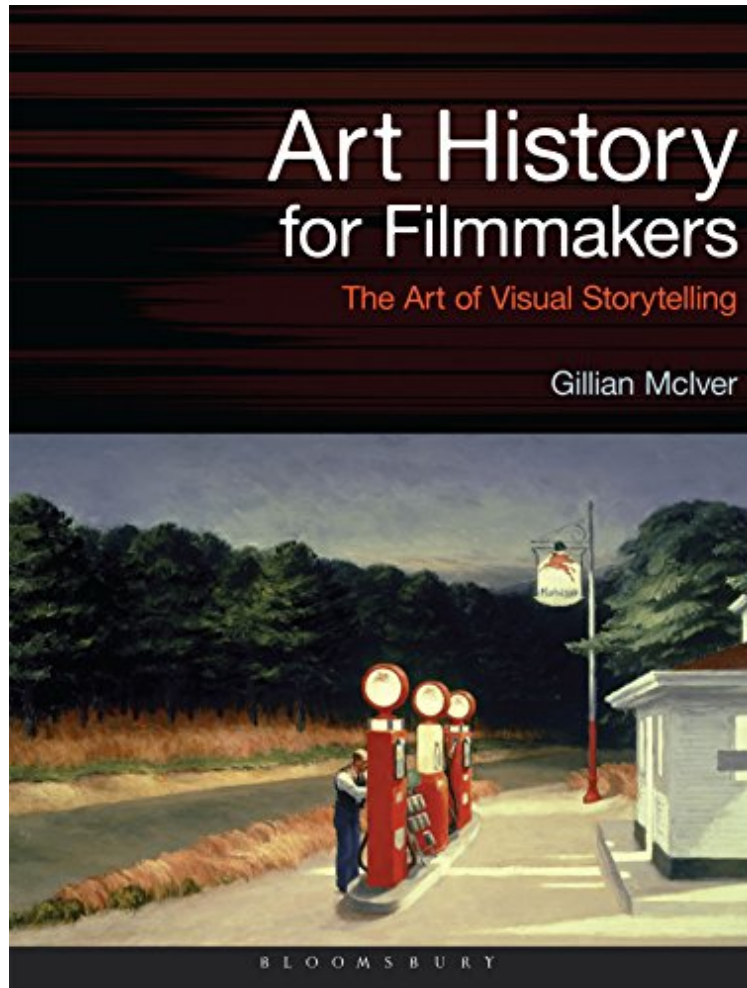


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Art History for Filmmakers: The Art of Visual Storytelling (Required Reading Range)

Gillian McIver

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#882443 in Books Gillian McIver 2016-04-21 2016-04-21 Original language: English PDF # 1 .42 x .2 x 8.281, 1.00 #File Name: 1472580656256 pages Art History for Filmmakers The Art of Visual Storytelling Required Reading Range | File size: 46.Mb

Gillian McIver : Art History for Filmmakers: The Art of Visual Storytelling (Required Reading Range) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Art History for Filmmakers: The Art of Visual Storytelling (Required Reading Range):

Since cinema's earliest days, literary adaptation has provided the movies with stories; and so we use literary terms like metaphor, metonymy and synecdoche to describe visual things. But there is another way of looking at film, and that is through its relationship with the visual arts mainly painting, the oldest of the art forms. Art History for Filmmakers is

an inspiring guide to how images from art can be used by filmmakers to establish period detail, and to teach composition, color theory and lighting. The book looks at the key moments in the development of the Western painting, and how these became part of the Western visual culture from which cinema emerges, before exploring how paintings can be representative of different genres, such as horror, sex, violence, realism and fantasy, and how the images in these paintings connect with cinema. Insightful case studies explore the links between art and cinema through the work of seven high-profile filmmakers, including Peter Greenaway, Peter Webber, Jack Cardiff, Martin Scorsese, Guillermo del Toro, Quentin Tarantino and Stan Douglas. A range of practical exercises are included in the text, which can be carried out singly or in small teams. Featuring stunning full-color images, *Art History for Filmmakers* provides budding filmmakers with a practical guide to how images from art can help to develop their understanding of the visual language of film.

Excellent integration of art and film. Particularly useful in regard to cinematography and mise en scene. Ideas are well-expressed and illustrated. This text will cause filmmakers to look anew at painting. Dr Ashley Gaskin, Institute of Technology Tralee, Ireland This is an outstanding book for filmmakers, opening up art history and providing a visual vocabulary beyond the technically cinematic that is sure to enhance student and professional work. In taking a broad survey of art movements and linking to examples of contemporary and classic cinema, this is an approachable, essential text for film production students as well as writers and directors seeking to augment their visual knowledge. Chris Buxton, University of Wales Trinity St David, UK This is a nicely presented and engaging text which relates film to fine art practice in a novel and interesting way. It will be useful for students extending their practice in film making and should inspire them to consider the origins and impact of decisions in composition and lighting. Tracy Piper-Wright, University of Chester, UK About the Author Gillian McIver studied History at the Universities of British Columbia and Toronto, and studied Film at the University of Westminster. She has curated exhibitions and ran an East London gallery. Her artist films have been screened widely, and she works as a producer and director. She has been a Visiting Lecturer at many institutions, and has taught at Roehampton University and SAE Institute London.