Cinema as an extension of visual art: The transformation of the image from painting to screen.

السينما بوصفها امتدادًا للفن التشكيلي: تحوّلات الصورة من اللوحة إلى الشاشة.

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Abstract:

This study explores the relationship between cinema and visual art, considering cinema a dynamic extension of the visual image. It analyzes the transfer of compositional elements, light, and color from the static canvas to a moving visual space shaped by the camera, editing, and rhythm, focusing on the impact of modern schools in developing multiple perspectives. The study also examines visual intertextuality and the reproduction of the painting within the cinematic scene, in addition to the influence of digital transformations on the construction of the contemporary image. It concludes that cinema represents a moving timeline, where the image interacts with movement, time, and interpretation, thus reinforcing the ongoing creative interaction between visual art and cinema.

Keywords: Cinema; painting; Modern Art Schools; Digital Transformations; Visual Image.

ملخص:

تتناول هذه الدراسة العلاقة بين السينما والفن التشكيلي، حيث تُعتبر السينما امتدادًا ديناميكيًا للصورة التشكيلية. حيث تحلل الدراسة انتقال عناصر التكوين والضوء واللون من اللوحة الثابتة إلى فضاء بصري متحرك يتشكل عبر الكاميرا والمونتاج والإيقاع، مع التركيز على أثر المدارس الحديثة في تطوير تعددية الرؤية. كما تبحث في التناص البصري وإعادة إنتاج اللوحة داخل المشهد السينمائي، إضافة إلى تأثير التحولات الرقمية في بناء الصورة المعاصرة. وتخلص إلى أن السينما تمثل لوحة زمنية متحركة، تتفاعل فيها الصورة مع الحركة والزمن والتأويل، معززة استمرار التفاعل الخلاق بين الفن التشكيلي والسينما.

كلمات مفتاحية: السينما؛ التشكيلي؛ مدارس الفن الحديث؛ التحولات الرقمية؛ الصورة البصرية.

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Introduction:

Contemporary art is witnessing a growing convergence between various visual arts, particularly painting and film, making the study of their relationship essential for understanding the transformations of the visual image in the modern era. From the Renaissance to modern and contemporary schools, painting has played a fundamental role in shaping the sense of beauty, composition, color, and light. It has also served as a tool for intellectual and visual contemplation, reflecting the artist's vision of reality, imagination, or abstraction. In contrast, cinema emerged as a temporal and kinetic art form, capable of transforming the static image into a dynamic, sequential experience that combines movement, time, sound, and spectacle, thus expanding the scope of visual perception and adding new dimensions to the aesthetic concept.

This relationship is further reinforced when we observe that many directors and filmmakers have relied on classical and modern painting as a direct visual source or as a catalyst for innovative cinematic experiences. This influence is evident in the choice of composition, the use of light and color, the construction of scenes and angles, and even in editing processes that reflect a visual deconstruction and reconstruction of vision, similar to what modern art movements have achieved. Furthermore, digital advancements and technological transformations in the film industry have opened new horizons for research into cinema as a dynamic visual space. Here, the image can transcend the boundaries of the traditional painting, becoming a dynamic, temporal canvas that interacts with the viewer and reshapes the meaning of the image within the framework of movement, time, and interpretation.

This research stems from the premise that cinema is not merely an independent art form, but a direct extension of the visual arts. Elements of visual art intersect with cinematic tools in constructing the scene and the visual experience, while also considering the influence of modern art movements and digital technologies on shaping the contemporary cinematic image. The research aims to analyze the visual and aesthetic transformations that the image has undergone in cinema, comparing its similarities and differences with the visual painting. It also examines how the camera, editing, and the reproduction of the painting on screen can reflect the aesthetic and philosophical depth of the image and reshape the viewer's visual experience.

The Problem Statement:

With the increasing interconnectedness of visual arts and cinema, the question arises regarding the nature of the relationship between painting and film: To what extent can cinema be considered an extension of visual art? How do the elements of composition, light, color, and visual structure transform from a static framework into a dynamic, temporal space? What is the impact of modern art movements on the construction of the cinematic image and the multiplicity of perspectives?

