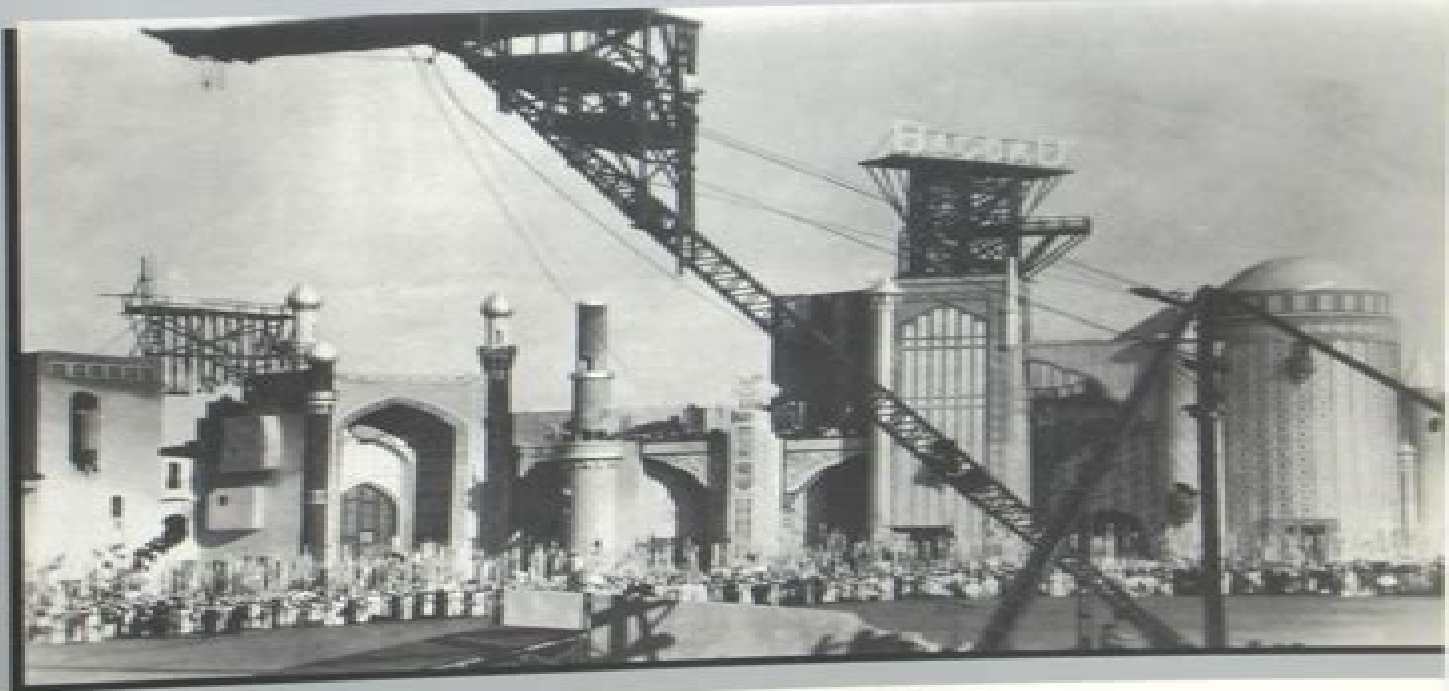


Sets in Motion



Art Direction
and Film Narrative

Charles Affron and Mirella Jona Affron

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Sets In Motion Art Direction And Film Narrative

**Olivier Balet, Gérard Subsol, Patrice
Torguet**



Sets In Motion Art Direction And Film Narrative:

