National College of Art and Design

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Edward Hopper: Cinema As His Source Of Inspiration And His Subsequent Influence On The Films, Rear Window and Carol.

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I declare that this **Critical Cultures Research Project** is all my own work and that all sources have been fully acknowledged.

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2. Introduction

The two worlds of cinema and painting may not appear to be so profoundly linked from the surface. But these two practises have been joined since the birth of cinema itself. This connection varies over time, of course. Their bond today is not of the exact nature as when cinema was making its debut in the world, although it still continues to exist in its own right. Painting has always been present in cinema, although when done well, it often went unacknowledged. Many artists worked tirelessly to create extravagant paintings, usually of a vast scale to act as a backdrop or background for a film scene. This technique would have been most commonly used from the late 19th century to the early 20th century. "These hand-painted pieces were used on film and TV sets to match locations (say you glimpsed an exterior through a window or door) or create new settings entirely (like strange planets)" (Light, 2020). Now cinema and painting collide in a more diverse format, conversing between each other to varying degrees. Films can tell the stories of painters' lives and work. Paintings can reference scenes and plots from cinema. This new and evolving relationship between the two art forms deems itself full of endless opportunities and interests. I am going to be investigating the artist Edward Hopper and his relation to the world of cinema, both as a consumer and source of inspiration to filmmakers. Hopper was "an avid filmgoer who worked for a time creating movie posters. He even "storyboarded" his most famous 1942 *Nighthawks*, whose late-night diner remains the visual definition of U.S. urban alienation…his cinematic paintings have in turn influenced cinema itself, shaping the visual sensibilities of auteurs across countries and generations" (Marshall, 2019). Hopper's work has been widely referenced throughout an abundance of films and seems to lend itself successfully to many storylines.

3. Edward Hopper

Edward Hopper's work is easily recognisable with "clearly outlined forms in strongly defined lighting, a cropped composition with an almost 'cinematic' viewpoint, and a mood of eerie stillness" (Murphy, 2007). He is famed for his striking use of lighting and colour as he renders images of high contrast in his pieces set at night. Hopper also pays careful attention to retaining the richness of colour, making it prominent, even in the darkest of darks. Although what I think is most notable is his choice of subject matter and his ability to create pieces that encapsulate such a strong sense of mood or atmosphere. This allows the viewer to establish a more significant connection to the piece as it evokes a feeling or

sense of a narrative to be unfolded. Hopper's work then takes on cinematic qualities, which makes sense given the fact that he was strongly influenced by cinema. Hopper was known to have attended the cinema quite often. As Phillip French writes, a mentor of Hopper named Robert Henri had given him advice stating he should involve himself within the community through attending shows at both theatres and movie houses. This was in an attempt for Hopper to witness the New York community at play. Although once Hopper found himself seated at the venue he found himself more interested in those that frequented the theatre alone. The figures that stood out as being isolated while simultaneously being part of the crowd. The individuals seated and silently waiting for the film to begin. This is where Hopper found his natural curiosity peak. "He created a world of loneliness, isolation and quiet anguish that we call Hopperesque" (French, 2004). This influence went on to open many doors for Hopper in achieving his take on the theme of urban isolation. This came to be an extremely pivotal moment in Hopper's work as he adopted a hugely cinematic atmosphere in his work and also became interested in the figures that populated the crowd, speculating the idea of being isolated while within the company of others. "Hopper's use of story-telling scenes in his paintings seems to have grown from his addiction to the silent cinema and its voyeuristic melodrama…each audience member sat safely in the dark watching other people on the screen bare their souls, laugh, fight, make love, and experience tragedy. Eventually, film directors adopted Hopper's stark lighting and use of shadows to create the film noir movies of the 1940s and 1950s. Stylistically, film noir was distinguished by its stark chiaroscuro cinematography lit for night with an obsessive use of shadows, and, most importantly, it explored the rotten underside of the American city, the place 'where the American dream goes to die'"(Souter, 2012, p. 85-86).

