

# AUDIOVISUAL INTERPRETATION OF REALITY

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# MOVEMENT AND TIME

**VIVID PHOTOGRAPHY**

**CULTURAL AND  
CIVILIZATION RIVAL**

**THE  
MIRACLE  
AND  
MAGIC  
OF FILM**

1. Combining photographic fidelity with the dimension of movement.
2. Movement takes place in time. Therefore, cinematography is a continuous narrative.
3. Real time and cinematic time are created.
4. Time preserver (a tin of time)
5. Optical illusion.

# THE MIRACLE AND MAGIC OF FILM



# THE MIRACLE AND MAGIC OF FILM

# I. EXCERPT

## *SOME OF BUSTER KEATON'S MOST AMAZING STUNTS*

AUTOR:  
BUSTER KEATON  
© YOUTUBE, 3.10. 2017

# TYPES OF MOVEMENT

1. Movement within the shot – camera is „set in concrete“
2. The movement of the camera in connection with the movement inside the frame – the camera only moves necessarily
3. Camera movement as a narrative principle, a means of expression

# I. MOVEMENT WITHIN THE SHOT

- All action is told within the frame of the shot without the camera moving.
- The shot frame consists of the stage.
- All the dynamics of the action, including timing and cues, come only from what happening in front of the camera.
- The camera „only“ records.



# THEATRE PRINCIPLE

As if from the second row

(common in early cinema before the change)



I.  
MOVEMENT  
WITHIN THE  
SHOT

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SHOT



## II. EXCERPT

### *BALL LIGHTNING*

AUTHOR:

LADISLAV SMOLJAK, ZDENĚK  
PODSKALSKÝ

© FILMOVÉ STUDIO BARRANDOV, 1978

# „A PHOTOGENIA“

„The photogenia is the purest expression of tilm.“



EPSTEIN, Jean: *Cinematography as seen from Etna*,  
1926.

# „A PHOTOGENIA“

„Every art builds its forbidden city  
**its own space, exclusive, autonomous, specific** and hostile to everything  
that does not belong to it.

It is a somewhat surprising statement,  
but literature must be primarily literary,  
theatrical theatre, painterly painting  
and **cinematographic film.**“

EPSTEIN, Jean: *Cinematography as seen from Etna*,  
1926. .



# „A PHOTOGENIA“

„The film’s particular **predilection for the moving aspects of the world**... When a living image is truly alive, as only the movement of the lens, objects or light allows it, it sends out variety, transition, **impermanence** in all directions. The film apparatus makes all its movements, hidden or obvious, **in the name of the human eye.**“



EPSTEIN, Jean: *The fleeting world of the screen*, 1950

II.  
CAMERA  
MOVEMENT  
LINKED TO  
MOVEMENT  
INSIDE THE  
FRAME

## MOTION TRACKING IN FRONT OF THE CAMERA

- The process of permanent framing
- Focusing on the essence happens in front of the camera
- It doesn't necessarily have to be a narrative, it can just be a „technical“ recording of a phenomenon.



II.  
CAMERA  
MOVEMENT  
LINKED TO  
MOVEMENT  
INSIDE THE  
FRAME

## MOTION TRACKING IN FRONT OF THE CAMERA

- In framing, it is about finding the perfect composition at every moment
- Constant consideration of aesthetic value vs. communication
- Choosing of typical

## II. EXCERPT

*LOVE THAT I AM LEAVING*

AUTHOR:

JAN ŠPÁTA

© ČESKÁ TELEVIZE, 1998

# III. EXCERPT

*CATS*

AUTHORS:  
THEODORA REMUNDOVÁ  
A MARTIN ŠTOLL  
© ČESKÁ TELEVIZE, 1998

# IV. EXCERPT

*THE GREATEST CZECH  
KAREL ČAPEK*

AUTHOR:  
ONDŘEJ KEPKA  
© ČESKÁ TELEVIZE, 2005

**PAN** The camera horizontally swivels from a fixed position, right to left or left to right.

**TILT** The camera vertically 'moves' from a fixed position, up to down, or down to up.

**PED** Short for 'pedestal', the camera physically moves up or down, whilst still looking forward.

**DOLLY** The camera smoothly moves forwards or backwards.

**TRACK** With this movement, the camera moves from side-to-side but still looks forward.

**ZOOM** The camera stays still, but the camera lens moves closer or further away from the subject.

**CRANE** The camera is fixed to a crane and moves around in the air.

**STEADICAM** The camera will move around in a smooth, steady and stable way.

**POV** This movement replicates the feeling of being in the position of a character.

# TECHNIQUES OF CAMERA MOVEMENT

<https://www.youtube.com/watch?v=9LkKgoq584M&t=127s>

<https://www.youtube.com/watch?v=liyBo-qLDeM> –  
29 min

# TECHNIQUES OF CAMERA MOVEMENT

**WHY?**

# TECHNIQUES OF CAMERA MOVEMENT

Just because a camera can do it doesn't  
absolutely entitle anyone to use it.

