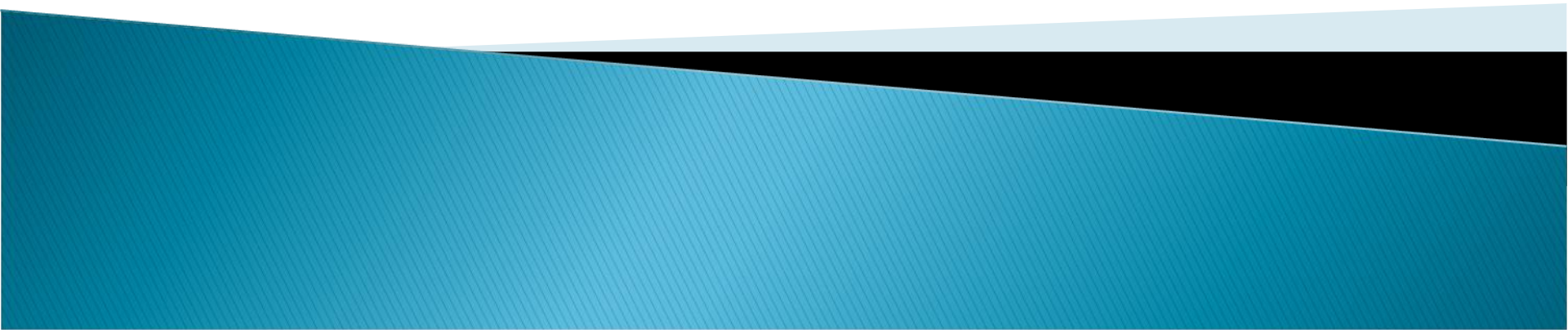


Audiovisual Interpretation of Reality

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7. LECTURE

STYLISATION AND GENRES



Before the creative process:


To choose relationship to reality.

To take a stand to

- Reality
- Process
- Topic
- Character (concrete person)

TO ACCEPT RESPONSIBILITY

RESPONSIBILITY TO

- Myself
 - Producer
 - Spectator
 - Profession
 - Character (in non-fiction)
- 

MODES (by Bill Nichols)

1. **The Expository Mode** (voice of God) – commentary, addresses the spectators directly
2. **Poetic Mode** – stresses the lyrical, rhythmic and emotional aspects of reality
3. **The Observational Mode** – observing the reality, non-commentary
4. **The Participatory Mode** – involves the object to filmmaking
5. **The Reflexive Mode** – expressing the contexts, original reflexion of author
6. **The Performative Mode** – demonstrations of reality, prepared situations



Observational Mode

The **most direct**
way to reality.



Observational Mode

The **most direct**
way to reality.

Author is a **spectator**
of the world.



Observational Mode

Many possibilities of using this method:

(60th od 20. century)

cinema vérité

free cinema

cinema direct

Observational Mode

Many possibilities of using this method:

(60th od 20. century)


Film-pravda
(from Russian)
heritage of

Dziga Vertov

(1896–1954)



Character is:

- the **real person** with his/her life
 - is co-operative **to show** his/her life (even very intimate parts of it)
 - gives his/her **time**
 - gives his/her **confidence**
 - he/she has his/her **relationships in his surroundings**
- 

Ethics border

are determined by the relationship of the author to his/her character.

If we behave to him/her in one way and our aim is opposite one, we must answer the **question of conscience.**

Helena Třeštíková (1949)

Marriage Etudes (1980–2005)

René (1987–2007)

The Private Space (1974–2011)



STYLIZATION



STYLIZATION

PROCESS

„STYLE“



STYLIZATION

PROCESS

- Change of status (state)

„STYLE“



STYLIZATION

PROCESS

- Change of status (state)
- Rules of the process

„STYLE“

STYLIZATION

PROCESS

- Change of status (state)
- Rules of the process
- Technics of the process

„STYLE“



STYLIZATION

PROCESS

- Change of status (state)
- Rules of the process
- Technics of the process
- Work with the content

„STYLE“



STYLIZATION

PROCESS

The way in which something is said, done, expressed, or performed:
a style of speech and writing.