"American realist painters captured scenes from the packed metropoles that spoke of fatigue, alienation, and aching loneliness despite being surrounded by multitudes" (Thomas, 2020). This sense of urban isolation is omnipresent in Hopper's work. His figures always appear in solitude within their apartment blocks or in a public space, devoid of conversation and human connection. Hopper was always drawn to this idea of individuals feeling alone even when in the presence of other people. Hopper would paint lone figures through their apartment windows, allowing the lights of the building to contrast the often dark brick exterior. "Hopper liked to paint from inside his car, at a remove from the subject…Almost a thriller setup in itself" (Thomas, 2020). This led Hopper on a journey through his paintings as he thematically focused on the paradox of feeling lonely when one

is not alone. This idea of situating himself as being separate from the subject of his painting is a dominant feature of his work. "Throughout 1922 and 1923 both his etching and the discovery of his voyeuristic visions, peering into windows and freezing the inhabitants inside in postures that seemed checked in mid-gesture, had an appeal…his later paintings caused viewers to pause, suppose, and fill in the blanks before and after the moment depicted" (Souter, 2012, p. 69). Hopper works to convey the feeling and situation experienced by a figure or set of figures while remaining wholly removed from both the scene and context of the scenario. "Sometimes you know more about emotional states of characters if you can't see their eyes…that's quite a dangerous thing to say when you're dealing with actors who are speaking all the time, but people can underestimate the emotional articulation of a shot that isn't a close-up" (Zone, R). This distance put in place leaves the emotional delivery of the painting to the most basic form of communication, body language. Edward Hopper, as a result of being influenced heavily by cinema, naturally lends his paintings a certain cinematic quality as a result. This is what makes him stand out as being a source of influence and inspiration for filmmakers in particular as well as photographers. Hopper had a certain skill in how he depicted people who appear to occupy space in silence but still have the ability to speak to the viewer on many levels. "He was favoured not only because of the voyeuristic style but because of the way he used naturalistic light. He often found ways to keep his characters in the paintings emotive and to get us to force our own backstories on them" (Hellerman, 2021).

4. Alfred Hitchcock

The influential director Alfred Hitchcock is undeniably inspired by the paintings of Edward Hopper. This union between these two successful artistic creators materialises through Hitchcock's ability to use Hopper's work as a 'tool' in his film-making. "What Hitchcock did was take the ethos from the paintings and transcribe them into cinema. He understood how art could connect across mediums. He knew that…these paintings and his films could all live on the same line…There's a deeper way to look at Hopper's paintings now. Not just as a way to explore ourselves but a way to explore Hitchcock as well" (Hellerman, 2021). This makes complete sense as we take note of Hopper's heavy influence from cinema. After coming to adopt such a significant and recognisable cinematic quality within his painting it is no surprise that many directors have looked to him for inspiration throughout the years. By taking inspiration from Hopper's portrayal of urban isolation through the lens

of an outsider Hitchcock uses Hopper as his prime inspiration in achieving the realistic sense of being an observer of people's lives through the windows of their homes. "Alfred Hitchcock liked to study people. He was always looking for the most human emotion he could use to get the audience to identify with the character. One of his favourite places to look was in art. He'd page through evocative images and see if he could add them into his plans for movies. For Rear Window, it appears that he channeled images from Edward Hopper paintings exclusively" (Hellerman, 2021).

