

EDITORIAL

By Dr. Daniel Maddock

University of Southern Queensland – Australia

WELCOME TO ISSUE 1: REACHING OUT

The editorial board of *Cinematography in Progress* is proud to announce the publication of our first issue *Reaching Out* (May, 2021). This is the first academic research group and first double-blind peer-reviewed journal publication with a sole focus on cinematography in the world. The members of our board belong to the International Joint Research Group, also called *Cinematography in Progress*, with the chair at the Vrije Universiteit Brussels, Belgium (VUB, English: Free University of Brussels) in collaboration with the Hoge Schule der Medien Stuttgart, Germany (HdM, English: The Stuttgart Media University), and Universidade Lusófona Humanidades e Tecnologias ULHT, Lisbon, Portugal (English: Lusophone University of Humanities and Technologies). We want to connect with cinematographers and researchers alike through our peer-reviewed publication platform; an online open access journal with a continuing publication. The genesis of our journal and research group has consisted of three international conferences on the teaching and research of cinematography. They have been a joint venture organised by The International Federation of Cinematographers (IMAGO) and its education committee. The need for a journal was born during the third conference, which was held in Brussels in April 2019, in order to publish the conference proceedings.

So far, we have published the *conference proceedings* and set up a *technical corner* and a *teaching corner* with a student section, but there will be more exciting articles and new approaches to research to come. With our activities we seek to build a bridge between academic theoretical research and the artistic practice of cinematography. With our contributors we want to build a community of researchers and artists who care about what cinematography is, what it can do, and where it has come from. We want to explore the art form in all its different permutations from cinema to television, from advertising media to educational media, from art film to short film, and beyond. With that said, let us think about other ‘firsts’ in cinematography, and let us look to our pioneers and the birth of moving images.

It’s one hundred and thirty-three years since Frenchman Louis Le Prince recorded his family walking around in a garden at the back of his house in Leeds, England. Le Prince was the first inventor to produce a recording of a ‘believable motion-effect’ using a single camera and lens in 1888.



The original twenty frames still in existence of the Roundhay Garden Scene shot by Le Prince in 1888, kept at the National Science Museum in London since 1931.

During the next two decades of cinema, almost every possible variation of cinematographic practice was produced for the first time. The first animated film (*Pauvre Pierrot*; English – *Poor Pierrot*, Emile Reynaud, 1889), the first cinema screening (*La Sortie de L'usine Lumiere*; English – *Workers Leaving The Lumiere Factory*, Auguste & Louis Lumiere, 1895), the first female filmmaker (*La Fee Au Choux*; English – *The Cabbage Fairy*, Alice Guy, 1896), the first use of miniatures (*A Railway Collision*, Robert Paul, 1900), the first use of double exposure and superimposition (*Scrooge*, Walter Booth, 1901), the first use of special effects (*Le Voyage Dans La Lune*; English – *A Trip To The Moon*, Georges Méliès, 1902), the first example of a studio (*Rescued By Rover*, Cecil Hepworth, 1905), the first use of glass plate painting or virtual imagery (*Missions of California*, Norman Dawn, 1907), and the first use of the word cinematographer (*Afgrunden*; English – *The Abyss*, director – Urban Gad, cinematographer – Axel Graatkjaer, 1908). In the following few decades preceding the invention and application of sound recording in feature-film production (first used in 1928 for *Lights of New York*, though applied much more successfully the following year for Alfred Hitchcock's *Blackmail*), different aspect ratios including a widescreen format (Abel Gance pioneered a 4:1 aspect ratio using three cameras for *Napoleon* in 1928), camera movement through use of a dolly, handheld operating, swinging the camera off ropes, etc., force perspective effects such as the Schufftan Process, impressionistic lighting, as well as naturalism (cinematographer Eugene Schufftan first used many realist techniques for the film *Menschen am Sonntag*; English – *People on Sunday*, 1930, far before the French New Wave would be credited with pioneering Cinéma Vérité in the late fifties and early sixties), split-screen, fast and slow-motion effects, montage, and many other techniques were also used for the first time. In fact, it could be argued that almost any practice in cinematography, or cinema imaging, used today has a similar, even if only conceptually so, example from the first forty years of cinema (1888-1928).

