

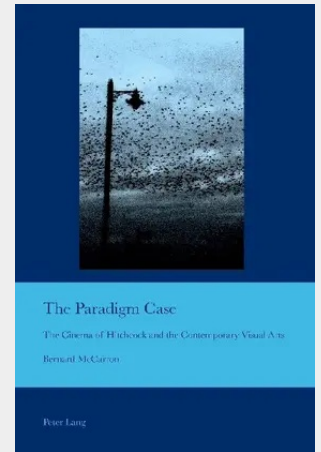
The Paradigm Case

The Cinema of Hitchcock and the Contemporary Visual Arts

With the migration of cinema into the art gallery, artists have been turning, with remarkable regularity and ingenuity, to Alfred Hitchcock-related images, sequences and iconography. The world of Hitchcock's cinema - a classical cinema of formal unities and narrative coherence - represents more than the spectre of a supposedly dead art form: it transcends its own filmic and institutional contexts, becoming an important audio-visual lexicon of desire, loss, mystery and suspense.

Through a detailed study of the Hitchcock-related work of artist-filmmakers Matthias Müller and Christoph Girardet, Johan Grimonprez, Pierre Huyghe, Douglas Gordon and Atom Egoyan, this book facilitates a dialogue between the creative appropriation of Hitchcock's films and the cinematic practices that increasingly inform the wider field of the contemporary visual arts. Each chapter is structured around a consideration of how the artwork in question has reconfigured or remade key Hitchcockian expressive elements and motifs in particular, the relationship between *mise en scène* and the mechanics of suspense, time, memory, history and death. In a career that extended across silent and sound eras as well as the British, European and Hollywood industries, Hitchcock's film *œuvre* can be seen as a history of the cinema itself. As the work of these contemporary artist-filmmakers shows, it was also a history of the future, a paradigm case par excellence.

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