„STYLE“



STYLIZATION

PROCESS

The way in which something is said, done, expressed, or performed:
a style of speech and writing.

A quality of imagination and individuality expressed in one's actions and tastes:
does things with style.

„STYLE“

STYLIZATION

PROCESS

The way in which something is said, done, expressed, or performed:
a style of speech and writing.

A quality of imagination and individuality expressed in one's actions and tastes:
does things with style.

a form of appearance, design, or production; type or make:
a new style of house.

„STYLE“

STYLIZATION

PROCESS

The way in which something is said, done, expressed, or performed:
a style of speech and writing.

A quality of imagination and individuality expressed in one's actions and tastes:
does things with style.

a form of appearance, design, or production; type or make:
a new style of house.

the particular mode of orthography, punctuation, design, etc, followed in a book, journal, etc, or in a printing or publishing house

„STYLE“

STYLIZATION

=

Fundamental part
of „translation“

1. LEVEL:

Stylization as basic principle of av
communication (technical determinateness)

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- a) **We talked about the tools (size, color, depth of sharpness, parametres of camera...)**

1. LEVEL:

Stylization as basic principle of av communication (technical deteminateness)

a) **We talked about the tools (size, color, depth of sharpness, parametres of camera...)**

In Photography:



1. LEVEL:

Stylization as basic principle of av communication (technical determinateness)

a) We talked about the tools (size, color, depth of sharpness, parameters of camera...)

In Audiovisuality:

Example: *The Ferry* (dir. Laila Pakalnina)

© Kaupo Film, Riga

1. LEVEL:

Stylization as basic principle of av communication (technical determinateness)

a) **We talked about the tools (size, color, depth of sharpness, parameters of camera...)**

In Audiovisuality:

Example: *We Love a Live* (1980, dir. J. Špáta)

© Krátký Film Praha

1. LEVEL:

Stylization as basic principle of av communication (technical determinateness)

a) We talked about the tools (size, color, depth of sharpness, parameters of camera...)

In Audiovisuality:

a) Nearly photographic fidelity

1. LEVEL:

Stylization as basic principle of av communication (technical determinateness)

a) **We talked about the tools (size, color, depth of sharpness, parameters of camera...)**

In Audiovisuality:

a) **Nearly photographic fidelity**

b) **Picture B x W**

1. LEVEL:

Stylization as basic principle of av communication (technical determinateness)

a) We talked about the tools (size, color, depth of sharpness, parameters of camera...)

In Audiovisuality:

a) Nearly photographic fidelity

b) Picture B x W

c) Stills x sound

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Stylization as basic principle of av communication (technical determinateness)

a) We talked about the tools (size, color, depth of sharpness, parameters of camera...)

In Audiovisuality:

a) Nearly photographic fidelity

b) Picture B x W

c) Stills x sound

d) Time x Film „time“

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Stylization as basic principle of av communication (technical determinateness)

- a) We talked about the tools (size, color, depth of sharpness, parameters of camera...)

In Audiovisuality:

- a) Nearly photographic fidelity
- b) Picture B x W
- c) Stills x sound
- d) Time x Film „time“

NEW FILM REALITY

1. LEVEL:

Stylization as basic principle of av
communication (technical determinateness)

**b) Technical limitations as a challenge – using it
in creative way**

1. LEVEL:

Stylization as basic principle of av communication (technical determinateness)

b) Technical limitations as a challenge – using it in creative way

Photography:



1. LEVEL:

Stylization as basic principle of av communication (technical determinateness)

b) Technical limitations as a challenge – using it in creative way

Photography:



1. LEVEL:

Stylization as basic principle of av communication (technical determinateness)

b) Technical limitations as a challenge – using it in creative way

Audiovisuality:

Example:

We Love a Life, 1980 (dir. J. Špáta)

