophy of Film class are the fourth year students so they used their knowledge about intertextuality between film and painting for making their thesis project films. There are 3 films that completely finished. Researcher analysed the applying of intertextuality between film and painting from their films. The result are as follows;

Table 2 : Analysis of Applying intertextuality between film and painting for filmmaking in short films "Lineus Longissimus", "Mad" and " ".

Films	The area of presentation	The patterns of intertextuality	The applying through mise-en-scene in films
Lineus Longissimus Genre – Psychological Thriller	**The presentation of form** - The style of this film was inspired by Expressionism art movement because the concept of this art movement conforms with the style of the film.	**Homage** - Filmmakers pay homage to the artworks of Thai artist, Tawan Duchanee ,by imitating his artworks for creating the atmosphere of the film and portraying mysterty, fearfulness, violence and the protagonist's perversity.	Filmmakers used Expressionism artwork of Tawan Duchanee to be a model for creating their mise-en-scene : the use of color (black on red) , lighting and composition for portraying mysterty, fearfulness, violence and the protagonist's perversity.





Picture 8-9 : The shot from "Lineus Longissimus" (below) shows the surreal lighting , the use of color and composition that inspired by Tawan Duchanee's artwork (above) for portraying violence and the protagonist's perversity.

Mad Genre – Psychological Thriller	**The presentation of form** - The style of this film was inspired by German Expressionism art movement because the concept of this art movement conforms with the style of the film.	- Filmmakers didn't use any specific paintings to inspire the film. The pattern of intertextuality didn't appear in this film.	- Filmmakers didn't use any specific paintings to inspire the film but they used the knowledge about painting for composition of the film in German Expressionism style for creating the mystery and fearful atmosphere and portraying the madness of the protagonist.
Strange, Straight World Genre –Drama/Coming-of-age	**The presentation of form** Drama film that portraying the love story between two girls. The director used Realism style for this film because she wanted to present subject matter truthfully, without artificiality and avoiding artistic conventions, or implausible, exotic, and supernatural elements.	- The director didn't use any specific paintings to inspire the film. The pattern of intertextuality didn't appear in this film.	The director didn't use any specific paintings to inspire the film but she used the knowledge about painting for composition of the film in realism style that conform with her story.

CONCLUSION

The Students can apply the concept of intertextuality between film and painting into their filmmaking process. Most of them applied through the presentation of form by getting inspiration from the art movement that harmonize with their films. There is only one film that use the presentation of content because the filmmakers want to make the connection between their protagonist and story to the art. Homage is the most used intertextuality pattern while quotation and parody is secondary. Moreover students can apply the knowledge about intertextuality between film and painting that was indicated from the mise-en-scène in their films.

RECOMMENDATION

Researchers can make this research further by studying the concept of intertextuality between film and the other arts , for exampl sculpture, architecture, literature, music or dance, for applying the knowledge to make films.

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