Hitchcock's *Rear Window* is a story of a news photographer, L.B. Jeffries ('Jeff'). He has broken his leg and finds himself confined to his apartment. Jeff spends his days observing people's everyday lives through a telephoto lens, peering through the windows of their surrounding apartments. "Most of Hal Jeffries' daily observations run to the mundane until he plays back certain events in his mind and realises that they point to the murder of one of his neighbours. You can see the paranoia and fear taking over the character as things come together" (Gunz, 2009). The concept of a film engaging the audience by watching a man watching his neighbours was completely fresh as Hitchcock guided the way in the sense of showing and not telling. "Like Hitchcock, Hopper is not just a producer of images. He is a narrator. As such, he insinuates himself into the frame in the same way that Hitchcock's distinctive narrative voice pervades his films" (Gunz, 2009). This allows the viewer to learn alongside the protagonist creating a narrative for themselves as well as developing the plot. By portraying the observation of both the dull and exciting moments of Jeff's neighbour's lives, Hitchcock calls to the work of Hopper to guide the way as he mirrors his paintings. "Hopper's gaze was like a petri dish from which an infinite number of possible narratives could grow. …just as the power of Hopper's paintings lies in what he chooses to exclude, so the tension and spectacle in Hitchcock's *Rear Window* relies on what is obscured or unseen" (Jones, 2021). I think everyone can agree that it's only natural to formulate an imaginary narrative for certain strangers or passerby we may find ourselves crossing paths with. I find myself filling in the blanks for the people that habitually take the same bus as me each morning, pondering where they're going or what their life is like. This harmless speculation has a particular innocent note to it, a benign sense of wonder as to how someone lives, especially when this is a person we find ourselves running into like clockwork. Hopper does take this to the next level as his observation invades a certain level of privacy crossing the threshold of apartment windows. In *Rear Window*, "the character is also reminiscent of Hopper, who, like Jefferies, hid in the shadows and observed his subjects. Hopper preferred to work from the relative

seclusion of his car, whenever possible avoiding contact with the owners of the homes he painted. Like Hopper, Jefferies glimpses his neighbors in fleeting moments, constructing narratives based on the scraps of clues they inadvertently leave behind" (Gunz, 2009).

In Hitchcock's *Rear Window*, he follows a strikingly similar theme as Hopper. He nods to how he was influenced by the painter by creating scenes that read almost like a replica or parallel of various Hopper paintings. "Hopper's figures are not only lonely and alienated, but they are also vulnerable, and especially so in private, unguarded moments in their own homes" (Jones, 2021). Hoppers painting *Night Windows*, made in 1928, is reproduced in *Rear Window*. Hopper displays a view of a woman bending down while facing away from the painter. She can be seen through the window of her home wearing some form of night dress, illuminated within what appears to be her bedroom. Hitchcock utilises its composition in an effort to lend from its intended subject matter. Hitchcock's character Miss Torso plays as a parallel to the woman featured in *Night Windows.* These two women both live in what seem to be apartments. They are pictured alone and unaware of the presence of the viewer as they continue carrying out their own activities. "The woman in this painting is completely unaware of the stage she is on -- and the front row seat its observer occupies" (Gunz 2009). Similarly, Miss Torso remains completely and utterly oblivious to this intrusion.

Fig 1. Hitchcock, A. (1954) *Still: Miss Torso,* Rear Window [Film].

Fig 2. Hopper, E. (1928) *Night Windows*

Hopper's *Room in New York* is also referenced in *Rear Window* as Jeff looks out at the windows of Lars Thorwald's apartment. *Room in New York* portrays a couple seated in their home; the man reads the newspaper and the woman occupies herself at the piano. Both of them remain silent and almost disinterested in each other. We witness this lack of interaction from Hopper's viewpoint outside their window. The perimeter of their window partially frames the piece. In *Rear Window*, Thorwald and his wife can be seen individually through two separate windows appearing similarly disinterested in each other. "In the painting *Room in New York*, the gulf between the couple is reinforced by the closed door; here it is represented by the expanse of brick wall separating Thorwald from his wife… It's a poignant scene of ennui and tension kept just under the boil" (Gunz, 2009).

Fig 3. Hitchcock, A. (1954) *Still: Mr and Mrs. Thorwald, Rear Window* [Film].

Fig 4. Hopper, E. (1932) *Room In New York*

5. Todd Haynes

Director Todd Haynes was also influenced hugely by the work of Edward Hopper; this can be seen most notably in his 2015 film *Carol*. *Carol* is a story of two women, Carol and Therese, set in early 1950's New York. When the two characters meet, Therese is an aspiring photographer working in a department store, and Carol is a more mature woman going through a divorce. They meet while Therese "is selling Carol a toy train as a Christmas present for her daughter. A counterintuitive present for the 50s, of course, but the point is that it's large, so it has to be delivered; Carol must therefore give Therese her address and then, accidentally on purpose, she leaves her gloves behind on the counter" (Bradshaw, 2015). This leads to Therese seeking out Carol's address in order to return the gloves to their rightful owner. The pair fall into a forbidden love as the story progresses. It makes sense that Hopper's work came to Haynes's mind when making critical decisions in what kind of look and feel he desired for this movie to hold. In many ways, Hopper's paintings spoke on this idea of the complication within love and the sense of loneliness that can often accompany it. This is prominent as these women navigate a world that does not accept their love as being acceptable within society. Hopper's paintings hold a particular atmosphere that indicates a quietness and uncertainty, which I think works to represent Therese's inner struggles in understanding and processing her situation.

