

## **Appendices**

## Appendix A Table of Major Tableaux Vivants Discussed in the Dissertation

Table 1 – Table of Major Tableaux Vivants Discussed in the Dissertation

In the “Characteristics” column: **bold** text indicates that this characteristic is present; (parentheses) indicate that this characteristic is present, but in an altered form; and unbolded text indicates that this characteristic is either not present or present to an insignificant degree/unemphasized.

| Text   | Tableau  | Type   | Characteristics   | Notes   |
|--|--|--|---|---|
| <i>Reflections on a Marine Venus</i> , by Lawrence Durrell | Lamentation of Christ (scene of dying peasant boy)                     | <i>Tableau vivant</i>                              | <ul style="list-style-type: none"> <li>• <b>Stillness</b></li> <li>• <b>Silence</b></li> <li>• <b>Delineated space</b></li> <li>• <b>Pictorial reference</b></li> </ul> | Though not a reference to a specific example of a Lamentation, it nevertheless is clearly based on the general type.  |
| <i>Elective Affinities</i> , by Johann Wolfgang von Goethe | Various  | <i>Tableau vivant</i>                              | <ul style="list-style-type: none"> <li>• <b>Stillness</b></li> <li>• <b>Silence</b></li> <li>• <b>Delineated space</b></li> <li>• <b>Pictorial reference</b></li> </ul> | Paradigmatic <i>tableaux</i> , the model for many to follow   |
| <i>The Kill</i> , by Émile Zola                            | <i>The Loves of Echo and Narcissus</i>                                 | Hybrid theatrical <i>tableaux/tableaux vivants</i> | <ul style="list-style-type: none"> <li>• <b>Stillness</b></li> <li>• <b>Silence</b></li> <li>• <b>Delineated space</b></li> <li>• (Pictorial reference)</li> </ul>      | No specific pictorial reference; loose version of Ovid’s tale with many invented scenes   |
| <i>The House of Mirth</i> , by Edith Wharton               | <i>Mrs. Reynolds</i>   | <i>Tableau vivant</i>                              | <ul style="list-style-type: none"> <li>• <b>Stillness</b></li> <li>• <b>Silence</b></li> <li>• <b>Delineated space</b></li> <li>• <b>Pictorial reference</b></li> </ul> | Clear example of the form   |
| <i>Topology of a Phantom City</i> , by Alain Robbe-Grillet | Historical scenes at the Municipal Theater; Nudes posing before camera | Hybrid theatrical <i>tableaux/tableaux vivants</i> | <ul style="list-style-type: none"> <li>• <b>Stillness</b></li> <li>• <b>Silence</b></li> <li>• <b>Delineated space</b></li> <li>• (Pictorial reference)</li> </ul>      | References not to specific pictures, but rather to image series/motifs developed throughout the novel; identities/statuses of interpreters hazy and mutable |

|  |                                     |   |   |  |
|--|-------------------------------------|---|---|--|
| <i>Topology of a Phantom City</i> , by Alain Robbe-Grillet | Girl before her mirror              | Photographic <i>Tableau vivant</i>  | <ul style="list-style-type: none"> <li>• <b>Stillness</b></li> <li>• <b>Silence</b></li> <li>• Delineated space</li> <li>• <b>Pictorial reference</b></li> </ul>            | Depicts conditions of its own making (i.e. photography)  |
| <i>Passion</i> (dir. Jean-Luc Godard)                      | Various                             | Cinematic <i>Tableau vivant</i>   | <ul style="list-style-type: none"> <li>• <b>Stillness</b></li> <li>• <b>Silence</b></li> <li>• <b>Delineated space</b></li> <li>• <b>Pictorial reference</b></li> </ul>     | Depicts conditions of its own making (i.e. film production)  |
| “À une passante,” by Charles Baudelaire                    | Passerby on the city street         | Contingent <i>tableau</i>   | <ul style="list-style-type: none"> <li>• <b>Stillness</b></li> <li>• <b>Silence</b></li> <li>• Delineated space</li> <li>• Pictorial reference</li> </ul>                   | Poetic <i>tableau</i> that lexically and temporally frames its subject   |
| <i>Playtime</i> (dir. Jacques Tati)                        | Paris tourism poster                | Architectonic <i>tableau</i> (with elements of standard <i>tableau vivant</i> ) | <ul style="list-style-type: none"> <li>• (Stillness)</li> <li>• Silence</li> <li>• Delineated space</li> <li>• <b>Pictorial reference</b></li> </ul>                        | Contingent <i>tableau</i> which, despite not being still or silent, signals stasis through the invariability of urban rhythms; clear visual referent         |
| <i>Playtime</i> (dir. Jacques Tati)                        | Flower vendor                       | Photographic <i>tableau</i>   | <ul style="list-style-type: none"> <li>• <b>Stillness</b></li> <li>• Silence</li> <li>• <b>(Delineated space)</b></li> <li>• Pictorial reference</li> </ul>                 | Depicts frustrated conditions of its own making (i.e. photography); instability of interpreters (as the photographer enters the image)                       |
| <i>Playtime</i> (dir. Jacques Tati)                        | Background figures in airport scene | Sculptural pose and architectonic <i>tableau</i>                                | <ul style="list-style-type: none"> <li>• <b>(Stillness)</b></li> <li>• <b>Silence</b></li> <li>• <b>Delineated space</b></li> <li>• <b>(Pictorial reference)</b></li> </ul> | Figures alternate and hold, at length, sculptural poses; positioned within frame of modernist architecture of the airport                                    |
| <i>Profondo rosso</i> (dir. Dario Argento)                 | Blue Bar ( <i>Nighthawks</i> )      | <i>Tableau vivant</i> (with elements of architectonic <i>tableau</i> )          | <ul style="list-style-type: none"> <li>• <b>Stillness</b></li> <li>• <b>Silence</b></li> <li>• <b>Delineated space</b></li> <li>• <b>Pictorial reference</b></li> </ul>     | Perhaps best example of standard <i>tableau vivant</i> inserted into spatial diegetic framework; for atmospheric effect, with no logical narrative rationale |