Sets in Motion Charles Affron, Mirella Jona Affron, 1995

Sets in Motion Charles Affron, Mirella Jona Affron, 1995

Reading between Designs Piers D. Britton, Simon J. Barker, 2010-01-01 From the alien worlds of Star Trek to the realistic operating room of ER the design of sets and costumes contributes not only to the look and mood of television shows but even more importantly to the creation of memorable characters Yet until now this crucial aspect of television creativity has received little critical attention despite the ongoing interest in production design within the closely allied discipline of film studies In this book Piers Britton and Simon Barker offer a first analytical study of scenic and costume design for television drama series They focus on three enduringly popular series of the 1960s The Avengers The Prisoner and Doctor Who and discuss such topics as the sartorial image of Steed in The Avengers the juxtaposition of picturesque and fascistic architecture in The Prisoner and the evolution of the high tech interior of Doctor Who's TARDIS Interviews with the series original designers and reproductions of their original drawings complement the authors analysis which sheds new light on a variety of issues from the discourse of fashion to that of the heritage industry notions of Pop and retro and the cultural preoccupation with realism and virtual reality

Change Mummified Philip Rosen, 2001 Exploring the modern category of history in relation to film theory film textuality and film history Change Mummified makes a persuasive argument for the centrality of historicity to film as well as the special importance of film in historical culture What do we make of the concern for recovering the past that is consistently manifested in so many influential modes of cinema from Hollywood to documentary and postcolonial film How is film related to the many modern practices that define themselves as configuring pastness in the present such as architectural preservation theme parks and above all professional historical research What is the relation of history in film to other media such as television and digital imaging How does emphasizing the connection between film and modern historicity affect the theorization and historicization of film and modern media culture Pursuing the full implications of film as cultural production Philip Rosen reconceptualizes modern historicity as a combination of characteristic epistemological structures on the one hand and the social imperative to regulate or manage time on the other Emphasizing a fundamental constellation of pursuit of the real indexical signification and the need to control time he interrogates a spectrum of film theory and film texts His argument refocuses the category of temporality for film and cultural theory while rethinking the importance of historicity An original and sustained meditation on the historiographic status of cinematic signs Change Mummified is both an intervention in film and media studies and an argument for the continuing necessity of modern historical thinking in its contradictions

Design for Doctor Who Piers D. Britton, 2021-05-20 The long running popular TV series Doctor Who is Piers Britton argues a uniquely design intensive text its time and space travel premise requires that designers be tirelessly imaginative in devising new worlds and entities and recreating past civilizations While Doctor Who's attempts at worldbuilding are notorious for being hit and miss old jokes about wobbly walls and sink

plungers die hard the distinctiveness of the series design imagery is beyond question And over the course of six decades Doctor Who has produced designs which are not only iconic but in being repeatedly revisited and updated have proven to be an ever more important element in the series identity and mythos In the first in depth study of Doctor Who s costumes sets and graphics Piers Britton offers an historical overview of both the original and the revived series explores theoretical frameworks for evaluating Doctor Who design and provides detailed analysis of key images Case studies include the visual morphology of Doctor Who s historical adventures the evaluative character of cosplay and the ongoing significance for the Doctor Who brand of such high profile designs as the Daleks and the TARDIS interior the time tunnel title sequence and the costumes of the Fourth and Thirteenth Doctors Production Design Jane Barnwell,2004 This work explores the role of the production designer through a historical overview that maps out landmark film and television designs Films and television programmes analysed include Trainspotting The English Patient Mansfield Park and Eastenders **Critical Approaches to TV and Film Set Design** Geraint D'Arcy,2018-09-25 The analysis of scenic design in film and television is often neglected with visual design elements relegated to part of the mise en sc ne in cinema or simply as wallpaper in television Critical Approaches to TV and Film Set Design positions itself from the audience perspective to explore how we watch TV and film and how set design enhances and influences the viewing experience By using semiotics history and narratology and adding concepts drawn from art architecture and theatre Geraint D Arcy reworks the key concepts of set design Looking at the impact of production design on how the viewer reads film and television these updated theories can be applied more flexibly and extensively in academic criticism D Arcy creates a new theoretical approach representing a significant expansion of the field and filling the remaining gaps This book is ideal for anyone interested in understanding how we can read and interpret design in film and television and should be the primary point of reference for those studying TV and film set design