© Krátký film Praha

1. LEVEL:

Stylization as basic principle of av communication (technical determinateness)

b) Technical limitations as a challenge – using it in creative way

Audiovisuality:

a) **Color**

1. LEVEL:

Stylization as basic principle of av communication (technical determinateness)

b) Technical limitations as a challenge – using it in creative way

Audiovisuality:

a) **Color**

b) **Speed of movement**

1. LEVEL:

Stylization as basic principle of av communication (technical determinateness)

b) Technical limitations as a challenge – using it in creative way

Audiovisuality:

a) **Color**

b) **Speed of movement**

c) **Editing (montage composition) – aesthetic rules**

1. LEVEL:

Stylization as basic principle of av communication (technical determinateness)

b) Technical limitations as a challenge – using it in creative way

Audiovisuality:

a) **Color**

b) **Speed of movement**

c) **Editing (montage composition) – aesthetic rules**

SEEING THE REALITY IN A NEW WAY

2. LEVEL:

Stylization in a service of idea (ideology)by

- a) **Technically create a new world with clear (the only one) meaning**

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Photography:



2. LEVEL:

Stylization in a service of idea (ideology) by

- a) Technically create a new world with clear (the only one) meaning

Audiovisuality:



Example:
Man With the Camera (1927)
(dir. Dziga Vertov)



2. LEVEL:

Stylization in a service of idea (ideology) by

- a) **Technically create a new world with clear (the only one) meaning**

Audiovisuality:

- a) **Montage (non direct relationships, associations....)**

2. LEVEL:

Stylization in a service of idea (ideology) by

- a) **Technically create a new world with clear (the only one) meaning**

Audiovisuality:

- a) **Montage (non direct relationships, associations....)**
- b) **Multiplying the picture**

2. LEVEL:

Stylization in a service of idea (ideology) by

- a) **Technically create a new world with clear (the only one) meaning**

Audiovisuality:

- a) **Montage (non direct relationships, associations....)**
- b) **Multiplying the picture**
- c) **Rythm of (new) life**

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Audiovisuality:

- a) **Montage (non direct relationships, associations....)**
- b) **Multiplying the picture**
- c) **Rythm of (new) life**

CREATING OF NEW MAN

2. LEVEL:

Stylization in a service of idea (ideology)by

b) Technically create a new world with the space for interpretation (engage spectator's attention, motivating to think)

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Stylization in a service of idea (ideology) by

b) Technically create a new world with the space for interpretation (engage spectator's attention, motivating to think)

Photography:



2. LEVEL:

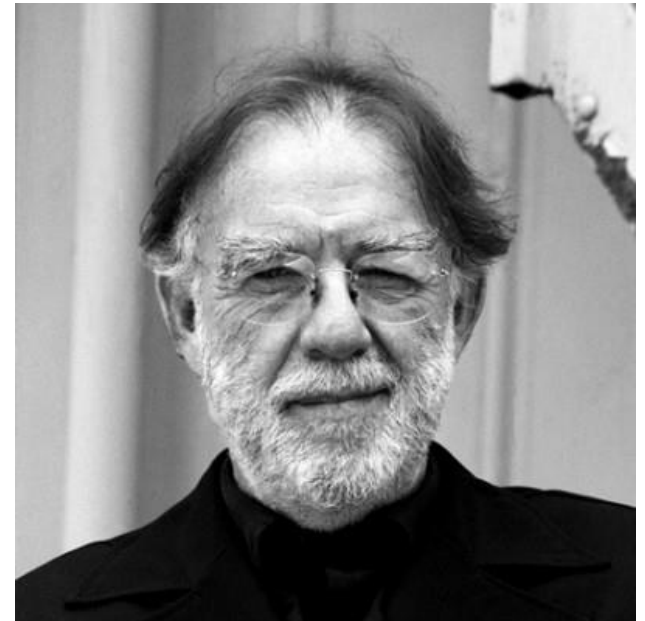
Stylization in a service of idea (ideology) by

b) Technically create a new world with the space for interpretation (engage spectator's attention, motivating to think)

Audiovisuality

Example:

Powaggatsi (G. Reggio, 1984)



2. LEVEL:

Stylization in a service of idea (ideology)by

b) Technically create a new world with the space for interpretation (engage spectator's attention, motivating to think)

Audiovisuality

a) Low motion

2. LEVEL:

Stylization in a service of idea (ideology) by

b) Technically create a new world with the space for interpretation (engage spectator's attention, motivating to think)