|   |   |  |   |   |
|---|---|--|---|---|
| <i>Profondo rosso</i> (dir. Dario Argento)                      | Ghostly faces (Munch)                       | <i>Tableau vivant</i>                        | <ul style="list-style-type: none"> <li>• <b>Stillness</b></li> <li>• <b>Silence</b></li> <li>• <b>(Delineated space)</b></li> <li>• <b>Pictorial reference</b></li> </ul>       | Optical effect sees <i>tableau vivant</i> grafted atop its own visual referent, then reflected in a mirror  |
| <i>L'Uccello con le piume di cristallo</i> (dir. Dario Argento) | Gallery vestibule/interior                  | Architectonic <i>tableau/ Tableau vivant</i> | <ul style="list-style-type: none"> <li>• (Stillness)</li> <li>• <b>Silence</b></li> <li>• <b>Delineated space</b></li> <li>• <b>(Pictorial reference)</b></li> </ul>            | Though not still, this composition strictly limits movement and evokes a framed painting. While Dalmas trapped in the vestibule has no reference, the attack within the gallery recreates (inadvertently) a diegetic painting   |
| <i>Jealousy</i> , by Alain Robbe-Grillet                        | Plantation workers at the river (Narcissus) | Aesthetics of <i>tableau vivant</i>          | <ul style="list-style-type: none"> <li>• <b>Stillness</b></li> <li>• <b>Silence</b></li> <li>• Delineated space</li> <li>• <b>(Pictorial reference)</b></li> </ul>              | Reference is a mythological/pictorial motif rather than specific work, not set in clearly delineated space but rather part of a larger sphere; aesthetic flourish rather than <i>tableau vivant</i> by design (diegetically)    |
| <i>India Song</i> (dir. Marguerite Duras)                       | Anne-Marie Stretter at the reception        | Aesthetics of <i>tableau vivant</i>          | <ul style="list-style-type: none"> <li>• <b>(Stillness)</b></li> <li>• <b>(Silence)</b></li> <li>• <b>(Delineated space)</b></li> <li>• Pictorial reference</li> </ul>          | No specific pictorial reference, but evokes painting through composition and stasis; stillness and silence are partial because figures periodically change position and though they do not speak, narration overlays the images |
| <i>India Song</i> (dir. Marguerite Duras)                       | Anne-Marie Stretter and her lovers asleep   | Aesthetics of <i>tableau vivant</i>          | <ul style="list-style-type: none"> <li>• <b>(Stillness)</b></li> <li>• <b>(Silence)</b></li> <li>• <b>(Delineated space)</b></li> <li>• <b>(Pictorial reference)</b></li> </ul> | Stillness and silence are partial because figures periodically change position and though they do not speak, narration overlays the images; possible pictorial reference in Fuseli's <i>The Nightmare</i>                       |
| @tussenkunstenquarantaine (Instagram account)                   | <i>Girl with a Pearl Earring</i>            | Photographic <i>tableau vivant</i>           | <ul style="list-style-type: none"> <li>• <b>Stillness</b></li> <li>• <b>(Silence)</b></li> <li>• <b>(Delineated space)</b></li> <li>• <b>Pictorial reference</b></li> </ul>     | This latest example returns us perhaps most clearly to the 'ordinary,' original form of the <i>tableau vivant</i> ; produced in the context of Covid pandemic and hosted on social media  |

**Summary:** In general, as this table indicates, the *tableaux* cited become less and less “ordinary”; in terms of category, they comply less with the idea of a traditional *tableau vivant*, and in terms of the standard elements of the form, they tend to make use either of fewer of them, or of more qualified or altered manifestations of these elements, or some combination of these two. We can also note a shift from strict displays of *tableaux vivants* to a more generalized aesthetics based on the form (until the notable exception of the Instagram *tableaux* in the last row).