Wonderful Design Lloyd Whitesell,2018-07-06 As one of the most beloved and beguiling genres of entertainment the film musical wears its style ostentatiously The genre allows for hyperbolic expression extravagant sonic and visual decor and extremely stylized forms of movement and performance By staging a glittering spectacle by releasing a current of lush sentiment by unveiling a world of elegance and romance the film musical woos us with patterns textures finesse and sensory display In this book author Lloyd Whitesell asks what exactly makes film musicals so glamorous As he argues glamour projects an aura of ethereality or sophistication by way of suave deportment sensuous textures elevated styles and aesthetically refined effects Glamour in other words is what unites Cheek to Cheek from Top Hat and the title song from Beauty and the Beast each a sonic evocation of luxury sparkle grace and finesse Whitesell redirects our attention from visual cues like sequins and evening gloves to explore how glamour resides in the sonic Discussing dozens of musical numbers analyzing ingenious orchestration and appraising the distinctive styles of favorite musical stars Whitesell illuminates fundamental traits of the genre its aesthetic strategies and cultural ambitions **Ready for My Closeup** David M.

Lubin,2025-08-12 For readers of Sam Wasson and Glenn Frankel a cultural history about the making and lasting significance of Sunset Boulevard whose piercing and in many ways prophetic critiques of fame continue to resonate today Great films are born of great collaborations and Sunset Boulevard represents one of the most extraordinary confluences of cinematic talent in film history but its production was surprisingly fraught filled with unexpected twists Why was William Holden who had never caught fire as a leading man hired to play Joe Gillis after the fastest rising star in the business dropped out at the last minute After Mae West and Mary Pickford turned down the now iconic role of Norma Desmond how did Billy Wilder convince Gloria Swanson who had long been absent from Hollywood at this point to leave her low paying job as a TV talk show host to join the cast From the writers room during Billy Wilder and Charles Brackett s final collaboration to the moment when the film won three Academy Awards scholar and former Rolling Stone staffer David M Lubin takes readers on a fascinating journey through film history that proves once and for all why Sunset Boulevard is one of the most iconic films in cinematic history Just in time for the film s 75th anniversary Ready for My Closeup breathes life into a beloved masterpiece of American cinema

Screen Interiors Pat Kirkham,Sarah A. Lichtman,2021-03-11 Covering everything from Hollywood films to Soviet cinema London s queer spaces to spaceships horror architecture and action scenes Screen Interiors presents an array of innovative perspectives on film design Essays address questions related to interiors and objects in film and television from the early 1900s up until the present day Authors explore how interior film design can facilitate action and amplify tensions how rooms are employed as structural devices and how designed spaces can contribute to the construction of identities Case studies look at disjunctions between interior and exterior design and the inter relationship of production design and narrative With a lens on class sexuality and identity across a range of films including Twilight of a Woman s Soul 1913 The Servant 1963 Caravaggio 1986 and Passengers 2016 and illustrated with film stills throughout Screen Interiors showcases an array of methodological approaches for the study of film and design history

[The Epic Film in World Culture](#) Robert Burgoyne,2010-09-13 With the recent release of spectacular blockbuster films from Gladiator to The Lord of the Rings trilogy the epic has once again become a major form in contemporary cinema This new volume in the AFI Film Readers series explores the rebirth of the epic film genre in the contemporary period a period marked by heightened and conflicting appeals to national ethnic and religious belonging The original essays in this volume explore the tension between the evolving global context of film production and reception and the particular provenance of the epic as an expression of national mythology and aspirations challenging our understanding of epics produced in the present as well as our perception of epic films from the past The contributors will explore new critical approaches to contemporary as well as older epic films drawing on ideas from cultural studies historiography classics and film studies

