

## ART 321 \_ PHOTOGRAPHY II (Hybrid)

Week ten activities:

### Cinematic Lighting: The Film Still as an Art Form

Since the invention of photography early photographers had hoped to develop a form of moving pictures. These early dreams were realized in the late 19<sup>th</sup> Century with the exposition of various early motion pictures. The early history of motion pictures is a subject unto itself with many early discoveries leading to new cinematic techniques. What was clear from the outset of this art form was that it was strongly and clearly related to its “static” antecedent the still photograph. Since the inception of the motion picture still photography has been a source of inspiration to film makers and vice versa. Many great early still photographers were recruited by the film industry (i.e. Karl Struss) to fill the void for cinematographers

### MAJOR CONCEPTS FOR CINEMATIC LIGHT SOURCES

- A. over the next three weeks (weeks 10-12) we will examine the aesthetic and practical lessons that still photographers may glean from their cinematic brothers and sisters. For a portion of this time we will review the work of prominent cinematographers and seek to understand how their work might serve as an inspiration for our own visual explorations.
- B. You will be asked to review the lighting achievements of multiple film directors as a part of this assignment.
- C. You will be working on generating a series of film stills for Assignment 5 integrating the information you are gleaming from this segment of the course.

### LINKS TO MEDIA

- A. <https://www.youtube.com/watch?v=5Nchh7EvlSI>

Gregory Crewdson's work is discussed in this video by the artist in a videotaping of his presentation to an audience at SCI Arc (a school for architecture in L.A.). The quality is not great but it does show a good deal of his work and includes insights from the artist.

Pay particular attention at around 33:00 – 36:00 of the time code where the artist shows behind the scenes shots of how his images are made. This is very informative.

- B. <https://www.youtube.com/watch?v=2hYNt2byQj4>

This is a trailer for the video I would have shown you in class. It is not available on the internet but I have it on DVD. It is very brief but still gives you a couple of quick glimpses into the process of his image-making.

- C. <https://www.youtube.com/watch?v=0fPwsLeH8fA>

Perhaps the best known artist in the realm of cinematic still photography is Cindy Sherman. Her early series *UNTITLED FILM STILL (1977-80)* catapulted her to fame in the art world during the early 1980's. This video is a curious presentation in which two individuals discuss/chat about one of the images from her series.

- D. <https://www.youtube.com/watch?v=tiszC33puc0>

Cindy Sherman in her own words talks about the development of some of her characters. There are a multitude of videos about her work available on you tube and you may want to lok at others for further insights.

LIGHTING TERMS: Week ten

The following terms may apply to cinematic lighting specifically but most will apply to photographic lighting in general

18% ASSUMPTION, \* MIDDLE GREY, ZONE 5  
EYE LIGHT, CATCH LIGHT  
BRACKETING  
FRENCH FLAG  
GILDING THE LIGHTING  
GREY CARD

Assignment Imaging sessions:

We will begin this week to consider the expressive options of the film still with some initial setups and lighting diagrams as well as to begin working ON YOUR SCREENPLAYS / STORYBOARDS.

Non-imaging assignment elements

Complete **CINEMATIC LIGHTING REVIEW #2** in Lighting Journal

Please see the instructions that accompany your Lighting Journal for completing this portion of your course work.