

INTRODUCTION TO FILM ANALYSIS VOCABULARY
Session 6: LIGHT, COLOUR

BIBLIOGRAPHY AND FURTHER THEORY

Light

Henri Alekan, *Des lumières et des ombres*, Editions du Collectionneur, 1998.

In this book, Henri Alekan, the great French cinematographer, gives his personal views on the role of light in cinema and provides some very useful diagrams, particularly concerning the lighting system that he used in Jean Cocteau's *Beauty and the Beast* (1945). His fascinating testimony has a clear bias: as a faithful proponent of classicism, he brushes aside the work of the New Wave cinematographers, who were guilty of breaking with the technical principles of their elders.

David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 10th edition, McGraw-Hill, 2013. "Lighting", pp. 124-131. Bordwell and Thompson provide a large number of precise examples, some of which we have drawn on.

Fabrice Revault D'Allonnes, *La lumière au cinéma*, éditions Cahiers du cinéma, 1991.

A very comprehensive essay that analyses the functions and conceptions of lighting in film, goes back over the history of lighting styles, and describes the steps for setting up lighting for filmmaking.

Colour

Jacques Aumont, *Introduction à la couleur : des discours aux images*, Armand Colin, 1994.

This book contains many useful elements for the description and analysis of colour categories (warm/cold), the relationships between colours (primary/complementary), and the history of their usage.

Jacques Aumont (dir.), *La couleur en cinéma*, Mazzotta/Cinémathèque française, Paris-Milan, 1995.

A collective work comprising articles on different films.

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

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