The only point of view what he/she wants  
to say.

What he wants to express.



# TECHNIQUES OF CAMERA MOVEMENT

CAMERA MOVEMENTS ARE PART OF  
FILM/AUDIOVISUAL SPEECH

(we also don't write bold or exclamation  
marks in the middle of sentences out of  
nowhere...)

# V. EXCERPT

*ABOVE ALL, GOOD HEALTH!*

AUTHOR:

JAN ŠPÁTA

© KRÁTKÝ FILM PRAHA, 1986

# CAMERA MOVEMENT FUNCTION

1. Capture the tracked object so that it does not „fall out“ of the frame
2. Not allowing the object to move away from our field of vision
3. Through the form of movement, enhance/repress the authenticity of the subject's situation /performance in front of camera
4. Putting another communication function into the form of movement – gracefulness of movement is a subliminal message in relation to aesthetic quality.

# CAMERA MOVEMENT FUNCTION

5. Make movement (either the camera itself or movement within the frame) a means of expression.

**Incorporate movement as  
an integral part  
of the storytelling style.**

# CAMERA MOVEMENT FUNCTION

Tell a story through movement.

Movement as a functional element of narrative.

**MAKE THE MOST OF THE  
ESSENCE OF FILM/AV**

III.  
MOVEMENT  
AS A  
NARRATIVE  
PRINCIPLE/  
MEANS OF  
EXPRESSION

## THE FORM OF MOVEMENT IS PART OF THE STYLE

- Movement co-determines the dynamics of the narrative
- Motion highlights phenomena in front of camera that normally do not move (pixelation, acceleration, deceleration, FX)
- Movement is part of styling. Author's grasp.

# VI. EXCERPT

*GEN – LIBOR PEŠEK*

AUTHOR:

JAN ŠPÁTA

© ČESKÁ TELEVIZE, 1994

# VII. EXCERPT

## *PRAGUE – THE RESTLESS HEART OF EUROPE*

AUTHOR:  
VĚRA CHYTILOVÁ  
© KRÁTKÝ FILM PRAHA, 1984



# VIII. EXCERPT

*SILENCE*

AUTHOR:

RUDOLF ADLER

© ČESKOSLOVENSKÁ TELEVIZE, 1969

# XIV. UKÁZKA

## *DRAHÝ MISTŘE*

AUTOR:

PAVEL KOUTECKÝ

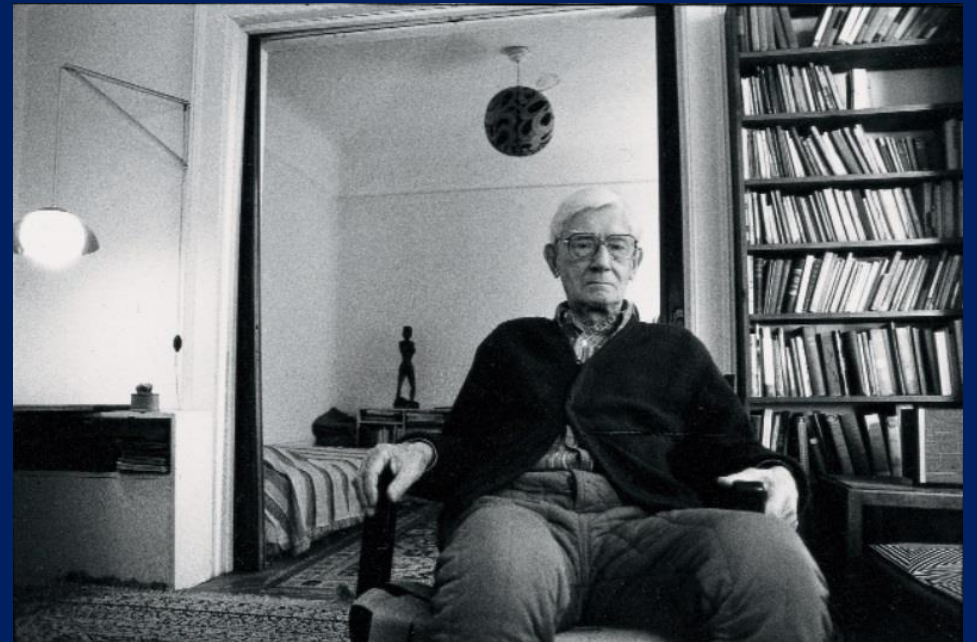
© SPRÁVA PRAŽSKÉHO HRADU

+ FILM A SOCIOLOGIE, 1996

# THREE CZECH CAMERAMEN



**Alexander Hackenschmied  
(1907 Linz- 2004 New York)**



# X. EXCERPT

AN *AIMLESS WALK*

AUTOR:  
MARTINA KUDLACEK  
© 1996

# THREE CZECH CAMERAMEN

**Jaromír Šofr**  
**(Brno, 1939)**



# THREE CZECH CAMERAMEN

**Miroslav Ondříček** (Prague, 1934- Prague 2015)

with Miloš Forman

s Lindsayem Andersonem,

S Penny Marshallovou...