Alongside these firsts of the artistic explosion in filmmaking, we would like to add our own to the annals of history with this first issue published today, on the 15th of May 2021. We're putting the call out again, inviting researchers and practitioners from around the world to submit articles and engage with this new space of academic investigation for the practice of

cinematography. This ‘new space’ can also be explored in a new way through the submission of a traditional short (4,000 words) or long article (8,000 words), but also through the submission of a visual article (2,000 words and max. 7-min video)¹, in which we visual practitioners can explore, in a rigorous and peer-reviewed academic space, our research into cinematographic practice. As our first articles will discuss, some of the key contentions of cinematographic inquiry today are authorship, virtual and digital imaging, the definition of our practice and the role of the practitioner, equality and the advancement in particular of women in cinematography, technology, and its influence on the practice, and the scholarship of cinematography, particularly curricula and pedagogical approaches in leading film-schools and universities around the world. This certainly does not cover all the facets of cinematographic practice today or the breadth of concepts covered throughout cinematography’s over one-hundred-year history. Hence, we expect to be surprised with the range of various topics you, the researchers and investigators, will want to present to us.

Our first issue contains a pertinent article for us: *Who cares about cinematographers? A bibliometric study* by Nadia McGowan and Laura Fernández Ramirez, both of the Universidad Internacional de la Rioja (English: The International University of La Rioja) in Spain. The authors rightly point out that the study of cinematography leaves much to be desired, with the practice often being relegated to a technical craft rather than an art form worthy of academic investigation. As the famously philosophical and three-time Academy Award-winning cinematographer Vittorio Storaro AIC, ASC, quoted in Bergery, (1989) tells us:

Photography means light-writing, cinematography means writing with light in movement. Cinematographers are authors of photography, not directors of photography. We are not merely using technology to tell someone else’s thought, because we are also using our own emotion, our culture, and our inner being. (p. 70)

Storaro views cinema as analogous to literature, reminding us of the ancient Greek root of the term (kinema “movement” and graphein “to

1. For more information, see: <https://cinematographyinprogress.com/index.php/cito/about/submissions#authorGuidelines>.

write”), which highlights the many different modes in which language exists; in this case, visual language. He extends this assertion by explaining the inescapable action of diction; the voice of one’s prose, and, in this case, visual prose. Acclaimed cinematographer Caroline Champetier, A. F.C., (interviewed by editor, 2011) furthers this notion with her claim that cinema is a human chain of expression:

I strongly believe in the experience of watching a film projection, it is ‘bigger than life’ which means that we see more, further, better, something from our own experience, that makes us, humans want to share it with other humans.

We hope you find our journal intriguing and invite you to come write with us. There is a big story to tell...

Cinematography is infinite in its possibilities... Much more so than music or language. There are infinite shadings of light and shadows and colors... it’s an extraordinarily subtle language. Figuring out how to speak that language is a lifetime job. (Conrad Hall, quoted in Hollyn 2009, p. 169)

The Board (in alphabetical order)

Philippe Cordey, SCS BVK, Chair Imago Education Committee

António Costa, Lusófona University – School of Communication, Architecture, Arts and Information Technologies

Prof. Stefan Grandinetti, Cinematography for film and Television and Digital Cinematography, Stuttgart Media University of Applied Sciences

Dr. Daniel Maddock, University of Southern Queensland – Australia

Dr. Manca Perko, Lecturer in Film Production and Cinematography, Bournemouth University and Wiltshire College & University, UK

Ella van den Hove, Associated member of Belgian Society of cinematographers

Dr. Marijke Van Kets, Prof. Dr. VUB, Belgium, Chair of the board

Journal Manager

Jenny Creve