Audiovisuality

- a) Low motion
- b) Length of shots

2. LEVEL:

Stylization in a service of idea (ideology) by

b) Technically create a new world with the space for interpretation (engage spectator's attention, motivating to think)

Audiovisuality

- a) Low motion
- b) Length of shots
- c) Music (monotoneous)

2. LEVEL:

Stylization in a service of idea (ideology) by

b) Technically create a new world with the space for interpretation (engage spectator's attention, motivating to think)

Audiovisuality

- a) Low motion
- b) Length of shots
- c) Music (monotoneous)
- d) Stress to intensity

2. LEVEL:

Stylization in a service of idea (ideology) by

b) Technically create a new world with the space for interpretation (engage spectator's attention, motivating to think)

Audiovisuality

- a) Low motion
- b) Length of shots
- c) Music (monotoneous)
- d) Stress to intensity

CREATE SPACE FOR INDIVIDUAL THINKING

3. LEVEL:

Story as a stylization x stylization in a service of story

All stories

MAP OF GENRES

– kind, sort

a) feature, documentary, cartoon

b) Western, comedy, war film, horror, musical, crime,
“Bollywood”

3. LEVEL:

Story as a stylization x stylization in a service of story

In photography:



3. LEVEL:

Story as a stylization x stylization in a service of story

In photography:



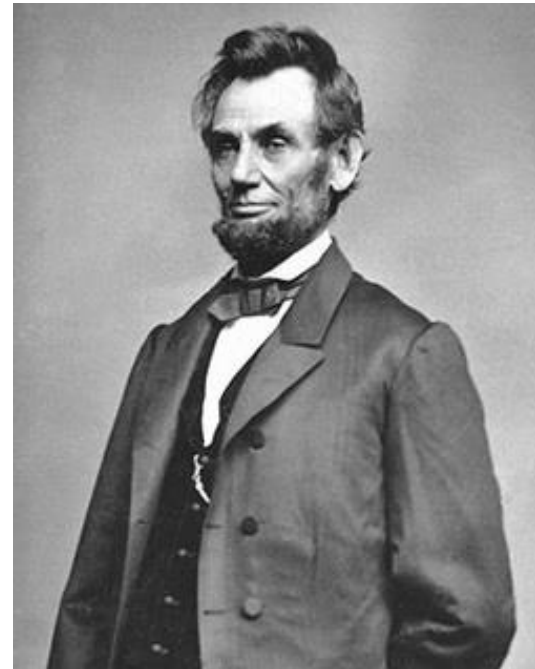
3. LEVEL:

Story as a stylization x stylization in a service of story

In photography:

Abraham Lincoln
(Mathew Brady)

„Brady made me a president.“



3. LEVEL:

Story as a stylization x stylization in a service of story

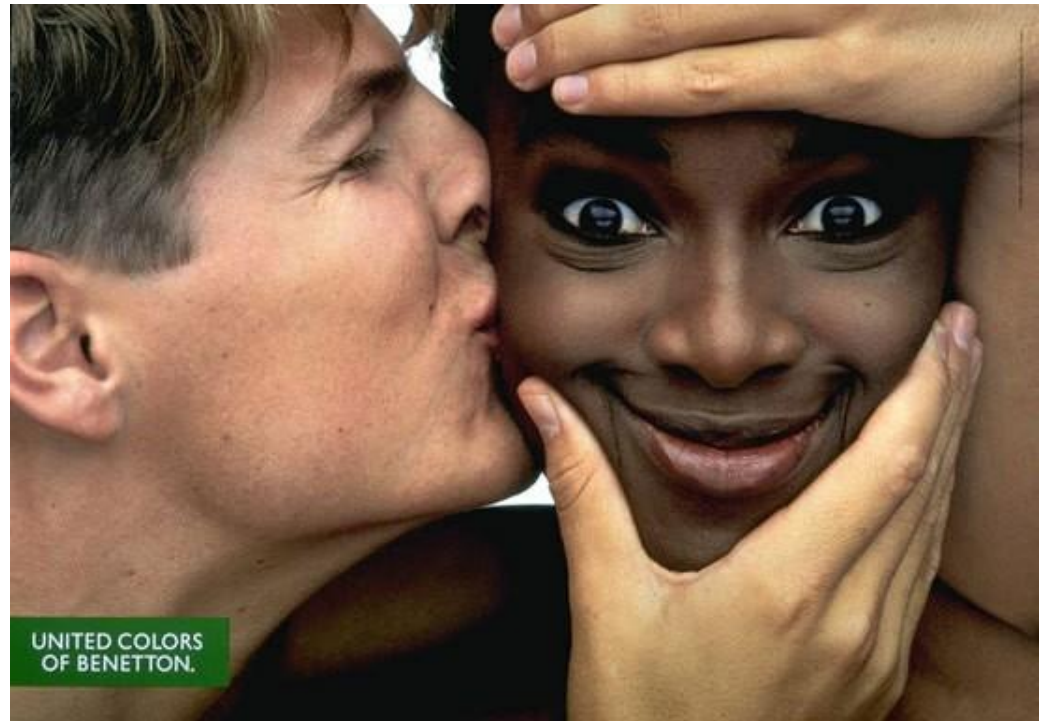
In photography:



3. LEVEL:

Story as a stylization x stylization in a service of story
story

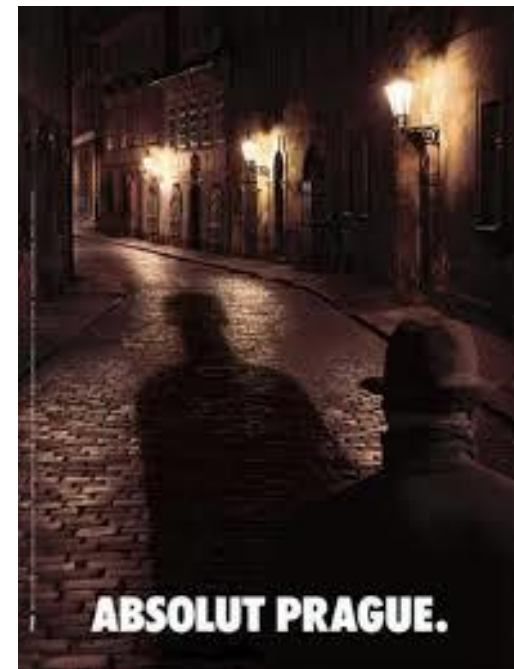
In photography:



3. LEVEL:

Story as a stylization x stylization in a service of story
story

In photography:



3. LEVEL:

Story as a stylization x stylization in a service of story

In audiovisuality:

Man of Aran (1933)
Dir. Robert Flaherty





3. LEVEL:

Story as a stylization x stylization in a service of story

In audiovisuality:

- a) **Border of documentary and feature (docudrama)**

3. LEVEL:

Story as a stylization x stylization in a service of story

In audiovisuality:

- a) **Border of documentary and feature (docudrama)**
- b) **Non-actors (but) playing themselves**

3. LEVEL:

Story as a stylization x stylization in a service of story

In audiovisuality:

- a) **Border of documentary and feature (docudrama)**
- b) **Non-actors (but) playing themselves**
- c) **Construction of drama (conflicts: civilisation x nature, life x death, montage: MEANWHILE...)**

3. LEVEL:

Story as a stylization x stylization in a service of story

In audiovisuality:

- a) **Border of documentary and feature (docudrama)**
- b) **Non-actors (but) playing themselves**
- c) **Construction of drama (conflicts: civilisation x nature, life x death, montage: MEANWHILE...)**

BUILDING NEW AUTHENTICITY, FILM TRUTH

4. LEVEL:

Maximum:

„HANDWRITING“

Typical topic, position of author, signs,
communication methods, group of distinctive
tools....

4. LEVEL:



Literature:

LIPKIN, STEVE: *Defining Docudrama: In the name of the Father, Schindler 's List, and JFK.* In: ROSENTAHL, Alan (eds.): *Why Docudrama? Fact-Fiction on Film and TV.* Southern Illinois University Press. 1999

NEXT:

Birth of Stereotype

Thank you for your attention.

M. Štoll

