

The Art Of Illusion Production Design For Film And Television

These essays explicitly confront a particular crisis in postwar art, seeking to examine the assumptions on which the modern commercial and museum gallery was based.

Critique—a program of thought as well as a dissection toward the world—is a crucial resource for politics and thought today, yet it is again and again instrumentalized by institutional frames and captured by market logics. Technologies of Critique elaborates a critical practice that eludes such capture. Building on Chile’s history of dissident artists and the central entangling of politics and aesthetics, Thayer engages continental philosophical traditions, from Aristotle, Descartes and Heidegger through Walter Benjamin and Gilles Deleuze, and in implicit conversation with the Judith Butler, Roberto Esposito, and Bruno Latour, to help pinpoint the technologies and media through which art intervenes critically in socio-political life.

What Jesus Christ learned from the dead, the Apostles took stones from his tomb. Then at Pentecost, the fire of the Holy Spirit empowered the stones, and the Apostles performed miracles in God’s name. The stones were handed down through generations of Keepers, but now the Keepers are being murdered, the stones stolen by those who would use them for evil in a world transformed by religious fundamentalism. Samuel van Hoogstraten is familiar to scholars of Dutch art as a talented pupil and early critic of Rembrandt, and as the author of a major Dutch painting treatise. In this book, Celeste Brusati looks at the art, writing, and career of this multifaceted artist. A rich appreciation of one of the most often cited but least understood figures in seventeenth-century Dutch art, this book will interest scholars and students of art history, social history, and visual culture.

David Copperfield’s History of Magic

Production Design

The Ideology of the Gallery Space, Expanded Edition

The Art of Illusion

Production Design for Screen

A Resource For Educators

Art, Illusion, and Visual Perception in Early National America

Production Design: Architects of the Screen explores the role of the production designer through a historical overview that maps out landmark film and television designs. From the familiar environs of television soap operas to the elaborate and disorientating Velvet Goldmine. Jane Barnwell considers how themes, motifs and colours offer clues to unravel plot, character and underlying concepts. In addressing the importance of physical space in film and TV, the book investigates questions of authenticity in detail, props, colours and materials. The design codes of period drama. more playful representations of the past and distinctive contemporary looks are discussed through the use of key examples ranging from musicals of the 1930s to cult films of the 1990s. The book also includes interviews with leading production designers and studies of Trainspotting, The English Patient and Caravaggio.

Learn to turn a simple screenplay into a visual masterpiece! Top production designers share their real-life experiences to explain the aesthetic, narrative, and technical aspects of the craft. Step by step, aspiring filmmakers will discover sound instruction on the tools of the trade, and established filmmakers will enjoy a new outlook on production design. They will learn, for example, the craft behind movie magic—such as how to create a design metaphor, choose a color scheme, use space, and work within all genres of film, from well-lunded studio projects to "guenilla filmmaking." This indispensable resource also contains a history of movie making and guidelines for digital production design. For the experienced filmmaker seeking new design ideas to the struggling newcomer stretching low-budget dollars, this book makes the processes and concepts of production design accessible. Alworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, line art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

Traces the development of Disney animation, explains what made Disney's style unique, and features original sketches and drawings revealing the origins of Mickey Mouse and other Disney characters

Film production is a highly creative and collaborative industry, full of multi-skilled artists and craftsmen. The fast-moving pace of technology makes it hard to keep abreast of current practices in production design. However, the ethos and skills behind filmmaking remain the same. In The Art of Illusion, renowned Art Director Terry Ackland-Snow shares his passion and knowledge of traditional film design from over fifty years of industry experience, using real-life case studies from some of the UK's most iconic films, including Batman, Labyrinth, the James Bond franchise and The Deep. Featuring over 100 original sketches, as well as rare behind-the-scenes photographs, storyboards and artwork, this book is exquisitely illustrated throughout, demonstrating the skills and techniques of film design with stunning intricacy. This is an essential guide for anyone aspiring to a career in production design, and will be of great value to all movie enthusiasts who are interested in the art of creating a film set. Superbly illustrated with 238 illustrations including over 100 original sketches, as well as rare behind-the-scenes photographs.

Inter-Medial Observations on the 'Reflected' Or 'Deconstructed' Illusion

Designing for Screen

The Art and Writing of Samuel Van Hoogstraten

Artifice and Illusion

Manufacturing Consent

Technologies of Critique

Production for Print

The fast-moving pace of technology makes it hard to keep abreast of current practices in production design. However, the ethos and skills behind filmmaking remain the same. Here, art director Terry Ackland-Snow shares his passion and knowledge of traditional film design from more than 50 years of industry experience, using real-life case studies from such iconic films as Batman, Labyrinth, the James Bond franchise, and The Deep. With more than 100 original sketches, as well as rare behind-the-scenes photographs, storyboards and artwork, this book demonstrates the skills and techniques of film design with stunning intricacy.

