

Cinematography

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Cinematography The increasing viability of video capture devices means that one aims to capture an interesting moment. It also leads to an expanding amount of video created without the planning and artistry required to make good films (Bazin et. al 12). Casually films often records precious moments but might be difficult to watch. Film industry has then developed by creating improved methods that can post-process such films to improve them.

Cinematography refers to writing with light in motion. Cinematography is an evolving language that speaks to the audience across cultural; divides in various ways that plain words cannot. As a verbal communication, cinematography has grammar and language rules. However, its evolving comprises many ways and faster with less restrictions as opposed to conventional language (14). Cinematography consist two films including those which use the theaters means and use the camera in order to produce as well as those which use the cinematographer's means and camera in order to create. A plea to the eye only makes the ear impatient and vice versa. The two inpatients act to demonstrate how the cinematographer's strength applies adjustably to two senses namely hearing and seeing. There exists no absolute value to an image: but sound and image owe their value and their power only to the use one puts them to as is evidenced in the asphalt jungle scene. (18). For the past five decades the rules governing conventions have developed and yet its rules continue to be broken.

Cinematography requires consideration of various details and can be distilled into a few simple standards. In essence, cinematography entails communicating on both aware and non-aware levels of audience.

Cinematography has six components whose skills and understanding has no

limit, and so cinematography is a lifetime pursuit as demonstrated in asphalt jungle scene (Bazin et. al 34). The components include camera placement, movement, lighting, selection of lens and exposure. Each element interrelates with one another as one decision of one component affects the decisions regarding the other components (Bazin et. al 45). This has been demonstrated in the Asphalt Jungle scene using mise-en scene. The possibilities are endless. Where one decides to place the camera is fundamental and an important decision that requires to be made. Camera placements affects lens selection, lighting, composition as well as blocking. It determines the whether the audience feels involved or isolated in the action and whether they feel like participants or not (54). The subconscious psychological response of the audience to camera position is a powerful requirement. With each new camera position, regardless of whether the camera is stationary or moving, one needs to consider the intention of the shot as designed to fit into the wall-hanging of the finished film (56). In the film *Mise-en scene* is used to achieve realism, giving settings an authentic look by allowing actors perform naturally. The important contemplation when selecting lens includes the width of the angle that the camera views. Wider lenses give a broad view and longer lenses give a narrower field of view. This relates to camera placement and together they determine the size of the image (Bazin et. al 123). However, changing the lens does not give same effects as does changing the camera's position. Light also plays an important role on legends of every culture on film industry. When lighting, as in all other aspects of cinematography, one need to consider the content of the material, the rhythm, the subtext as well as the theme (127). No single shot

exist on itself, but rather all the images in a film exist in sequence, relying on one another. It is therefore the responsibility of cinematographer to consider the context within the film as well as the individual shot. One uses light and shadow to give meaning, reveal texture, build depth, create mood and to affect the audience on subliminal levels. When lighting the most fundamental tools are the eyes. Light behaves in certain ways and one need to understand how light acts and reacts, but also needs to see the effects it creates. Eyes helps to position and shape the light, determine its color and quality, as well to evaluate what one see and do not see (130). The ultimate decision to make movements lies on the director's field, even though the movement occurs only when it is appropriate. The director controls the blocking of actors and creates camera movements for each moment as it fits into the series. The deliberations are many, and they all stalk from the basic question including what does the scene entails? And once the purpose of movement is outlined, the other considerations almost answer themselves (Bazin et. al 232). Finally, the arrangement of objects in space sums all the other considerations that go into designing a shot. In addition, the proposed composition helps in answering most of the queries that needs considerations when determining between recording mediums, camera placement, movement, lens selection, and lighting. Moreover, when the camera is moving, the composition needs to be considered at every occasion as the visual features change place in connection to one another and to the camera (Bazin et. al 234). In the asphalt jungle scene the director has focused on setting as the main feature in the film. This allows narrative expectations as actual locations get used as setting. Authentically in

constructed setting is evidenced via details such as hanging flypaper and poster. Color also creates parallels among settings as highlighted in prison and later to the woman's home. It also coordinates costumes and setting. Most shot in the film are comparatively shallow, displaying planes with little distance between them. The background indicates the most important element, and without making movements audience attention is capture by means of lines and shapes. Generally, all the six components of cinematography are well defined in the whole asphalt jungle scene and are selectively used to capture a good image. In order to accomplish the intended project, the director needs to consider the intended purpose of the project, the targeted audience as well as the whole budget for the project (Bazin et. al 245). There are many decisions that the cinematographer makes in the execution of the film work. Each decision interrelates and gets informed by others, while informing the others, an indication of how important each component is for the cinematography work (247). Works cited Bazin, Andre?, Hugh Gray, Jean Renoir, and Franc? ois Truffaut. What Is Cinema? Berkeley, Calif: University of California Press, 2005. Print.