

Anna Warner

Miller Arts Scholars

Professor Michael Rasbury

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Images, Still and Moving: Outcome Report

This past semester of Cinematography has helped me grow both in my conceptualization as an art historian as well as my practice as a studio artist. With the funds from my Miller Arts Scholars Spring 2019 Minigrant, I was able to purchase eight rolls of color negative 16mm film, as well as pay for shipping and developing those rolls at Colorlab, as well as costumes and props. In Studio art, so much money has to go *in* to a project to purchase supplies before one is able to create a final product, so this grant was extremely helpful to have this semester, as it removed that financial constraint and allowed me to focus more on my exploration of the medium.

My goal, as expressed in my project proposal, was to analyze the medium-specific differences between still photography - my studio art concentration - and the moving films of cinematography. My professor, Kevin Everson, stated in class once that film is “light, time, and movement.” Following that criteria, I would argue that still photography is *light, time, and stillness*. There is a misconception that photography’s stillness negates its ability to express or interact with time; however, I think time and stillness are very two separate qualities. Time is more crucial to the taking of the photograph than the making of a song or painting of a picture, for example. To take a photo, you *must* consider time to get a proper exposure - this is the same for cinematography. The main difference, then, is that cinematography can capture movement sharply, while movement creates blur in photography.

Additionally, I found that although it was interesting and challenging to make films, I was often more drawn to pulling film stills from the footage later, as pictured below.



This gives me a possible route in future photograph projects: taking film stills and showing them as photographs without needing to show the actual film they derived from, because I really like the rounded edges, colors, and graininess from these stills, as well as the theoretical implications that come from knowing they were sliced from a longer flow of captured imagery.

Finally, here are links to a few of my films from this semester. The first one, *Mondo*, was my class group project and my favorite. As well discovering an untapped joy in acting for film, I realized how much it elevates a project to have a whole, unified team working behind it to write, build sets, and direct. My last film, which is untitled but harks to the works of Ana Mendieta, is a more intimate piece. Both are bizarre and experimental, and I had great fun pushing myself outside of my comfort zone to create them. Thank you again to the Miller Arts Scholars grant for making this work possible!

<https://youtu.be/InJdAQss8mI>

<https://youtu.be/h7t5TOS60K>