## Appendix B Illustrations



Figure 1. Jean-Auguste-Dominique Ingres, *La Source (The Source)*, 1856. Oil on canvas. 1.63 × 0.8 m. Paris, Musée d'Orsay. (wikiart.org)



Figure 2. Diego Velázquez, *Rokeby Venus*, c. 1647-51. Oil on canvas. 122.5 × 177 cm. London, National Gallery. (wikipedia.org)

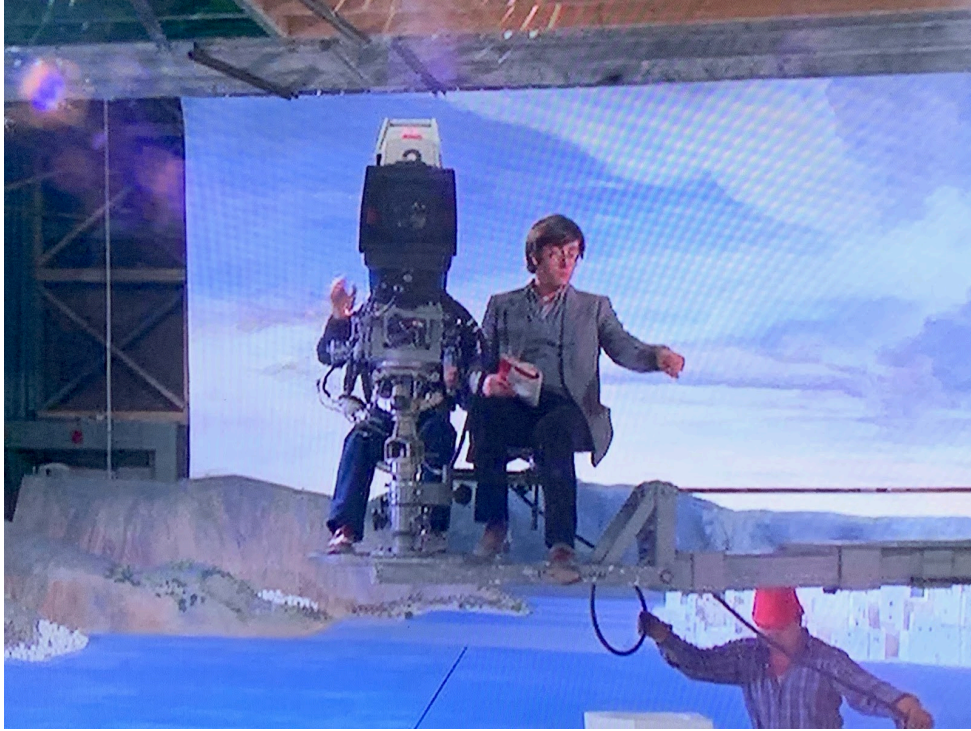


Figure 3. Jean-Luc Godard, “Jerzy Directing,” *Passion*, 1982.