Carol demonstrates just how influential Hopper's work was and continues to be as we see his ability to inspire modern-day directors. His work acquires the ability to transcend the period in which it was made. Many directors have claimed to be endlessly inspired and encouraged by the work of Hopper. These directors have the freedom to pull from Hopper's use of composition, atmosphere, striking colour and even his subject matter. In both *Rear Window* and *Carol*, we see a significant resemblance to various works by Hopper but to varying degrees. Hitchcock focuses more heavily on pulling exact parallels to Hopper's work creating direct reenactments of his painting's compositions. Haynes, in contrast, utilises elements of the colour, atmosphere and lighting featured throughout Hopper's paintings. This difference in approach to responding to Hopper's paintings offers an insight into the many ways his work inspires the creatives of today. Through both strikingly obvious references as well as more abstract odes to his signature atmosphere we understand the various ways his work has succeeded in resonating with and inspiring people.

Haynes references Hopper's specific use of colour throughout the film *Carol*. He "uses a muted and yet bold palette heavy with red and green that gives subtle nuance and depth to a passionate romance" (Aloi, 2015). The shadows in *Carol* regularly display themselves as being a deep green. These darks have a real richness and depth to them which are only amplified by this earthy tone. Complimenting these darks, there is often an array of red shades used throughout the film, pulling out the green tones from the shadows. "Hopper's greatest contribution to film noir was his way of rendering in colour those dark shadows, that contrast between light and dark" (French, 2004). Haynes also makes use of the colour yellow in his light source. This light can adopt both a sickly hue in addition to a magnificently rich colour, depending on its use. "*Carol* is set in the winter so instead of brightly lit scenes, it makes sense to tone it down a bit and go with cooler tones. For other directors, that may mean grey snowy days, but for Haynes, this means drenching many scenes in a haze of green…and we're pretty sure it's all thanks to the director's love for Hopper" (Crisostomo, 2016).

Fig 5. Haynes, T. (2015) *Still: Carol and Therese at the Diner, Carol* [Film]

Fig 6. Hopper, E. (1942) *Nighthawks*

Cinematographer Ed Lachman also worked closely with Haynes in regards to achieving this colour palette. Lachman shot *Carol* using Super 16 film stating "the colour separation in film, affected by gels and colour temperature, responds differently than in digital media…Lachman consistently used colour on his sources, choosing gels that echoed the green, magenta, and warm and cool hues of early Kodak Ektachrome colour still film" (Stasukevich, 2015). The decisions being made around the colour being used and leaned towards is a lot of the time extremely vital in how it holds the characters and story within a scene. The colour palette used in *Carol* is instantly recognisable as it features an omnipresent green tinge. The darks are rich and pooled with colour which is what sticks me as being the telltale sign of inspiration from Hopper's work. "The shadow of dark hangs over them, making whatever narratives we construct around them seem sentimental and beside the point" (Strand, 1994, p. 23). The sense of storytelling can also be influenced by something as mundane and familiar as colour; this makes their selection of this colour palette even more interesting as there must have been many critical decisions made regarding the tones selected for use in each scene. "Haynes uses mixed colour temperatures, on marvellous display here, to tell a story about mixed feelings. Warm colours, like peach and candy apple red, pop on the cool palette created by the heavy blue-green filter" (Hicks, 2020). This reflects Hopper's use of colour as it significantly recalls the atmosphere present throughout his paintings. Hopper himself also "wrestled with the interior lighting coming from many different sources both warm and cool" (Souter, 2012, p. 144)