Popularizing National Pasts Stefan Berger,Chris Lorenz,Billie Melman,2012 Popularizing National Pasts is the first truly cross national and comparative study of popular national histories their representations the meanings given to them and their uses which expands outside the confines of

Western Europe and the US It draws a picture of popular histories which is European in the full sense of this term One of its fortes is the inclusion of Eastern Europe The cross national angle of Popularizing National Pasts is apparent in the scope of its comparative project as well as that of the *longue durée* it covers Apart from essays on Britain France and Germany the collection includes studies of popular histories in Scandinavia Eastern and Southern Europe notably Romania Bulgaria Croatia Armenia Russia and the Ukraine as well as considering the US and Argentina Cross national comparison is also a central concern of the thirteen case studies in the volume which are each devoted to comparing between two or more national historical cultures Thus temporality both continuities and breaks in popular notions of the past its interpretations and consumption is examined in the long continuum The volume makes available to English readers probably for the first time the cutting edge of Eastern European scholarship on popular histories nationalism and culture

Virtual Storytelling: Using Virtual Reality Technologies for Storytelling Olivier Balet, Gérard Subsol, Patrice Torguet, 2003-11-04 This book constitutes the refereed proceedings of the Second International Conference on Virtual Storytelling ICVS 2003 held in Toulouse France in November 2003 The 27 revised full papers presented together with 3 invited papers were carefully reviewed and selected for presentation The papers are organized in topical sections on real time technologies narrativity and authoring mediation and interface virtual characters mixed reality and applications

Hollywood Be Thy Name Judith Weisenfeld, 2007-06-08 This is a ground breaking book The text is remarkable in its use of MPAA files and studio archives Weisenfeld uncovers all sorts of side stories that enrich the larger narrative The writing is clear and concise and Weisenfeld makes important theoretical interpretations without indulging in difficult jargon She incorporates both film theory and race theory in graceful non obtrusive ways that deepen understanding This is an outstanding work Colleen McDannell author of *Picturing Faith Photography and the Great Depression*

The Japanese Cinema Book Hideaki Fujiki, Alastair Phillips, 2020-04-02 The Japanese Cinema Book provides a new and comprehensive survey of one of the world's most fascinating and widely admired filmmaking regions In terms of its historical coverage broad thematic approach and the significant international range of its authors it is the largest and most wide ranging publication of its kind to date Ranging from renowned directors such as Akira Kurosawa to neglected popular genres such as the film musical and encompassing topics such as ecology spectatorship home movies colonial history and relations with Hollywood and Europe The Japanese Cinema Book presents a set of new and often surprising perspectives on Japanese film With its plural range of interdisciplinary perspectives based on the expertise of established and emerging scholars and critics The Japanese Cinema Book provides a groundbreaking picture of the different ways in which Japanese cinema may be understood as a local regional national transnational and global phenomenon The book's innovative structure combines general surveys of a particular historical topic or critical approach with various micro level case studies It argues there is no single fixed Japanese cinema but instead a fluid and varied field of Japanese filmmaking cultures that continue to exist in a dynamic relationship

with other cinemas media and regions The Japanese Cinema Book is divided into seven inter related sections Theories and Approaches Institutions and Industry Film Style Genre Times and Spaces of Representation Social Contexts Flows and Interactions

Film Architecture and the Transnational Imagination Tim Bergfelder, Sue Harris, Sarah Street, 2007 Summary Film Architecture and the Transnational Imagination presents for the first time a comparative study of European film set design in the late 1920s and 1930s based on a wealth of designers drawings film stills and archival documents the book offers a new insight into the development and significance of trans national artistic collaboration during this period European cinema from the late 1920s to the late 1930s is famous for its attention to detail in terms of set design and visual effect Focusing on developments in Britain France and Germany Film Architecture and the Transnational Imagination Set Design in 1930s European Cinema provides a comprehensive analysis of the practices styles and function of cinematic production design during this period and its influence on subsequent filmmaking patterns Publisher description

