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Page 13/51

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Theory . . . Aesthetics

Color and the Moving Image includes new writing on key directors whose work is already associated with color—such as Hitchcock, Jarman and Sirk—as well as others whose use of color

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Theory Aesthetics
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such detail—including Eric
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as Hitchcock, Jarman and
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**Color and the Moving Image |
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Each of these preceding processes embodies a prominent variation on the four main types of additive moving image color articulated by Roderick T. Ryan in his article "Color in the Motion-Picture

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Industry:” 1) “Rotating-
filter disks and sequential
frame color records,” 2)
“Special optical systems
providing multiple standard-
sized or substandard-sized
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lenticular film” and 4)

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“Line screen processes.”

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Color and the Moving Image: History, Theory, Aesthetics

...

Color motion picture film refers both to unexposed color photographic film in a format suitable for use in a motion picture camera, and

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Theory Aesthetics

To finished motion picture film, ready for use in a projector, which bears images in color. The first color cinematography was by additive color systems such as the one patented by Edward Raymond Turner in

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1899 and tested in 1902. A simplified additive system was successfully commercialized in 1909 as Kinemacolor. These early systems used black-and-white film to

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Color motion picture film - Wikipedia

"supplement" or "addition"
to silent films) film
historians have understood
color film history to begin
with Technicolor. Instead,
Gunning suggested, color was

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Theory Academic dominant during the silent period, and black and white only rose to prominence after sound. This view, according to

**Colour and the Moving Image
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history, theory, aesthetics,
archive. [Simon Brown; Sarah
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"This new AFI Film Reader is
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essays on the use of color
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**Color and the moving image :
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RCA 'An inquiry into colour
can take you just about
anywhere', David Batchelor,
Chromophobia, 2000

Colour and the Moving Image
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film studies backgrounds consider the importance of color throughout the history of the medium, assessing not only the theoretical implications of color on the screen, but also the ways in which developments in

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Cinematographic technologies transformed the aesthetics of color and the nature of film archiving and restoration. *Color and the Moving Image* includes new writing on key directors whose work is

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already associated with
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color-such as Hitchcock,
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Tinting coloured all the
light areas of a picture and
was achieved by immersing a
black-and-white print in dye
or by using coloured film

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base for printing. The
toning process involved
chemically treating film
emulsion to colour the dark
areas of the print.

**History of film -
Introduction of colour |**

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Britannica Theory Aesthetics

The Society for Cognitive Studies of the Moving Image (SCSMI) fosters interdisciplinary research within the areas of moving image history, theory, and aesthetics; cognitive

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Science; and the philosophy
Theory/Aesthetics
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represented discipline may
learn from the others.

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ecological theory of visual
perception, the ...

Project MUSE - Moving Image Theory

Persistence of vision
traditionally refers to the
optical illusion that occurs

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When visual perception of an object does not cease for some time after the rays of light proceeding from it have ceased to enter the eye. The illusion has also been described as "retinal persistence", "persistence

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of impressions", simply
"persistence" and other
variations. In many
descriptions the illusion
seems the ...

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