The scene when Therese first meets Carol as she shops for a Christmas present for her daughter has a certain noticeable green tint to it. This green haze is accompanied by red articles of clothing as Therese wears a red Santa hat and Carol wears a red scarf. This palette continues to appear throughout the duration of the film, navigating between rich dark greens and reds to lighter and more dreamlike mists of greens and red accents. Both approaches to utilising a palette akin to Hopper's result in a powerful sense of the atmosphere present within the scene, mirroring the cinematic atmosphere of Hopper's paintings. "The department store where Therese works was lit with practical fluorescent fixtures overhead, and Plus Green and Pale Amber Gold gel was applied to the lighting of the tungsten display cases. The resulting effect is soft and flattering to the faces of the actors, even though there is noticeable green from the fluorescents" (Stasukevich, 2015). In this scene depicting both Therese and Carol meeting each other for the first time, the colours appear very light and airy compared to the rest of the film. "This is one of the kinder shades of green Lachman filters images through, seen best on its own at the edge of the overhanging lights warming the palette. Later, he uses garish green filters to convey anxiety and unwelcome heteroromantic advances. But here, in their first encounter, the saturation is dreamy – love at first sight" (Hicks, 2020).

These references to Hopper's body of work don't replicate his paintings in the same way as Hitchcock's *Rear Window* does. By almost going to the extent of 'restaging' a Hopper painting Hitchcock allows his influences to be completely transparent as scenes from *Rear Window* present themselves as being instantly recognisable as being inspired by Hopper. In *Carol,* Haynes takes influence from Hopper by adopting his palette, lighting and atmosphere into his film resulting in a more abstract or less obvious nod to Hopper's work. Although movie stills from *Carol* don't perform as a mirror to Hopper's paintings they still, in my opinion, contain the same level of resemblance as stills from *Rear Window.* Even through using a more subtle approach of referencing Hopper's well-known 'look' and style, Haynes reveals the power of simplicity as his movie stills present themselves as being strikingly 'Hopperesque'.

6. Voyeurism and Visual Obstruction of the Scene

Both Hitchcock and Haynes have proven to have undergone significantly varied approaches towards referencing the work of Edward Hopper. One taking a more literal

route, while the other is more abstract. Although I believe there is a significant commonality between their position in regards to the use of obstructing the shot of scenes. This reflects Hopper's frequent inclusion of the frames of windows and the brickwork of buildings even when the subject lies past these barriers and within their homes. "It's amazing how many of Hopper's pictures feature something as simple as a bed, windows, or doorways. I think this serves to emphasise further the viewer looking with a kind of voyeuristic gaze into the world…Hopper's figures are often seen peering through windows or into the landscape. Ultimately, I believe the window creates the possibility of another existence outside their own. He's not only showing us alienation, but also a degree of hopefulness" (Crewdson, 2004). There is always a heavy sense of solitude and loneliness throughout Hopper's paintings. This could reference the contradictory state of being in the heart of the city while still feeling alone, a sense of urban isolation. This plays with the idea of absence and presence. The balance of what is revealed and hidden is an exciting factor. "Even Hopper's obsession with windows paradoxically calls strong attention to the ways in which concealment is an important architectural consideration in the location of windows. We see into and out of windows, but our view must be arbitrarily restricted and focused by their shapes and positions" (Ward, 2017, p. 421). In Hitchcock's *Rear Window*, we experience the act of looking through the perspective of the main character as the film prominently features shots in the first-person perspective, experiencing the scene from the limited view of the protagonist rather than the all seeing eye of the movie camera.

Hopper's work most commonly situates the spectator as being removed from or outside of the point of focus in the image he is portraying. This sense of detachment is then stunted when the viewer realises that they themselves fill the role of the voyeur, letting their eyes wander through the windows of bedrooms and dining rooms. "The observer of the quiet scene automatically feels that he himself should be very quiet, so as not to disturb or, more important, be found out. He is looking at scenes that he is not intended to see. The self-absorbed figures do not know of his presence; otherwise they would be embarrassed, startled, or otherwise uncomfortable. Even the inanimate buildings and deserted streets have a privacy that observation somehow violates" (Ward, 2017, p. 411). Hopper takes on the role of an outsider or stranger by featuring the borders of people's windows almost as a frame for the painting as he peers into their daily lives. "The building's inhabitants are presented as strange, Hopper-like caricatures, each framed by their respective windows as they carry out their peculiar daily routines…however, what he can't see becomes more suggestive than what he can – a quintessential Hopper trope" (Woodward, 2020).