From this central problem stems a set of sub-questions that aim to elaborate on the research axes and examine the dimensions of the relationship between cinema and visual art from various angles. These include:

• How does the visual image transition from the static nature of the canvas to the movement of the cinematic scene, and what semantic shifts accompany this transition?

• What are the similarities and differences between composition, light, and color in painting and film?

• How have the breaking of traditional perspective and modern art movements influenced the visual structure of cinema?

• In what ways is intertextuality established between painting and the cinematic scene, and how is the visual work reproduced on screen?

• How have digital technologies and contemporary transformations shaped the horizons of the cinematic image as a moving, temporal canvas?

Study Objectives:

• To analyze the extension of visual image elements (composition, light, color) into cinematic space.

• To examine the transformations of visual structure from a fixed perspective to multiple perspectives in cinema.

• To observe the influence of modern visual art movements on the cinematic landscape and image construction.

• To clarify the mechanisms of visual intertextuality and the reproduction of paintings within film.

• To explore the impact of digital transformations on the aesthetic and formal dimensions of contemporary cinema.

Literature Review:

Academic studies have focused on the relationship between cinema and the visual arts, particularly the reciprocal influence between visual art and cinematic imagery, from multiple aesthetic and theoretical perspectives. Theoretically, works such as Roland Barthes's *Theories of the Image* explored how visual media reinterpret visual symbols, contributing to an understanding of intertextuality between paintings and film scenes. Lev Manovich also investigated the language of new media in the digital transformations of the image, noting that the digital image "is no longer a direct reflection of reality but rather the product of a process of composition and manipulation," thus opening new horizons for understanding cinema as a contemporary and evolving visual space (Manovich, 200).(

Regarding the relationship between visual art movements and cinema, several studies have discussed the influence of modernist schools such as Cubism and Abstraction in breaking with traditional perspective and introducing multiple viewpoints, an influence that extended to the language of the camera and editing in cinema. In Gilles Deleuze's "Movement of the Image," the use of movement within the cinematic frame as a means of visually and temporally reshaping the image was explored, much like modern visual art experiments in deconstructing and reconstructing the image (Deleuze, 1986).(

Critical studies have also analyzed the presence of painting within the cinematic scene in the works of major directors, such as Jean-Luc Godard, who revived motifs from classical paintings in a new visual style, presenting them as symbolic elements within the film's narrative structure. Similarly, research in film criticism has focused on how light and color are used outside the realistic framework to create a visual construction that reflects abstraction or symbolic meaning, transcending documentary recording.

Finally, some recent studies have focused on the role of montage as a mechanism for deconstructing and reconstructing the image in film, considering montage not merely a

chronological arrangement of shots, but a tool for reproducing visual perception in a manner similar to deconstruction and reconstruction techniques in modern visual art. This underscores the structural connection between visual and cinematic absurdity in the construction of the contemporary image.

The methodology employed in this study:

This research utilizes a descriptive and analytical approach, comparing elements of painting and film, and analyzing selected cinematic scenes that explore the presence of painting and its influence from various art movements. The research also employs a historical and critical methodology to trace the evolution of visual structure in cinema and compare it with developments in visual art, focusing on technical changes and dramatic and temporal shifts in the image.

1. The concept of the image between stillness and movement:

1.1 The formative image between reflective perception and spatial construction:

Painting represents one of the most stable and enduring forms of artistic expression, yet it simultaneously opens up a vast horizon for intellectual and mental contemplation. Unlike cinema, which relies on movement and time to construct meaning, painting offers a complete sensory experience based on spatial construction and the relationships between its elements. Every line, color, and space within the painting plays a specific role in directing the gaze, stimulating attention, and evoking the viewer's intellectual and emotional response. As Kessler emphasizes: Painting art enables the viewer to interact with the image across its multiple dimensions, where the distance between the elements of the painting becomes a stage for thought and reflection.