The New Historical Dictionary of the American Film Industry Anthony Slide, 2014-02-25 The New Historical Dictionary of the American Film Industry is a completely revised and updated edition of Anthony Slide s The American Film Industry originally published in 1986 and recipient of the American Library Association s Outstanding Reference Book award for that year More than 200 new entries have been added and all original entries have been updated each entry is followed by a short bibliography As its predecessor the new dictionary is unique in that it is not a who s who of the industry but rather a what s what a dictionary of producing and releasing companies technical innovations industry terms studios genres color systems institutions and organizations etc More than 800 entries include everything from Academy of Motion Pictures Arts and Sciences to Zoom Lens from Astoria Studios to Zoetrope Outstanding Reference Source American Library Association

Screen Couple Chemistry Martha P. Nochimson, 2010-07-05 Astaire and Rogers Tracy and Hepburn Just the mention of their names evokes the powerful chemistry between these screen couples which utterly transcended the often formulaic films in which they appeared together Indeed watching the synergistic flow of energy between charismatic screen partners is one of the great pleasures of cinema and television as well as an important vehicle for thinking through issues of intimacy and gender relations In this book Martha P Nochimson engages in a groundbreaking study of screen couple chemistry She begins by classifying various types of couples to define what sets the synergistic couple apart from other onscreen pairings Then she moves into extended discussions of four enduring screen couples Maureen O Sullivan Johnny Weissmuller Myrna Loy William Powell Fred Astaire Ginger Rogers and Katharine Hepburn Spencer Tracy Using theories of neuroscience she demonstrates that their onscreen chemistry is a very real phenomenon powerful enough to subvert conventional formulations of male female relations Material she has uncovered in the infamous Production Code Administration files illuminates the historical context of her contentions Finally Nochimson traces the screen couple to its present day incarnation in such pairs as Woody Allen Diane Keaton Scully Mulder of The X Files and Cliff Claire Huxtable of The Cosby Show

MGM Style Howard

Gutner, 2019-09-17 MGM Style is an overview of the career and achievements of Hollywood's most famous art director Cedric Gibbons. Gibbons was the supervisor in charge of the art department at Metro Goldwyn Mayer film studios from its inception in 1924 until Gibbons chose to retire in 1956. Lavishly illustrated with over 175 pristine duotone photographs, the vast majority of which have never before been published, this is the first volume to trace Gibbons' trendsetting career. At its height in the late 1930s and early 1940s, Gibbons was regularly acknowledged by his peers as having shaped the craft of art direction in American film; his work was recognized as representing the finest in motion picture sets and settings. Gibbons and his associates constructed the villages, towns, streets, squares, and edifices that later appeared in hundreds of films, and whose mixed architecture stood in for army camps and the wild west, Dutch New York, and Dickensian London, ancient China, and modern Japan. Inspired by the work of Le Corbusier and the Bauhaus masters, as well as the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris and Frank Lloyd Wright's experiments with open planning, Gibbons championed the notion that movie decor should move beyond the commercial framework of the popular cinema.

The Cinematic Challenge: Filming Colonial America John P. Harty, Jr., 2016 Why did cinema largely ignore the colonial era and the Revolutionary War? The Cinematic Challenge asks this question and studies four films from the 1930s and 1940s to consider other queries such as: How did Darryl F. Zanuck make a film about the American Revolution, *Drums Along the Mohawk*, without indicating that the British were the enemy? Why was *Northwest Passage* never completed? How did Cecil B. DeMille begin production on a film, *Unconquered*, based on a book that did not yet exist? In addition, we'll learn how accurate the depictions of colonial life were in each film and whether the political and economic climate affected the finished products. Volume one of *The Cinematic Challenge* also includes information about the general state of the film industry during this period, technological advancements, and rival theories about historical filmmaking, making it the most in-depth resource available today on colonial movies.

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