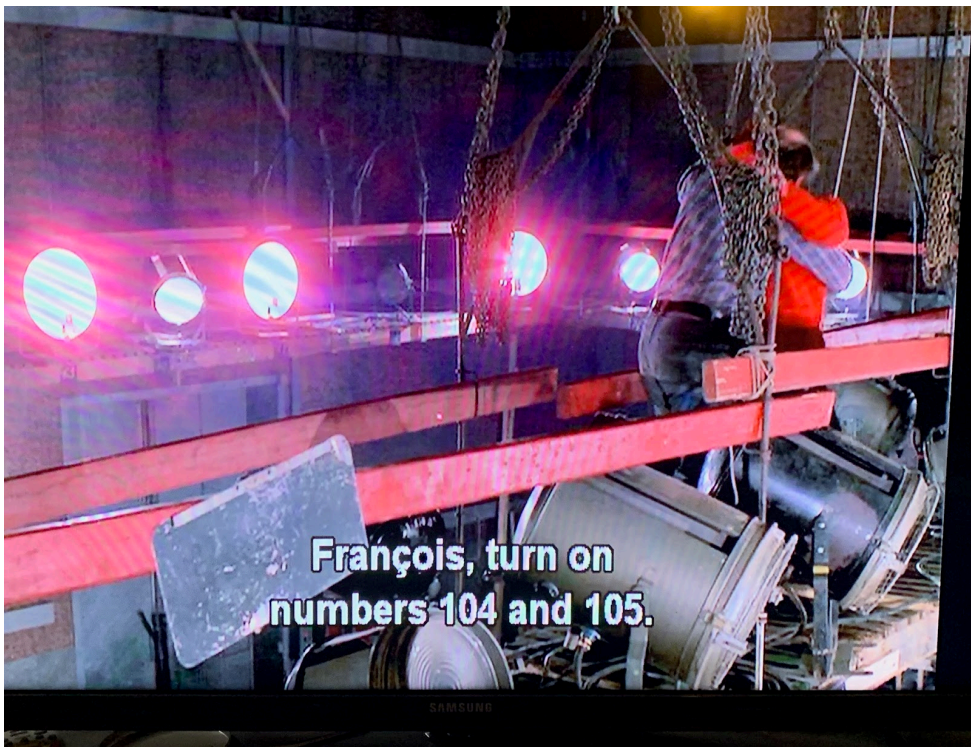


Figure 4. Jean-Luc Godard, “Lighting,” *Passion*, 1982.





(Left) Figure 5. Jean-Auguste-Dominique Ingres, *La Grande Baigneuse (The Valpinçon Bather)*, 1808. Oil on canvas. 146 × 97.5 cm. Paris, Musée du Louvre. (Right) Figure 6. Jean-Auguste-Dominique Ingres, *Le Bain turc (The Turkish Bath)*, 1852-59, modified 1862. Oil on canvas glued to wood. 108 × 110 cm. Paris, Musée du Louvre. (wikipedia.org)

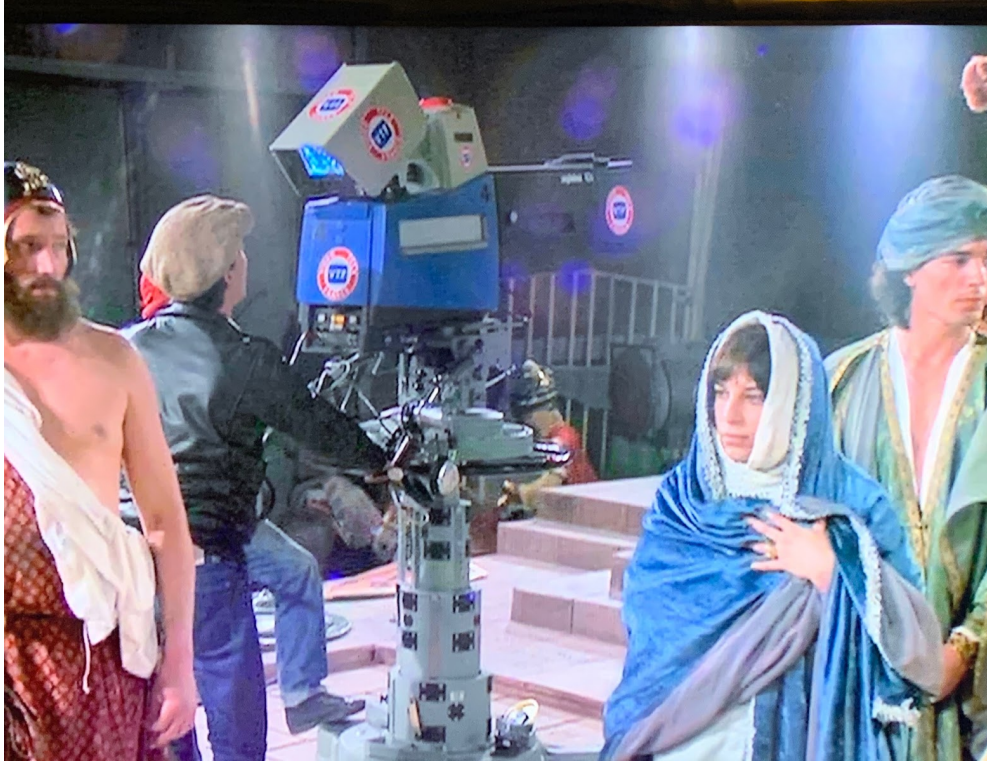


Figure 7. Jean-Luc Godard, "Camera and Interpreters," *Passion*, 1982.



Figure 8. Jean-Luc Godard, "Tableau of *La Grande Baigneuse*," *Passion*, 1982.