The spatial structure of the painting is not limited to the aesthetic arrangement of forms, but includes the study of depth, the proportion between elements, and the use of light and shadow to give a sense of three-dimensional space on a two-dimensional surface. "This interaction between form and space makes the pictorial image a living entity, despite its apparent stillness, as each viewer can discover new elements every time he looks at the painting. Thus, pictorial perception becomes an active process, in which the viewer participates with his awareness and senses, and is not merely a passive reception of the scene." (Kessler, 2018)

Furthermore, the visual stillness of a painting allows the viewer to delve deeper into the symbolic and semantic interpretation of the artwork. Classical paintings, such as those by Rembrandt or Caravaggio, use the contrast between light and shadow to highlight central elements, creating a level of visual and dramatic tension within the image, despite its static nature. "Similarly, modernist experiments, such as the works of Picasso and Miró, demonstrate how lines and colored shapes can generate a dynamism and visual interaction, making the painting speak the language of movement within its apparent stillness" (Gombrich, 1995). Ultimately, it can be said that a painting combines the stillness of form with the fluidity of perception, spatial construction with contemplative action, to create a rich experience that transcends mere visual observation. This stillness, paradoxically, grants the painting the ability to move internally within the viewer's mind, opening up multiple avenues for reading and interpretation, which distinguishes painting from other temporal art forms.

Art-historical scholarship further demonstrates that painting has long been capable of suggesting movement and narrative development despite its static nature. Renaissance masters such as Michelangelo and Leonardo da Vinci constructed compositions in which bodily gestures, facial expressions, and spatial relationships create a powerful illusion of action. Michelangelo's frescoes

on the ceiling of the Sistine Chapel present figures in dynamic poses that convey continuous movement and dramatic interaction, while Leonardo da Vinci's The Last Supper captures the exact moment of the apostles' emotional reaction to Christ's announcement, transforming a single instant into a rich visual narrative. These examples illustrate that painting does not merely represent still images but also embodies implied movement, thereby anticipating one of the essential aesthetic principles later developed by cinema.

1.2 The cinematic image between time, movement, and semantic transformation:

Unlike painting, cinema relies on time and movement as the foundation for creating idea and meaning. A shot is not merely a static frame, but a narrative unit that interacts with time, place, and characters, so that the image is formed within a context of continuous semantic shifts linked to movement. As Roger Freeman points out, "Cinema does not reflect reality as it is, but rather reshapes it in a chronological sequence that allows movement to become meaning." (Freeman, 2017)

Time in cinema is not merely a standard framework for presenting events, but a tool for deconstructing them, revealing the characters' inner workings, and creating an emotional and intellectual engagement for the audience. Movement here is not simply a change in the spatial arrangement of objects, but a means of conveying dramatic energy, the signature of the story, whether through the camera or movement within the frame itself. "This image aims to contrast the formal and dynamic image of the Dutch, where every visual element becomes part of a sequential magnetic direction." (Bordwell, 2020) Furthermore, the cinematic image relies on its ability to play with rhythm, music, dialogue, and color, resulting in multiple transformations. "For example, a moving shot can shift from a romantic scene to a terrifying one depending on the camera angle, lighting, and music. Thus, the photograph becomes a dynamic camera of experience, bridging the gap between viewing, perception, and recording, reflecting the essence of cinema as a spatial art form between the moment, memory, and future vision" (Monaco, 2009)

Therefore, it can be said that the visual image transcends staticity to create a dynamic meaning based on time and movement, enabling it to generate a vast and multifaceted semantic experience that a static painting cannot offer with the same depth.

2. Composition, light, and color: common elements between painting and film:

2.1. Composition and Perspective: From Drawing Rules to Frame Geometry:

Composition and perspective are the backbone of both painting and film. They determine how the viewer perceives the artwork and direct attention to specific elements within the frame. In painting, composition involves arranging elements within two-dimensional space according to the principles of proportion, balance, and basic lines. Perspective is used to create a sense of depth and three-dimensional space. "This balance between form and space allows the viewer to engage with the painting thoughtfully, transforming the act of looking into a journey through details and general elements to achieve a deeper understanding of the artwork" (Hagen, 2018)

When these principles are applied to cinema, composition transforms into what is known as "framing," where the director relies on the arrangement of characters and objects within the frame to achieve a specific visual effect. The visual structure of the cinematic frame allows for directing the viewer's focus, creating a sense of space, and manipulating the psychological and dramatic

dimensions of the event. The director can use angle, distance, and camera movement to expand or reduce the sense of depth, thus generating a range of effects from excitement and tension to psychological tranquility.

