

# Thesises

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The subject of my dissertation is to map the evolution of artistic film lighting what inspired me to create the visual world of my short film, titled *Inconvenient comfort* in a direct or indirect way. In moviemaking lighting is crucial aspect of cinematography, because apart from framing and camera movement it's the most important tool in the hands of a DP. It is not only fundamental in terms of mood creation and spacial separation but can also have an essential role in dramaturgy if it's in the intent of the filmmakers. As a DP or director it's a critical question how can lighting support our film and how can we use it consciously and artistically. For this, the work of some outstanding cinematographers can provide inspiration to us, but it's worth examining the circumstances of their work. There isn't any books in Hungarian in this topic what could have helped my research, therefore I had to look for English professional writings. There are several books with interviews of famous DPs, and there are a few documentaries of some other important cinematographers, but I was unable to find a literature on the development of artistic approach to lighting what would introduce the most well-known cinematographers in this field. Barry Salt's: *Film Style and Technology: History and Analysis* and John Alton's: *Painting with Light* helped leading my investigation writing my dissertation and some interviews and documentaries as well. Instead of creating a detailed research on technological development I rather wanted to map how the artistic approach towards lighting changed though the curse of film history and how was it affected by the change of technologies as they evolved.

My hypothesis is that the evolution of artists' ambitions and ideas was developing hand in hand with the technological progression to move forward film lighting. In my paper I'm investigating if new lenses, stock, or lights throughout the different decades of film history gave new opportunities to creators - who had an influence on *Inconvenient comfort* - for new ways of expressing themselves. I'm also researching if any of these DPs or directors decisions resulted in forcing new technological developments. To give a detailed explanation I'll introduce the careers of some renowned cinematographers, and analyze scenes of their movies what are exceptional in terms of their lighting solutions. Next to each of these descriptions I'll discuss the experience of my work, mostly concentrating on my short film. My aim is to examine the

evolution of lighting broadly from the prehistoric times because this topic was already important in religious architecture. Although this chapter is only the beginning of the large part of the dissertation what is overview on film history. This part I'll start with silent movies. In order to make my writing entertaining and rewarding to read I'll concentrate less on the technical details. Mostly I'll present the approach or attitude of selected DPs and describing scenes of their works I'll try to point out why is lighting such a decisive tool in the hands of filmmakers. I'll illustrate with examples how certain cinematographers' work inspired or influenced my work emphasizing the similarities, differences and some rules of our profession.

In the final chapter of my dissertation I'll share my experiences shooting the shortfilm titled *Inconvenient comfort*. Analyzing it's visual concept I'll present some solutions of conscious light usage, in some cases lighting what has dramaturgic significance. These examples are also clearly outlining our present days' circumstances and possibilities of lighting.

As it can be traced in art how certain artists inspired others, in the field of cinematography it can also be observed. The best way to exemplify it is through my personal experiences, because the achievements of previous generations of cinematographers live through my work transformed or reinterpreted.

I believe though analyzing the work of the displayed DPs I can prove my hypothesis is right, that technology and artistic ideas influenced each other to evolve hand in hand throughout the course of film history. Although my dissertation was composed from a cinematographers' point of view I hope it will provide exciting insight to all readers in the topic of thinking about lighting.