

The aim of the Bachelor thesis “Analysis and Interpretation of visual art in the films of Andrei Tarkovsky” is to examine the relationship between cinematography and visual arts using the film “Solaris” (1972) by the soviet director Andrej Tarkovsky as an example. This topic is subdivided into two parts. The first part of the study focuses on the subject of perspective in relation to the theory of art history and film, with attention to the concept of “perspective” from the period of the Italian Quattrocento. The second part is concerned with the usage of “living pictures” (fr. tableaux vivants) in the work of Andrej Tarkovsky, more precisely, the role of the cycle “The Return of the Prodigal Son” by Rembrandt van Rijn in the film “Solaris” (1972). The main objective of the thesis is to answer the question: to what extent painting as a traditional form of visual arts influences cinematography.