Fig 7. Hitchcock, A. (1954) *Still: Apartment Building, Rear Window* [Film].

Fig 8. Hopper, E. (1930) *Early Sunday Morning*

Hitchcock also plays with what is revealed and concealed throughout *Rear Window*, nodding to the reality of the presence of barriers to his curious gaze. This balance allows the audience to experience the suspense along with Jeff as he puts the pieces together to lead him in solving the murder that has taken place. This sense of not having access to all

the information allows for a stronger sense of narrative and intrigue as the plot's suspense becomes more mysterious. Hopper "used to liken his own paintings to the single frames of films. There is always a suggestion of framing in his pictures, whether it's windows, doorways or shafts of light, but the single frames he refers to are also very much about the fragment" (Crewdson, 2004). Hitchcock chose to adopt this technique into his work. Rather than completely entering the situations occurring through the window, we remain removed from the situation with heavy brick walls acting as a barrier or distinction to almost remind the viewer of their participation in invading a sense of privacy. "Just as the power of Hopper's paintings lies in what he chooses to exclude, so the tension and spectacle in Hitchcock's Rear Window relies on what is obscured or unseen" (Hellerman, 2021).

"Voyeurism has been an unavoidable condition of urban living and moviegoing, and Hopper's pictures spy on people in uncurtained rooms. They are epiphanic moments in someone else's life, stills from a movie we can't quite remember" (French 2004). Hopper's work allows us the freedom and recklessness of a voyeur without any fear of appearing strange for taking such interest. Additionally, his paintings acquire a different level of curious observation than one you may relate to in day-to-day life. Hoppers paintings tend to display solitary people occupying their homes while carrying out mundane tasks. This is a part of a person's life that can appear as being incredibly intimate as we understand the intrusion of our eyes within their space. Through Hitchcock's heavy reference of Hopper's pieces, he too adopts the ability to position the perspective of the viewer as another character almost. As somebody contributing to the story, as another onlooker. "When watching *Rear Window*, it becomes evident the connection between the type of voyeurism the painter often put in his work and the type of voyeurism Alfred Hitchcock created in his films"(Hopper, 2016) as both men almost set aside a chair for the viewer to sit in, a role to fill, just as crucial to the piece as any other element of its production. "Hitchcock takes Hopper's gaze, so often framed by windows, and makes it about cinema itself" (Jones, 2021).

Similarly, in Carol, we also see heavy use of shots in the first-person perspective. This indicates that there is also a certain level of voyeurism taking place. The act of looking is a key feature throughout the movie as there are an abundance of scenes set aside to simply portray the character looking, thinking and processing. "Another aspect of these scenes is the conscious or unconscious voyeurism people practise when they ride the elevated train at night or peer unseen at apartment windows across the street. Vignettes of life pass

windows with the shades up and curtains not drawn. These vignettes are often without context, inviting interpretation of what is taking place – quite like looking at a Hopper painting" (Souter, 2012, p.125). Throughout Haynes's *Carol*, we see many shots that reflect Hopper's work and show similarities to Hitchcock's interpretation of his paintings also. There are many instances where the figure is obscured through fogged car windows as well as being disrupted by walls and door frames. Haynes incorporates the presence of these windows and doorways as a tool to obstruct the view of the shot, similar to both Hopper and Hitchcock. Haynes "observes people from the outside, but situated in a world of naturalism…the camera moves with the characters, and even when it's objective, we're still trying to evoke their emotions by shooting them through doors and windows and reflections, so that by seeing the characters partially obscured, we're attempting to express their dislocated and fragmented identities." (Stasukevich, 2015). This reflects Hopper's utilisation of windows to fill the perimeter of a painting in an attempt to portray the disconnect and separation between the voyeur and the subject. "There's just something about the way the walls cut you off and only show you certain parts of the scene that makes you feel entirely like a creep— and perhaps that's just the way Haynes and Hopper like it" (Crisostomo, 2016).

