

History of Motion Pictures

Oct. 12, 2016

Annotated Bibliography: Slow Cinema

Béghin, Cyril. "The Long Take, Mastery." *Film Quarterly* 70.1 (2016): 48-53. Film & Television Literature Index. Web. 11 Oct. 2016.

This article discusses the purposes of the "long take" within Chantal Akerman's films. However, the discussion is broad and can be applied to the general purpose of long takes through out the film industry and its history. Cyril says the technique creates atmosphere, evokes emotion, and documents real time as apposed to shorter takes with many cuts.

This source will be useful in my discussion about long takes' purposes in cinema and how they appeal to certain filmmakers. It will also help to discuss how this technique can depict a portion of these filmmakers' aesthetic and storytelling styles.

MacDougall, David. "When Less Is Less: The Long Take in Documentary." *Film Quarterly* 46.2 (1992): 36-46. Web.

This article discusses and compares film to photographs in the sense that viewers have grown accustomed to quickly assuming meaning within art forms as our brains are wired to instant gratification when experiencing visual or physical tasks. The long take forces our routine to be broken and search for a meaning longer, or dwell on the meaning after it has been reveled within a shot.

This article will help to compare and contrast the history of earlier films as well as the experience of watching a film has changed as our society is conditioned to new technologies and techniques throughout everyday life. It is said that the average attention

span is getting shorter and shorter, making long takes become less and less prominent within film today. Comparing this to earlier times, it can be assumed that films were filled with longer takes unlike most of those showing in the 21<sup>st</sup> century.

Rhodes, John David. "Haneke, the Long Take, Realism." *Framework: The Journal of Cinema and Media* 47.2 (2006): 17-21. Web.

This source explores the importance of the long take when it comes to realism. These compositions that are dragged out, give the sense of time of real life, and allows the audience to treat it as such. Long takes allow time to ask questions about what they are seeing, and really grasp concepts with attention and emotion in mind.

This source would benefit my project as it discusses a variety of films that have incorporated the long shot, and their effects and purpose when it comes to viewing.

Rhodes also discusses the importance of the viewer's participation when it comes to long shots, and how they must work together in order to correctly spell out what is meant to be said.

Horton, Andrew. "The master of slow cinema: space and time—actual, historical, and mythical—in the films of Theo Angelopoulos." *Cineaste* 2010: 23. Literature Resource Center. Web. 11 Oct. 2016.

This source discusses Theo Angelopoulos and his work with slow cinema (long take and one-take films) and how this technique has truly benefitted his filmmaking. It discusses how viewers nowadays rely on speed for gratification and how slow cinema introduces an old pleasure that hasn't been coughed up in a while. Angelopoulos often travels

through time without a cut to be noticed in his work, giving his films a seamless and satisfying look that still brings about interest and emotion in the viewer.

This source introduced a new filmmaker I will be able to discuss in my project as well as how he specifically uses the long shot to travel through time and space, be it historical or mythical. It will help to discuss the old pleasure of slowness and how this pleasure has seemed to disappear as films nowadays are filled with quick cuts and 5 second shots.