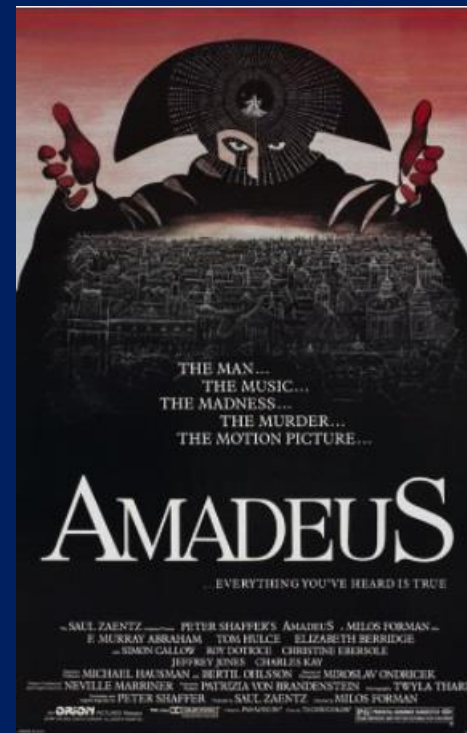
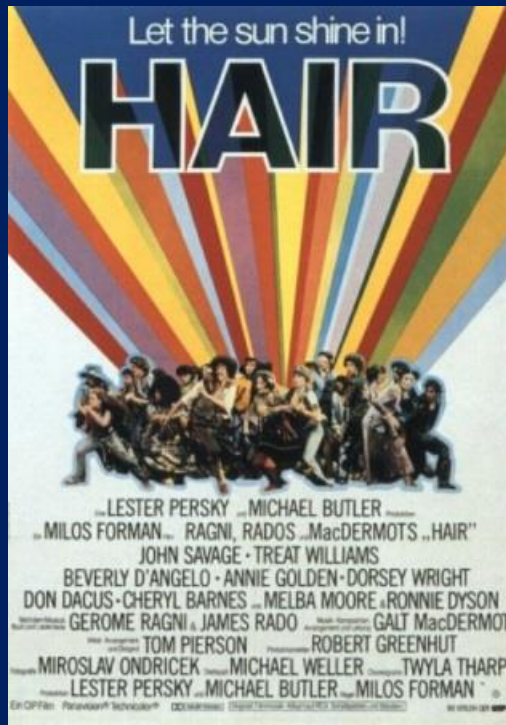
2x nominace na Oscara,





# THREE CZECH CAMERAMEN

## Miroslav Ondříček (Prague, 1934- Prague 2015)

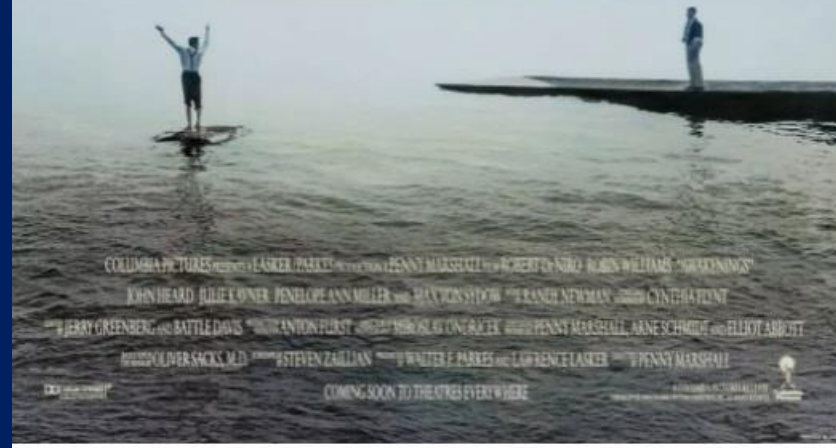


ROBERT DE NIRO ROBIN WILLIAMS

There is no such thing as  
a simple miracle.

# AWAKENINGS

Based on a true story



COLUMBIA PICTURES presents a WALTER PARKES production PENNY MARSHALL with ROBERT DE NIRO ROBIN WILLIAMS "AWAKENINGS"

JOHN HEARD JULIE COOPER PENLOPE ANN MILLER and MAX VON SYDOW with RANDY NEWMAN music by CYNGHAI ANT

executive producer JERRY GREENBERG producer BATTLE DAVIS producer ANTON FURST producer WIKIOLAG ON RAJEX producer PENNY MARSHALL JANE SCHMIDT and ELLIOT ARONOFF

producer POLYVER SACKS, M.D. producer STEVEN ZABLIAN producer WALTER F. PARKES and LAWRENCE LASKER producer PENNY MARSHALL

TM & © 1990

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COLUMBIA PICTURES  
A Division of The Motion Picture Corporation of America