Cinematic composition is not limited to the visual aspect alone; it also constitutes a powerful narrative tool. Elements within a shot can be arranged to clarify the relationships between characters, define their position in space, and highlight internal conflicts. For example, placing a character in the foreground with a line of sight directed towards the background can create a sense of mystery or isolation, while arranging characters in a parallel line reflects balance or harmony. Thus, the rules of traditional painting intersect with cinematic framing, reflecting that visual construction and spatial planning are common and active elements in both painting and cinema, but in cinema, they extend to include movement and time.

2.2. Light and color: their aesthetic and dramatic function in painting and photography.

Light and color are essential elements in both painting and film, serving to direct attention, define mood, and create the desired dramatic effect. In painting, the artist relies on light and shadow to shape the volume of objects, highlight details, and create a sense of depth. Color, on the other hand, is used to convey mood or express symbolism; "warm colors like red and orange suggest vitality or passion, while cool colors like blue and green reflect isolation or mystery." (Gage, 1999)

In cinema, light and color acquire an additional dimension linked to time and movement, allowing the director to use them to alter the mood of a scene during the narrative. Lighting can focus attention on a character or setting, or create a dramatic atmosphere through shadows and contrast. Color can shift from shot to shot, reflecting the unfolding events or the characters' psychological states. For example, a dark scene with low lighting might evoke a sense of danger, while bright lighting with vibrant colors conveys joy and tranquility.

The aesthetic function of light and color in cinema transcends the purely visual, becoming a crucial narrative tool. The director can shift the dramatic mood without the need for dialogue or action. This makes the cinematic image a holistic experience, combining observation, feeling, and meaning. While it shares with painting the use of light and color as aesthetic tools, it adds the element of time and movement, making the effect more dynamic and interactive for the viewer.

For example, Alfred Hitchcock's Vertigo (1958) demonstrates how color functions as a psychological and symbolic device rather than merely a visual element. The recurring green palette associated with Madeleine reflects illusion, desire, and identity, illustrating how cinematic color extends the expressive role traditionally performed by painting.

3. Transformations of visual structure: from a single perspective to multiple perspectives.

3.1. Breaking the traditional perspective and the influence of modern schools in image construction:

In traditional visual art, perspective relied on a single vanishing point, directing the viewer's eye towards a central axis within the painting. This created a sense of depth and visual order, but imposed a specific linear view of space. With the emergence of modern schools such as Cubism, Surrealism, and Abstraction, paintings began to challenge this singular perspective. Artists

deconstructed and rearranged forms from multiple angles, allowing for multiple perspectives on a single subject. "This trend contributed to developing the viewer's understanding of the relationship between visual elements, enabling them to perceive multidimensionality within a single, fixed framework and to interpret visual and semantic relationships on multiple levels" (Albers, 2010)

Cinema was influenced by this shift, with directors beginning to employ multiple shots, overlapping angles, and seamless transitions between short and long takes to give viewers a sense of multiple perspectives within the same scene. The cinematic scene is no longer confined to a single angle or fixed viewpoint, but has become a dynamic space where visual elements interact with the movement of characters and events. Through this multiplicity, the viewer can explore the scene more deeply, as each new angle or shot opens another dimension of aesthetic and semantic understanding.

Furthermore, the multiplicity of perspectives in cinema allows for intellectual and emotional engagement. The director can direct attention and arouse curiosity by changing the camera angle, choosing the right movement, or rearranging the order of shots. In this way, the breaking of traditional perspective in art and cinema reflects a transformation of visual structure from a linear and static experience to a multidimensional one, combining sensory perception, psychological interaction, and the ability to interpret the scene from multiple levels. This expands the boundaries of artistic experience and enriches the viewer's understanding of the visual work.