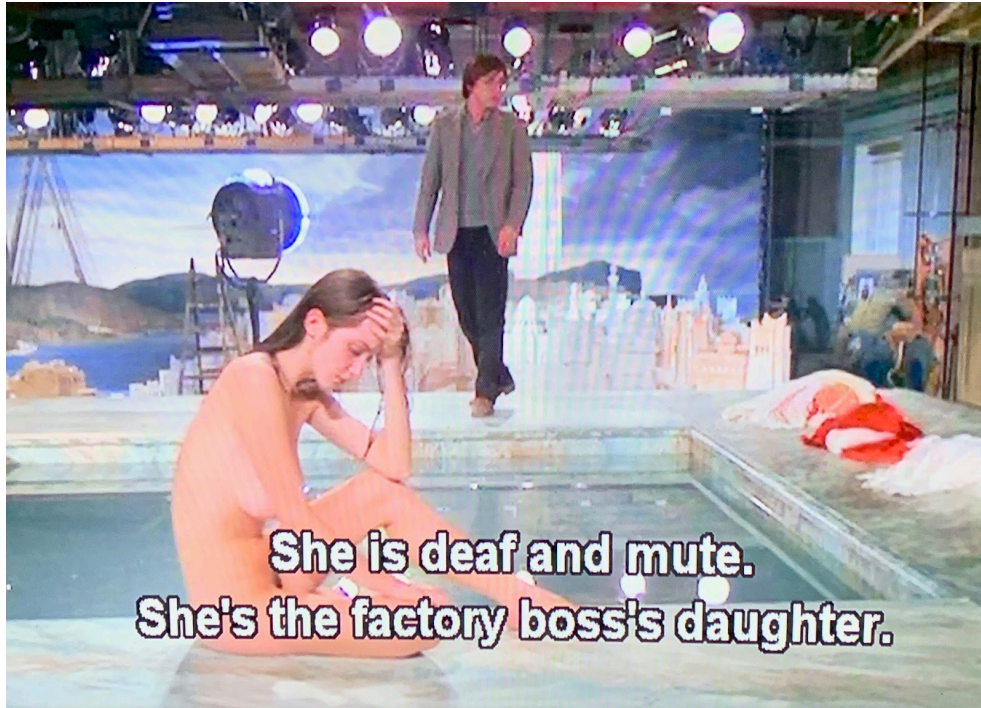


Figure 9. Jean-Luc Godard, "Myriem," *Passion*, 1982.

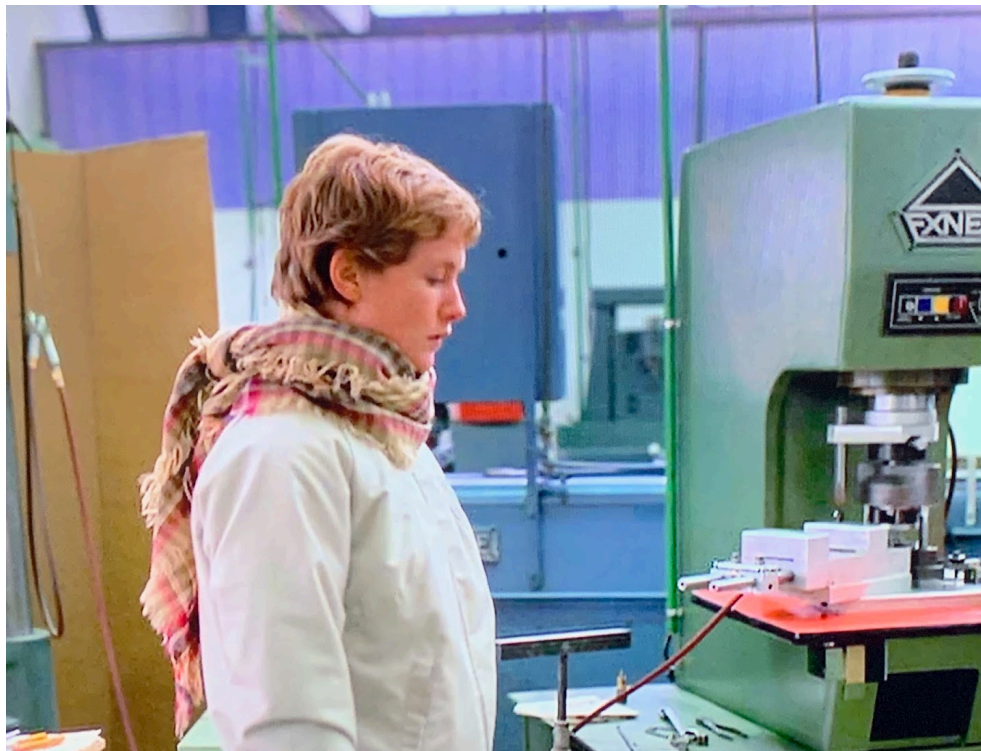


Figure 10. Jean-Luc Godard, "Isabelle," *Passion*, 1982.



Figure 11. Jacques Tati, “Reflection of the Eiffel Tower,” *Playtime*, 1967.

