



*Theory of Film Practice*

*Introduction to Cinematography*

*Creativity Now*

*Learning (and Breaking) the Rules of Cinematic Composition*

*Talks with Hollywood's Cinematographers and Gaffers*

Marking a return for Laura Mulvey to questions of film theory and feminism, as well as a reconsideration of new and old film technologies, this urgent and compelling collection of essays is essential reading for anyone interested in the power and pleasures of moving images. Its title, *Afterimages*, alludes to the dislocation of time that runs through many of the films and works it discusses as well as to the way we view them. Beginning with a section on the theme of woman as spectacle, a shift in focus leads to films from across the globe, directed by women and about women, all adopting radical cinematic strategies. Mulvey goes on to consider moving image works made for art galleries, arguing that the aesthetics of cinema have persisted into this environment. Structured in three main parts, *Afterimages* also features an appendix of ten frequently asked questions on her classic feminist essay "Visual Pleasure and Narrative Cinema," in which Mulvey addresses questions of spectatorship, autonomy, and identity that are crucial to our era today.

This book covers both the artistry and craftsmanship of cinematography and visual storytelling. Few art forms are as tied to their tools and technology as is cinematography. Take your mastery of these new tools, techniques, and roles to the next level with this cutting-edge roadmap from author and filmmaker Blain Brown. This 4th edition has been thoroughly updated throughout to include detailed information on the latest lighting and camera equipment, as well as expanded and updated discussion on the following areas: shooting on a budget, color spaces with emphasis on the new UHD standards, the decision-making process in choosing what lights and equipment to use, considerations concerning power issues, safety and what electrical supply is needed for various types of lights, an examination of the cinematographer's role in preproduction, and much more. Topics include: • Visual storytelling • Continuity and coverage • Cameras and digital sensors • The tools and basics of film lighting • Methods of shooting a scene • Continuity and coverage • Exposure • Color • Understanding digital images • Using linear, gamma, and log video • Image control and grading on the set • Data management and the DIT • Optics and focus • Camera movement • Set operations • Green screen, high speed, and other topics. Whether you are a student of filmmaking, someone just breaking into the business, working in the field and looking to move up the ladder, or an experienced filmmaker updating your knowledge of tools and techniques, this book provides both the artistic background of visual language and also the craft of shooting for continuity, lighting tools and methods, and the technical side of capturing images on digital or on film. The companion website ([www.routledge.com/cw/brown](http://www.routledge.com/cw/brown)) features additional material, including lighting demonstrations, basic methods of lighting, methods of shooting a scene, using diffusion, and other topics.

As chief collaborators with the directors on a film, cinematographers are artistic masters in their own right. In *Cinematography sixteen of the world's greatest 'painters of light'* share their insights, anecdotes, and technical achievements through a series of exclusive interviews. Fascinating for both film fans and practitioners, this book is the perfect companion for anyone who wants to stand on the other side of the camera, with some of the greatest film artists of our time.

The world of cinematography has changed more in the last few years than it has since it has in 1929, when sound recording was introduced. New technology, new tools and new methods have revolutionized the art and craft of telling stories visually. While some aspects of visual language, lighting and color are eternal, shooting methods, workflow and cameras have changed radically. Even experienced film artists have a need to update and review new methods and equipment. These change affect not only the director of photography but also the director, the camera assistants, gaffers, and digital imaging technicians. *Cinematography: Theory and Practice* covers both the artistry and craftsmanship of cinematography and visual storytelling. Few art forms are as tied to their tools and technology as is cinematography. Take your mastery of these new tools, techniques, and roles to the next level with this cutting-edge roadmap from author and filmmaker Blain Brown. Whether you are a student of filmmaking, just breaking into the business, currently working in the industry and looking to move up to the next level, or an experienced professional who wants to update their knowledge of tools and techniques, this book provides both a basic introduction to these issues as well as more advanced and in-depth coverage of the subject. The companion website features additional material, including lighting demonstrations, basic methods of lighting, using diffusion and other topics. Topics include: Visual language Visual storytelling Continuity and coverage Cameras and digital sensors Exposure techniques for film and video Color in-depth Understanding digital images Waveform monitors, vectorscopes, and test charts Using linear, gamma, and log encoded video Image control and grading on the set The tools and basics of film lighting ASC-CDL, ACES and other new methods Optics and focus Camera movement Set operations Green screen, high speed and other topics

The Basics of Filmmaking

Film Lighting

Thinking Images

A Comprehensive Guide for the Digital Age: Fifth Edition

Afterimages

Film: A Very Short Introduction

The Filmmaker's Handbook