3.2. *Montage as an extension of formal deconstruction and reconstruction of vision:*

Film editing represents a practical extension of the deconstructionist concept applied by modern schools in visual art. It involves deconstructing shots and visual elements, then reassembling them according to a new visual or narrative pattern, thus transforming the film into a dynamic and constantly changing space. "Editing allows for the division of a scene into a series of small shots that can be arranged, combined, or even repeated, thereby enhancing the semantic structure of the work and enabling the director to control the visual and temporal rhythm and convey psychological and symbolic messages in ways that a static painting cannot achieve." (Eisenstein, 1949)

Editing allows for the generation of multiple perspectives within a film, as individual shots can interact with one another to generate new meanings that transcend the sum of the parts. For example, arranging consecutive shots of a particular character in different environments might reflect the development of their psychological state or internal conflict, while combining disparate shots in a single place and time can create a simultaneous effect that reflects multiple viewpoints on a single event, allowing the viewer to interpret the relationships between characters and events from multiple angles. This strategy makes the film more flexible in conveying meaning, enabling the viewer to move between different layers of meaning, and resulting in a richer and more diverse visual understanding and possible interpretations.

Furthermore, editing allows for a simulation of deconstruction, where an image is visually and temporally deconstructed and then dynamically reconstructed before the viewer. The continuous camera movement, the transitions between shots, and the use of cutting and repetition create a renewed visual experience, enabling the viewer to discover new details each time and reflecting the multiplicity of perspectives found in Cubist or abstract art. Through this process, a simultaneous interaction between visual and temporal structure can be achieved: the chronological sequence of shots constitutes a significant semantic factor, linking events, creating tension or release, and

imbuing the scene with additional aesthetic dimensions that transcend a mere visual presentation of events.

Furthermore, editing provides possibilities for structuring the narrative and artistic rhythm in a way that reflects the cinematic work's sensitivity to temporal and spatial differences. By speeding up or slowing down shots, or introducing short and long time intervals, the director can enhance the dramatic or psychological emotions of the characters. Transitions between scenes can also be used to generate sudden contrasts in meaning, reflecting the multiplicity of perspectives and expanding the viewer's understanding of the artwork. In this way, editing becomes a composite tool that combines visual, temporal, and semantic experience, enabling the film to be a multi-layered work, rich in meaning, and capable of engaging the viewer in a deeper and more dynamic process of reading and interpretation.

Sergei Eisenstein's montage theory further demonstrates that editing is not merely a technical procedure but a creative mechanism that reconstructs visual meaning. The juxtaposition of successive shots generates new interpretations in much the same way that Cubist painters reorganized visual reality through fragmented perspectives.

4. *The painting within the film: visual intertextuality and reproduction of the artwork.*

4.1. The presence of the visual reference within the cinematic scene:

The presence of a painting within a film can take many forms, ranging from displaying it as a decorative element in the background to integrating its visual elements into the entire scene's composition, so that the painting becomes part of the cinematic image's construction and not merely a decorative element. "This presence reflects a reciprocal relationship between visual art and cinema, where the director can use elements of the painting – such as color, composition, lighting, and lines – to direct attention, enhance the aesthetic dimension, and convey additional meanings that align with the film's dramatic narrative." (Bazin, 2005)

Reproducing a painting within a film allows for the creation of a space for visual intertextuality, where the artistic elements interact with the movement of characters and events within the scene. For example, a director might place a painting behind a main character in a dramatic shot, prompting the viewer to connect the painting's symbolism with the character's psychological state or the ongoing dramatic conflict. In this case, the painting becomes a tool for deepening the semantic understanding of the scene, providing a cultural or historical layer that enriches the visual content.

In other instances, the director might employ visual intertextuality by repeating lines or shapes inspired by the painting within the scene's composition, or by mimicking the distribution of colors and light, thus making the scene an extension of the original artwork within a dynamic cinematic space. This strategy allows for the integration of the painting's elements into a moving visual narrative, preserving its artistic dimensions while adding a new dimension of movement, time, and visual interaction with the characters. The camera can also play a pivotal role in enhancing the presence of the artistic reference by changing angles, gradually zooming in, or moving along the lines of the painting, creating a sense of life within the artwork. This cinematic movement reproduces the painting in a dynamic way, making the viewer feel as if they are directly interacting with its elements, rather than simply observing it statically. Furthermore, this use allows the director to draw attention to specific details within the painting, whether symbolic or aesthetic, thereby enhancing the dramatic impact of the scene.