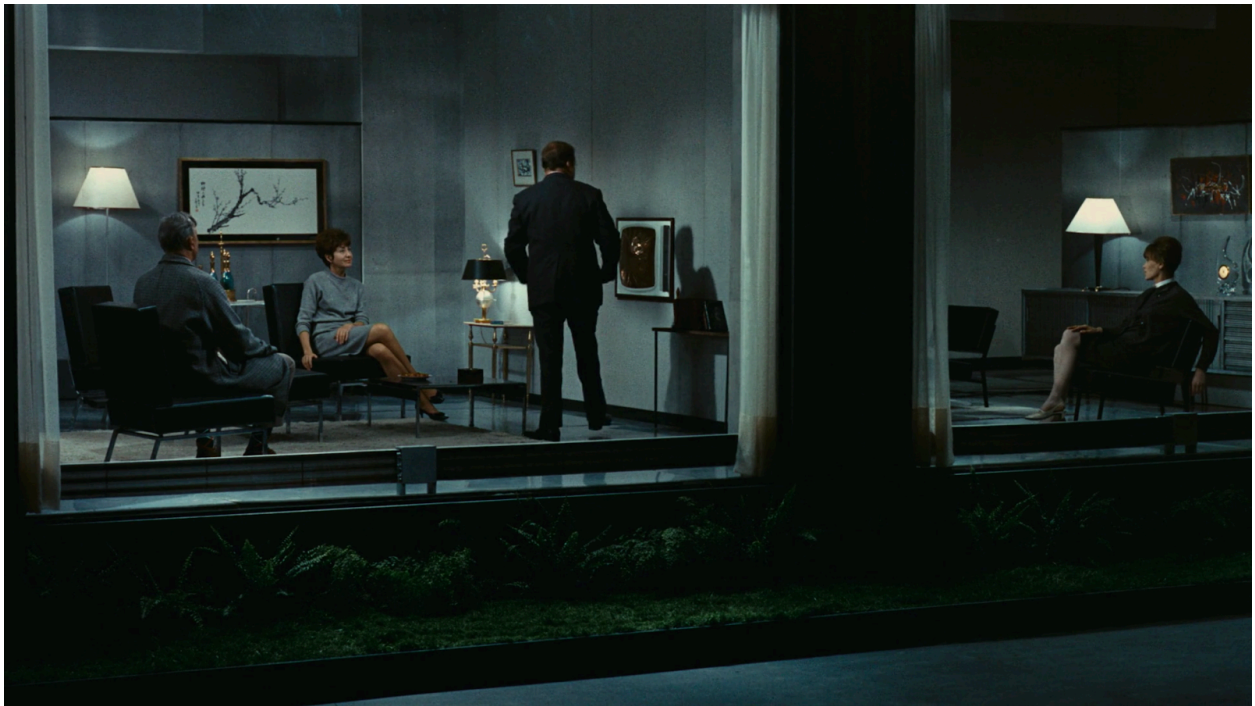


Figure 12. Jacques Tati, “Home Movies and Whistler’s Mother,” *Playtime*, 1967.



Figure 13. Jacques Tati, "Apartment Exterior," *Playtime*, 1967.

