

## Workshop Marijke Van Kets

Tuesday 20/3/2018

*Titel: Cinematic space, The emotions of a lens*

### Hands on session in studio/morning

Aim:

There are two layers of meaning: one is through the content and the action of the story and the other is through the guidance of the eye, how the viewer sees the story; the cinematographic discourse.

Test:

The properties of a lens: focal length, depth of field and focus distance and its link with the cinematographic differentials: attention, frame and cinematic space.

Practical:

3 shots will be designed and each set up will be filmed with a range of fixed focal lenses.

### Afternoon session in lecture/screening room

*Seminar on Theoretical models:*

Visual storytelling contains three distinct but overlapping components:

1. The visual indicates the use of dynamic visual images created by the cinematographer with tools. (model1)
2. The story means visual narration. (model2)
3. The telling involves a discourse with a viewer. (model3)

*Panel discussion:*

Based on the edited sequence of the shots from the morning session we will discuss and question the theoretical models; the attribution of cinematography to narration and the link with the properties of a lens. An analysis of how lenses 'speak' differently.

## The Emotions of a Lens

### THEORY

I developed three theoretical models that each in part can be applied to the different components of the workings of visual storytelling. In the first model, I coin new terminology to describe the critical concepts: *cinematographic differentials* and the *visual narrative construct*. A cinematographer wields tools to create a cinematic space for each shot, using an extensive toolbox that comprises lights, cameras, lenses, dollies, cranes, and so on. All other elements of a film set, such as actors, costume, make-up and the film location with its props and furniture, are lined up in front of the camera to compose the shot that tells a part of the story. The tools characterise the cinematographic differentials: frame, attention and cinematic space, that make up the visual narrative construct of a shot that after edit will visually carry a part of the narrative of the movie. With the second theoretical model we show how the fiction film narrates visually. There are two layers of meaning: one is through the content and the action of the story and the other is through the guidance of the eye, how the viewer sees the story; the cinematographic discourse. The third model researches and defines the cinematographic discourse with the viewer. Our focus is on the dual property of visual storytelling: the cinematographic discourse and the film participation of the viewer.