

INTRODUCTION TO FILM ANALYSIS VOCABULARY

Session 2: REPRESENTING DEPTH

BIBLIOGRAPHY AND FURTHER THEORY

The perception of depth

Jacques Aumont, *L'image*, Armand Colin, 2005 (English-language edition: *The Image*, British Film Institute, 2009, translated by Claire Pajackowska).

In cinema, strictly speaking, there is no illusion with regard to the third dimension: the viewer clearly perceives two dimensions only. Yet, at the same time, he perceives this image as a fragment of three-dimensional space. Jacques Aumont analyses this perceptual phenomenon in the book's first chapter, "La double réalité des images" ("The dual reality of the image"), pp. 42-46.

Perspective

Leon-Battista Alberti, *De la peinture / De Pictura* (1435), French translation by Jean Louis Schefer, Macula, Dédale, 1992.

In addition to Alberti's treatise, this book includes an annex with very precise diagrams recapitulating the different steps for constructing a painting using *perspectiva artificialis*.

Jacques Aumont, *L'image*, Armand Colin, 2005 English-language edition: *The Image*, British Film Institute, 2009, translated by Claire Pajackowska).

Jacques Aumont, Alain Bergala, Michel Marie, Marc Vernet, *Esthétique du film*, Armand Colin, 2005 (English-language edition: *Aesthetics of Film*, Jacques Aumont, Alain Bergala, Michel Marie, Marc Vernet, translated and revised by Richard Neupert, University of Texas Press, 1992).

Jacques Aumont, Michel Marie, *Dictionnaire théorique et critique du cinéma*, Armand Colin 2007.

Hubert Damisch, *L'origine de la perspective*, Flammarion, 1987 (English-language edition: *The Origin of Perspective*, Hubert Damisch, translated by John Goodman, MIT Press, 1995).

Erwin Panofsky, *Perspective as Symbolic Form* (1927), translated by Christopher S. Wood, Zone Books, 1991.

Focal length, depth of field

Jacques Aumont, Alain Bergala, Michel Marie, Marc Vernet, *Esthétique du film*, Armand Colin, 2005 (English-language edition: *Aesthetics of Film*, Jacques Aumont, Alain Bergala, Michel Marie, Marc Vernet, translated and revised by Richard Neupert, University of Texas Press, 1992).

Jacques Aumont, Michel Marie, *Dictionnaire théorique et critique du cinéma*, Armand Colin 2007.

André Bazin, *Qu'est-ce que le cinéma ?*, éditions du Cerf, 1990. (English-language edition: *What Is Cinema?*, André Bazin, Caboose, 2009, translated by Timothy Barnard).

André Bazin, *Orson Welles*, Petite bibliothèque des Cahiers du cinéma, 2003 (English-language edition: *Orson Welles: a Critical View*, André Bazin, translated by Jonathan Rosenbaum, Harper & Row, 1978).

The aesthetic revolution brought on by the systematic use of depth of field by some filmmakers in the early 1940s (notably Orson Welles and William Wyler) was widely commented on by film critics such as André Bazin in France, who was keen to see this as a feature of realism in the *mise-en-scène*. He mainly develops this idea in "The Evolution of the Language of Cinema", pp. 23-40 in *What is Cinema* (Vol. 1 translated by Hugh Gray, University of California Press, 2005). This view was itself much critiqued: the effects due to depth of field are variable, and its use cannot be attributed a unequivocal value. Cf. Jacques Aumont, *The Image*, p. 172, and *Dictionnaire théorique et critique du cinéma*, p. 166.

David Bordwell and Kristin Thompson, *Film Art: An Introduction*, McGraw Hill, 10th edition, 2010.

Jean-Loup Passek, *Dictionnaire du cinéma*, Larousse, 2001.

Vincent Pinel, *Vocabulaire technique du cinéma*, Nathan Université, 1996: réédité chez Armand Colin, 2005.