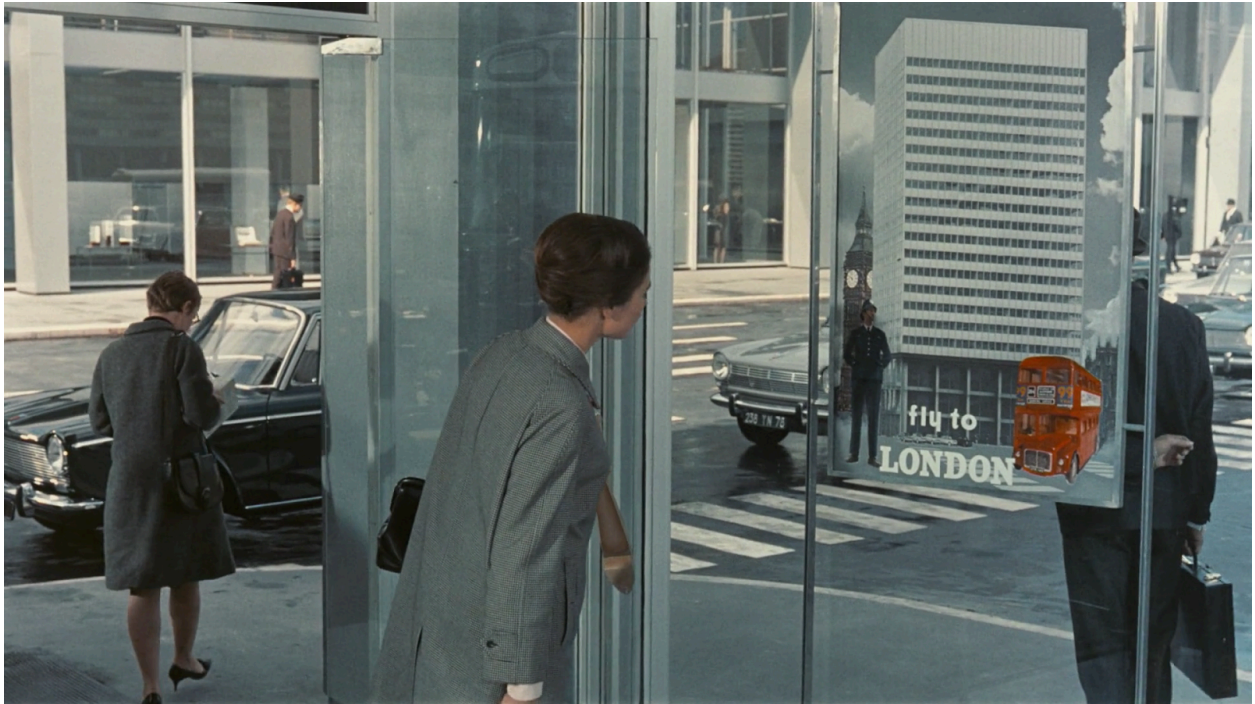


Figure 14. Jacques Tati, "London Tourism Poster," *Playtime*, 1967.

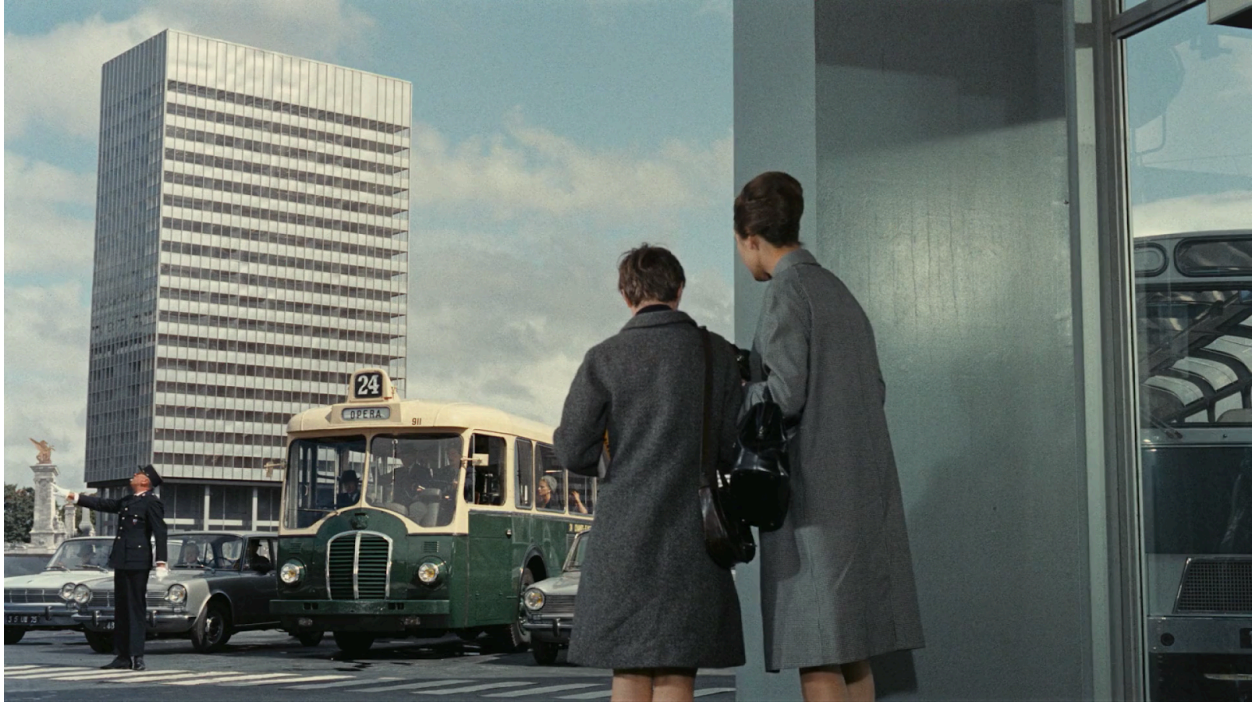


Figure 15. Jacques Tati, "Paris *Tableau*," *Playtime*, 1967.



Figure 16. Jacques Tati, "Flower Seller," *Playtime*, 1967.



Figure 17. Jacques Tati, "Nuns," *Playtime*, 1967.



Figure 18. Jacques Tati, "Photographing the Flower Seller," *Playtime*, 1967.



Figure 19. Jacques Tati, “Three Background Figures,” *Playtime*, 1967.