Consequently, the painting's presence in the film is not merely a visual reference, but becomes an active element in constructing the cinematic image, combining aesthetic function with semantic impact. Through this interaction, a reciprocal relationship is established between the painting and the film: the film benefits from the richness of the artwork to enrich the narrative and the viewer's experience, while the painting is reproduced within a cinematic space that grants it a new dimension of movement, time, and interpretation, reflecting cinema's potential to reinterpret and revive classical or modern visual references in an innovative and multi-dimensional way.

4.2. Reinterpreting the painting through camera, movement, and time:

Reinterpreting the painting within the film relies on exploiting the dynamic elements of cinema, including the camera, movement, and time, to transform the artwork from a static reference point into a fluid visual experience that interacts with the dramatic event, setting, and characters. By moving the camera around the painting or among its elements, a sense of spatial depth and direct interaction with the artwork's details can be created, enabling the viewer to discover new layers of meaning at every moment. In this way, the film allows for "transforming the painting from a static reference point into a living and changing experience that interacts with time, setting, and characters, thus reproducing meaning in a renewed way." (Monaco, 2009) The use of time-lapse photography and different shots allows for the rearrangement and timing of elements within a painting to align with the film's narrative. For example, a director can film the painting at a pivotal moment in the dramatic development, altering the lighting or zooming in on a specific part of the artwork to highlight subtle details. This allows for a reinterpretation of the painting's symbolism and inner meanings. In this way, the painting transcends its status as a mere visual element, becoming a dramatic tool and a medium for psychological and aesthetic expression within the film.

The continuity between painting and cinema becomes particularly evident in the work of filmmakers who consciously adopted pictorial composition as a cinematic language. Directors such as Andrei Tarkovsky frequently constructed scenes inspired by Renaissance and Baroque painting, using carefully balanced compositions, natural lighting, and slow camera movements to transform pictorial stillness into temporal experience. Likewise, Peter Greenaway's *The Draughtsman's Contract* (1982) and *The Cook, the Thief, His Wife & Her Lover* (1989) reveal a deliberate dialogue with classical European painting through composition, color harmony, and theatrical staging. These examples demonstrate that cinema inherited not only the visual vocabulary of painting but also expanded its narrative potential through movement, duration, and editing

The continuous camera movement, whether a gradual zoom or a pan around the painting's elements, allows for a transcendence of the painting's inherent stillness, creating an interactive cinematic experience that blends visual contemplation with personal interpretation. Furthermore, movement and varying angles can be employed to present a fresh perspective on the artwork in each shot, enabling multiple interpretations that imbue the painting with a dynamic vitality unattainable in the original static version. In addition, cinematic time allows for the rearrangement of the painting's visual rhythm, whether through slowing down the action, accelerating transitions, or introducing short and long time intervals. This enhances symbolic meanings and influences the viewer's emotional experience. In film, a painting is no longer a static image, but becomes a visual event that evolves with the story, engaging the viewer in reconstructing its meaning according to cinematic time and interaction with the characters. In this way, cinema affirms its ability to transform a painting into a multidimensional experience, where the still image interacts with

movement, time, and space to reproduce artistic meaning in an innovative way. This grants the viewer the possibility of a renewed reading of every detail of the artwork, making the film a dynamic space for visual interpretation and multiple understandings of meaning.

5. *The screen as a dynamic formative space: Perspectives of the contemporary image.*

5.1. Cinema as a dynamic timeline:

Cinema can be viewed as a dynamic, time-based tableau, where composition, movement, and time converge into a single, integrated structure. Every cinematic shot is constructed according to a visual logic akin to painting, adhering to principles of balance, mass distribution, linear relationships, tonal contrast, and light harmony. However, these elements are not static, as in a traditional painting, but rather undergo constant transformation through time. The cinematic image is not presented all at once, but unfolds gradually, evolving through a chronological sequence that adds a narrative and semantic dimension, transcending the boundaries of a static artwork.

From this perspective, cinema may be regarded as the historical continuation of painting. While painting condenses narrative into a single carefully composed moment, cinema unfolds that moment across time through camera movement, editing, and sound. The transition from the implied movement found in Renaissance masterpieces to the actual movement of cinematic images reflects an evolution rather than a rupture between the two artistic forms. Consequently, cinema extends the visual logic of painting into a temporal medium capable of enriching both aesthetic perception and narrative expression.

