Visual Special Effects

1. Stage Effects--from live theatre; do not involve special manipulation w/ the camera; e.g.:
   * makeup (e.g., latex bladders)
   * puppets
   * "men in suits"
   * mechanical devices/robots
   * rear-screen & front-screen projection
   * models/minatures--(slightly optical??)

2. Optical Effects--optical equipment (i.e., cameras, optical printer) is used to manipulate images; e.g.:
   a. Motion effects--
      * stop motion animation
      * manipulations of movement (slo-mo, fast-action, reverse motion, freeze frame)
   b. “In the can” (in the camera) shots--
      * glass shots
      * forced perspective
   c. Composite shots--
      * double exposure
      * mattes, matte paintings
      * greenscreening (or, bluscreening)
3. Digital Effects--computer required, e.g.:

* computer composite shots
* computer-generated images (CGI--images that never existed outside of the computer; including digital mattes)
* morphing

ALSO:
* motion-control cinematography

Note: Rear- and front-screen projection, matting (with and without greenscreening), glass shots, forced perspective, and digital effects can have very similar results. Very often, even I can't tell!
The Film Crew Roundup

* Producer
* Director
* Screenwriter
* Film editor
* DP
* Cinematographer
* Camera Operator
* Steadicam Operator
* Production Designer
* Art Director
* Set Designer
* Grip (like a stagehand--work with flats, dolly tracks, other carpentry)
* Key Grip (head grip)
* Gaffer (electrician/light set-up)
* Best Boy (apprentice, to one of the various trades)
* Set Dresser
* Matte Artist
* Greensman
* ADR Editor
* Foley artist
* Visual Effects Supervisor
* Location Manager
* 2nd Unit

... and the rest (e.g., Costume Designer, Casting, Makeup)

... also, the role of unions and professional organizations:
e.g., Screen Writers Guild, ASC (American Society of Cinematographers), ACE (American Cinema Editors), Teamsters, IATSE (International Alliance of Theatrical Stage Employees), SAG (Screen Actors Guild)
Avant-garde film

Avant-garde means “leader of the movement”—these films are extreme . . . usually extremely formalistic, but sometimes extremely realistic (like cinema verite)

Giannetti (in your extra online reading) writes about 4 avant-garde film types that arose during different time periods:

1. Dadaist & Surrealist (1920-31)
   based in Berlin & Paris, e.g., *Un Chien Andalou (Andalusian Dog)*

2. Poetic & Experimental (1940-54)
   e.g., Maya Deren's *Meshes of the Afternoon*

3. Underground Phase (1954-late 60's)
   e.g., Stan Brakhage’s films,
   Andy Warhol's *Sleep* or *Eat*

4. Structuralist (since late 60's)
   e.g., Michael Snow's *Wavelength*,
   Robert Banks’ *X—The Baby Cinema*
Surrealism and film

Surreal = "super-real", a new and absolute reality, a merging of conscious & subconscious; derived from psychoanalysis (especially Freudian); brings together aspects of outer & inner reality in much the same way that seemingly unrelated fragments of life combine in the vivid world of dreams

The origins of surrealism in film:

European Dadaism (post-WWI)
  led to
  Surrealist Manifesto by Andre Breton in 1924
    which in turn
    Influenced many artists, including Salvador Dali & Luis Bunuel
      created
        Un Chien Andalou (1928) (Andalusian Dog)