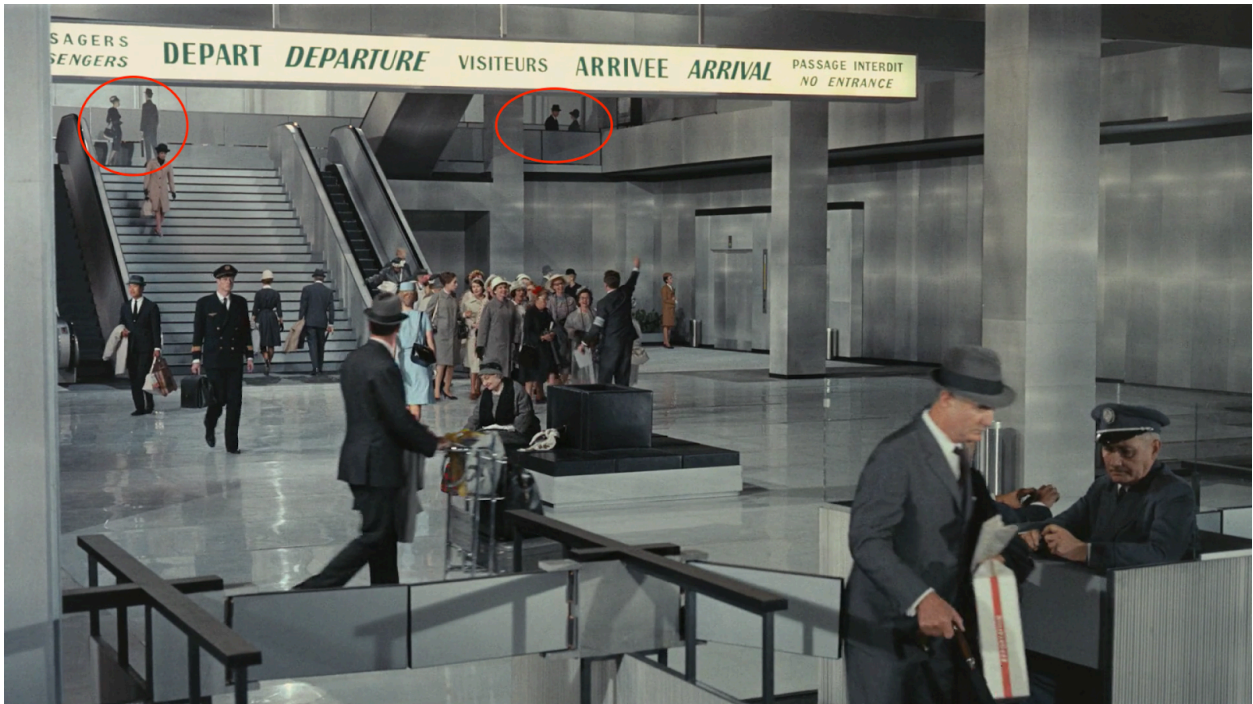


Figure 20. Jacques Tati, “Cardboard Cutouts,” *Playtime*, 1967.





Figure 21. Dario Argento, "Piazza CLN," *Profondo rosso (Deep Red)*, 1975. (film-grab.com)



Figure 22. Dario Argento, "Blue Bar," *Profondo rosso (Deep Red)*, 1975. (film-grab.com)



Figure 23. Dario Argento, “Art Gallery,” *L’uccello dalle piume di cristallo* (*The Bird with the Crystal Plumage*), 1970. (film-grab.com)



Figure 24. Dario Argento, “Trapped in the Vestibule,” *L’uccello dalle piume di cristallo* (*The Bird with the Crystal Plumage*), 1970. (film-grab.com)



Figure 25. Dario Argento, "Incommunicability," *L'uccello dalle piume di cristallo* (*The Bird with the Crystal Plumage*), 1970. (film-grab.com)



Figure 26. Dario Argento, "Portraits," *Profondo rosso* (*Deep Red*), 1975. (film-grab.com)



Figure 27. Dario Argento, "Reflection," *Profondo rosso (Deep Red)*, 1975. (film-grab.com)



Figure 28. Dario Argento, "The Killer Revealed," *Profondo rosso (Deep Red)*, 1975. (film-grab.com)



Figure 29. Mario Bava, "Credits Sequence," *6 donne per l'assassino* (*Blood and Black Lace*), 1964. (film-grab.com)



Figure 30. Mirror in the *Profondo rosso* gift shop and museum, Rome.



Figure 31. Balthus, *The Room*, 1952-54. Oil on canvas. 335 x 270.5 cm. Private collection. (independent.co.uk)



Figure 32. Balthus, *Passage du Commerce-Saint-André*, 1954. Oil on canvas. 294 × 330 cm. Basel, Museum Fondation Beyeler. (wikiart.org)