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| Minnelli, Vincente (1903-1986) |
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| Vincente Minnelli’s positions as a designer of display windows in a Chicago department store, a stage settings designer for Radio City Music Hall, and a designer/director of Broadway shows all contributed to his success as a director of MGM films. His spectacular artistic vision, use of colour and innovative camera work were all put to use in the lavish, expressionist-influenced MGM musicals produced by the famous Arthur Freed unit. He directed award-winning musicals like *An American in Paris* (1951), *The Band Wagon* (1953), and *Gigi* (1958).  Minnelli’s films are heavily influenced by Art Nouveau and the early modernism of the Impressionists and the Surrealists. The long dream-ballet in *An American in Paris* is comprised of sequences featuring paintings that come to life. These paintings evoke the work of various artists such as Henri de Toulouse-Lautrec, Raoul Dufy, Vincent Van Gogh and Henri Rousseau. Similarly, ‘The Girl Hunt’ ballet in *The Band Wagon* self-reflexively calls attention to the film as entertainment, forcing a consideration of high versus low art. Minnelli’s excessive *bricolage* and stylisation, however, pushed the boundaries of his aesthetics and ‘infuse[d] in his films a camp sensibility’ that raises the modernist question about distinguishing mass culture and commercialism from art and authenticity (Naremore 13).  He married Judy Garland while *Meet Me in St Louis* (1944) was under production and the two had a daughter, Liza Minnelli, the successful contemporary American actress. |
| Vincente Minnelli’s positions as a designer of display windows in a Chicago department store, a stage settings designer for Radio City Music Hall, and a designer/director of Broadway shows all contributed to his success as a director of MGM films. His spectacular artistic vision, use of colour and innovative camera work were all put to use in the lavish, Expressionist-influenced MGM musicals produced by the famous Arthur Freed unit. He directed award-winning musicals like *An American in Paris* (1951), *The Band Wagon* (1953), and *Gigi* (1958).  Minnelli’s films are heavily influenced by Art Nouveau and the early modernism of the Impressionists and the Surrealists. The long dream-ballet in *An American in Paris* is comprised of sequences featuring paintings that come to life. These paintings evoke the work of various artists such as Henri de Toulouse-Lautrec, Raoul Dufy, Vincent Van Gogh and Henri Rousseau. Similarly, ‘The Girl Hunt’ ballet in *The Band Wagon* self-reflexively calls attention to the film as entertainment, forcing a consideration of high versus low art. Minnelli’s excessive *bricolage* and stylisation, however, pushed the boundaries of his aesthetics and ‘infuse[d] in his films a camp sensibility’ that raises the modernist question about distinguishing mass culture and commercialism from art and authenticity (Naremore 13).  He married Judy Garland while *Meet Me in St Louis* (1944) was under production and the two had a daughter, Liza Minnelli, the successful contemporary American actress. Selected Filmography: *Cabin in the Sky* (1942)  *Meet Me in St. Louis* (1944)  *The Pirate* (1948)  *An American in Paris* (1951)  *The Bad and the Beautiful* (1952)  *The Band Wagon* (1953)  *Brigadoon* (1954)  *Gigi* (1958) |
| Further reading:  (Harvey)  (Naremore)  (Silva)  (Vincente Minnelli Archives) |