This temporal dimension grants cinema its unique character, transforming the image into a continuous process of formation, not merely a finished structure. Meaning in film is not generated solely from the composition of a single shot, but from its relationship to what precedes and follows it, and from the rhythm that connects the visual transformations. Here, cinema transcends the concept of the "image" as a frozen moment, becoming instead a series of moments that continually reshape themselves within the viewer's consciousness. The French philosopher Gilles Deleuze argues that the cinematic image is not merely reducible to its visual dimension, but is defined by its organic relationship to time. He asserts that "cinema does not simply present an image of movement, but rather presents movement for the image itself." (Deleuze, 1986) This idea establishes an understanding of cinema as an art form that liberates composition from its static nature, placing it in a state of perpetual flux. The image does not merely move within the frame; our perception of it also moves through time, making the film akin to a constantly evolving painting, taking shape with every passing second.

The composition within a film frame functions similarly to the construction of a painting, but differs in its capacity for instantaneous transformation. Camera movement—whether panoramic, tracking, or zooming in—redraws the relationships between elements within the frame. Similarly, changes in lighting, the entrance and exit of characters, and shifts in depth of vision all continuously reorganize masses, lines, and colors. In this sense, there is no single, fixed composition, but rather a series of successive compositions that generate from one another.

Furthermore, cinematic rhythm plays a fundamental role in shaping the aesthetic experience. A scene can be constructed with a slow, contemplative rhythm, allowing the viewer to read the details as if before an oil painting, or with a fast rhythm that creates visual tension reflecting the turmoil or dramatic escalation of the event. This rhythmic diversity enables cinema to combine two

complementary dimensions: a contemplative, formative dimension and a dynamic, narrative dimension.

Moreover, the interplay between time and composition imbues the screen with a constantly evolving compositional character, where every moment in time becomes a reformulation of visual space. The image is not merely reproduced through internal movement, but also through the temporal sequence that rearranges the relationships between shots. Thus, cinema becomes a dynamic, formative space where the dialectic of stillness and transformation is realized, and where the visual sense is integrated with the temporal dimension, thereby solidifying film's position as a living, vibrant painting that pulsates with movement and is shaped by time simultaneously.

5.2. *Digital transformations and their impact on the formative dimension of the image*:

The digital transformations of recent decades have radically redefined the formative dimension of the cinematic image. With the advent of high-definition digital imaging technologies, advanced visual effects, and computer image processing systems, the screen has become an open space for reshaping, no longer necessarily bound by the constraints of physical reality. Cinematic composition is no longer exclusively tied to the natural location or the available lighting during filming. Instead, it is now possible to construct entire visual spaces within digital environments, where colors, features, and depth are designed according to a pre-existing aesthetic vision. This enhances the formative nature of the contemporary image and brings it closer to the act of painting or visual sculpture.

Contemporary studies indicate that the digital image represents a shift from realistic recording to virtual construction, where the image becomes "the product of a process of composition and processing rather than a direct reflection of reality." (Manovich, 2001) This shift does not signify a break between cinema and reality, but rather an expansion of the scope for creative intervention in shaping it. The director and visual designer no longer merely capture what exists; they reshape, modify, or even replace it with hybrid digital spaces that blend the real and the imagined.

In fact, digital technology has made it possible to emulate classical or abstract painting styles and draw inspiration from entire art schools in scene design, whether through Impressionist-inspired color palettes or the construction of surreal or fantastical worlds. Precise control over color grading, shadow intensity, and image texture is now possible through color grading techniques, giving the film a distinctive visual identity akin to a particular artist's style. Here, film becomes a space for visual experimentation where digital technology intersects with artistic sensibility.