Fig 9. Haynes, T. (2015) *Still: Therese With Mirror, Carol* [Film]

Fig 10. Hopper, E. (1939) *New York Movie*

I think that this technique of inserting barriers between the viewer and subject of the scene almost adds to the feeling of loneliness or introspection within the scene. We are constantly shown obstacles positioned both between the viewer and subject as well as between Therese and Carol. Scenes set on the street see the pair separated; in first-person perspective, we peer "through the streaked windows of a car (glass, smoke and crowds constantly come between them)" (Kermode, 2015). The figure in question then gives the impression of appearing even more alone and isolated as we can't even situate ourselves in the same space as them. Even as a viewer or voyeur, we cannot locate ourselves as being fully present within the scene itself, only a witness to it. This idea of concealing information versus offering information to the viewer can also be controlled by the presence of obstacles to the shot in order to further the narrative. "It's so much about the act of looking, the act of interpreting what you're looking at, of investing so much need and want out of what you're seeing. But I think when you set up frames, and obfuscation, and things in the way of what you're seeing, it not only reveals the act of looking but it makes you crave seeing more, and possessing more of what's on the other side. And that's so true to the predicament of the characters, and particularly Therese through so much of the movie" (Evangelista, 2015).

Fig 11. Haynes, T. (2015) *Still: Carol Looking Out The Window, Carol* [Film]

Fig 12. Hopper, E. (1952) *Morning Sun*

Cinematographer, Ed Lachman, made decisions surrounding the methods in which certain shots would be obstructed. We see a lot of shots through car windows as well as with fragments of door frames and walls peeking along the edges of shots. This grounds the viewer within the scene, making it appear more realistic as the mundane reality of the structure of buildings makes itself known. There is also a scene filmed from within a car on a busy street. "The characters are hidden, but we still see them through sensual textures

of reflections, weather and foggy car windows. For example, by seeing Therese in doorways, partially viewed through windows and reflections, it's like she's just coming into focus on her own identity and her ability to form a relationship out of love. It's a visual way of showing her amorous mind — a way of letting us into her interior world" (Lachman, 2015).

7. Conclusion

To conclude, through my exploration of the nature of the ties present between the world of art and cinema, I must admit that they are and will continue to be linked intrinsically. This union between the worlds of cinema and painting are undeniably intertwined; bound with such an overlap it is hard to distinguish where one begins and ends. After studying the role that Edward Hopper played in relation to connecting these two spheres, I have been able to gain a greater insight into the omnipresent connection between both creative art forms. The world of cinema, and film noir specifically, has been irreversibly altered due to the presence of Hopper's body of work. Hopper, after acquiring an immense amount of inspiration for his paintings from the world of cinema, passed on the favour as his work succeeds in continuing to inspire directors today. With such an atmospheric force as the one Hopper possesses throughout his career, it is hard not to find inspiration and energy within the pieces. His use of colour and lighting seem to reappear in films, nodding to Hopper's mastery of colour. Although through focusing on his distinct composition and tendency to disrupt the scene he is conveying, I have found that he creates a more concrete conversation with directors as they adopt his technique in order to further the narrative of the scene. Hopper's use of windows and disruption of the scene plays a considerable role in achieving the mysterious and intriguing atmosphere of his work. This is adopted into movies throughout the years as directors draw inspiration from this technique and approach to storytelling consequently furthering the narrative within the piece. In my opinion, when considering a Hopper painting, the main characteristic of the piece never fails to be its sense of atmosphere. This is what I find most notably and effectively mirrored in both Hitchcock's *Rear Window* and *Haynes's* Carol as it reflects a distinct 'Hopperesque' feeling instantly. "Photographers and filmmakers have engaged with a duality that is at the heart of Edward Hopper's art – he makes it a both very beautiful and sad world. I think that duality is the key aspect of his work, and why so many have been affected by it" (Crewdson, 2004). Edward Hopper has helped shape cinema today from his

perspective as a painter. This power to influence those creating in a different field of work than you proves his work transcends the medium of paint. His paintings have awoken many directors' creativity over the years as he passes on his legacy of atmosphere, colour and urban isolation to them.

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