Furthermore, 3D animation, computer graphics (CGI), and digital compositing give the director complete control over every element within the frame. Depth can be reconstructed, proportions adjusted, or entire environments created that do not exist in reality, making the screen more like a moving electronic canvas that is reshaped at every stage of production. Design is no longer confined to the moment of shooting; it has become an extended process that includes post-production, where the image is reshaped and its details refined even after the scene is complete. The digital transformation has also created a new relationship between the viewer and the image, as the boundaries between the real and the virtual have become less clear, prompting the recipient to reconsider the nature of the image itself: Is it a recording of reality or a purely visual construction? This question reinforces the philosophical dimension of the contemporary image, and places it in an artistic context that goes beyond mere narration to contemplation of the essence of visual

representation. Thus, the digital transformation has not only impacted the tools of film production, but has also fundamentally reshaped the visual dimension of the image, making the screen an open space for reinventing the relationships between form, color, movement, and time. In this sense, the digital image represents a new stage in the evolution of the interaction between visual art and cinema, where technology intertwines with aesthetics to produce a visual discourse that reflects the spirit of the digital age and underscores the ongoing transformation of the very concept of the image.

6. *Answering the study's questions:*

Answering the study's questions:

• How does the visual image transition from the static nature of the painting to the dynamic movement of the cinematic scene?

It does so by adding the dimensions of time and movement to the elements of composition itself. Fixed spatial relationships are transformed into dynamic ones, reshaped through camera work, editing, and pacing, resulting in gradual semantic shifts.

• What are the similarities and differences between composition, light, and color in painting and film?

They share the fundamental aesthetic principles (balance, contrast, depth, and color symbolism), but cinema adds the element of time. This makes light and color fluid within the scene, and the composition a series of successive formations rather than a single, complete structure.

• How did the breaking of traditional perspective affect the visual structure of cinema?

It contributed to the emergence of multiple perspectives, freeing the camera from a fixed point of view, and developing editing as a tool for deconstruction and reconstruction. This made the cinematic image more open to complex and interwoven structures.

• How does intertextuality exist between painting and the cinematic scene? This is achieved by incorporating the painting into the scene, re-enacting its composition, colors, and lighting, or by dynamically interpreting it through the camera and time, resulting in a creative reproduction of the artwork.

• How have digital transformations shaped the horizons of contemporary photography?

They have made the image capable of unlimited reshaping, shifting it from realistic recording to virtual construction, and expanding the possibilities of composition, color, and depth, thus reinforcing the visual character of the screen as a moving electronic canvas.

7. *Study Results:*

The study reached the following conclusions:

• Cinema represents a structural extension of visual art, not merely a formal influence.

• The elements of composition, light, and color form a common ground between painting and film, but cinema adds the dimensions of time and movement.

• Modern visual art movements have contributed to liberating cinematic vision from a single perspective, leading to a clear visual plurality in scene construction.

• Editing is the cinematic equivalent of visual deconstruction, visually and temporally reconstructing the image to produce complex meanings.

• Visual intertextuality within film reproduces the painting within a new narrative context, granting it additional kinetic and interpretive dimensions.

• Digital transformations have redefined the cinematic image as a virtual construct capable of being reshaped, thus enhancing the formal dimension of the contemporary screen.

• The modern screen has become an open visual space that combines the aesthetic and the technical, confirming the continued evolution of the relationship between visual art and cinema.

Conclusion:

This study reveals a profound structural relationship between cinema and visual art, based on their shared understanding of the image as a symbolic visual system. Cinema inherited from visual art the principles of composition, perspective, light, and color, but reformulated them within a dynamic temporal space, transforming the image from a static construct into a continuous process of formation.

The analysis demonstrates that the transition from painting to screen represents a cognitive and aesthetic shift, as the image enters the dialectic of time and movement, and meaning is constructed through sequence, rhythm, and montage. Furthermore, the breaking of perspective in modern visual art movements has contributed to liberating cinematic vision and enhancing the multiplicity of angles and complex structures within film.

The study also shows that the presence of a painting within a cinematic scene constitutes a visual intertextuality that reproduces the artwork within a new narrative context. Digital transformations have expanded the possibilities of visual composition, making the screen an open space for the reinvention of the image.Therefore, cinema affirms its dynamic extension of visual art, adding the dimension of time to the image and making composition a continuous process of transformation within a contemporary visual experience.

The integration of theoretical discussion with concrete cinematic examples demonstrates that the relationship between painting and cinema is not merely historical but continues to evolve through contemporary digital technologies and new visual practices. This reinforces the study's contribution to interdisciplinary research linking visual arts, film studies, and digital aesthetics.

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