In this richly illustrated study, the first book-length exploration of illusionistic art in the early United States, Wendy Bellion investigates Americans' experiences with material forms of visual deception and argues that encounters with illusory art shaped their understanding of knowledge, representation, and subjectivity between 1790 and 1825. Focusing on the work of the well-known Peale family and their Philadelphia Museum, as well as other Philadelphians, Bellion explores the range of illusions encountered in public spaces, from trompe l'oeil paintings and drawings at art exhibitions to ephemeral displays of phantasmagoria, "Invisible Ladies," and other spectacles of deception. Bellion reconstructs the elite and vernacular sites where such art and objects appeared and argues that early national exhibitions doubled as spaces of citizen formation. Within a post-Revolutionary culture troubled by the social and political consequences of deception, keen perception signified able citizenship. Setting illusions into dialogue with Enlightenment cultures of science, print, politics, and the senses, Citizen Spectator demonstrates that pictorial and optical illusions functioned to cultivate but also to confound discernment. Bellion reveals the equivocal nature of illusion during the early republic, mapping its changing forms and functions, and uncovers surprising links between early American art, culture, and citizenship.

Colossal. Stupendous. Epic. These adjectives, used by movie companies to hawk their wares, became cliché long ago. When used to describe the films of one director, they are accurate. More than any filmmaker in the history of the medium, Cecil B. DeMille mastered the art of the spectacle. In the process, he became a filmland founder. One hundred years ago, he made the first feature film ever shot in Hollywood and went on to become the most commercially successful producer-director in history. DeMille told his cinematic tales with painterly, extravagant images. The parting of the Red Sea in The Ten Commandments was only one of these. There were train wrecks (The Greatest Show on Earth); orgies (Manslaughter); battles (The Buccaneer); Ancient Rome (The Sign of the Cross); Ancient Egypt (Cleopatra); and the Holy Land (The Crusades). The best of these images are showcased here, in Cecil B. DeMille: The Art of the Hollywood Epic. This lavish volume opens the King Tut's tomb of cinematic treasures that is the Cecil B. DeMille Archives, presenting storyboard art, concept paintings, and an array of photographic imagery. Historian Mark A. Vieira writes an illuminating text to accompany these scenes. Cecilia de Mille Presley relates her grandfather's thoughts on his various films, and recalls her visits to his sets, including the Egyptian expedition to film The Ten Commandments. Like the director's works, Cecil B. DeMille: The Art of the Hollywood Epic is a panorama of magnificence-celebrating a legendary filmmaker and the remarkable history of Hollywood.

A Precarious Game is an ethnographic examination of video game production. The developers that Ergin Bulut researched for almost three years in a medium-sized studio in the U.S. loved making video games that millions play. Only some, however, can enjoy this dream job, which can be precarious and alienating for many others. That is, the passion of a predominantly white-male labor force relies on material inequalities involving the sacrificial labor of their families, unacknowledged work of precarious testers, and thousands of racialized and gendered workers in the Global South. A Precarious Game explores the politics of doing what one loves. In the context of work, passion and love imply freedom, participation, and choice, but in fact they accelerate self-exploitation and can impose emotional toxicity on other workers by forcing them to work endless hours. Bulut argues that such ludic discourses in the game industry disguise the racialized and gendered inequalities on which a profitable transnational industry thrives. Within capitalism, work is not just an economic matter, and the political nature of employment and love can still be undemocratic even when based on mutual consent. As Bulut demonstrates, rather than considering work simply as a matter of economics based on trade-offs in the workplace, we should consider the question of work and love as one of democracy rooted in politics.

Applied Brocade in the Art of the Low Countries in the Fifteenth and Sixteenth Centuries

The Art of the Hollywood Epic

Imitation and Illusion

Designs on Film

Art Direction and Production Design

Phantasmagoria in Nineteenth-Century Opera

Illuminations

Ben Davis is the editor of Artinfo, one of the world's most popular resources for information and discussion on arts and culture. As a critic, he has become painfully aware of the role that class plays in art. 9.5 Theses on Art and Class seeks to show how a clear understanding of class makes sense of what is at stake in a broad number of contemporary art's most persistent debates, from definitions of political art, to the troubled status of 'outsider' and street art, to the question of how we maintain faith in art itself in a dysfunctional world.'

Views from one of the most original cultural critics of the twentieth century, Walter Benjamin

This book is for the beginner. It does not presuppose any previous experience in play production, but it does presuppose a realization that the art of good play production is not to be learned in a day.

Essay from the year 2009 in the subject American Studies - Comparative Literature, grade: 1.0, Humboldt-University of Berlin (Amerikanistik und Anglistik), course: Postmodern Cinema, language: English, abstract: In this self-study journal I aim to collect some comparative and inter-medial ideas on how illusion - here defined as different perspectives on reality in the arts - is reflected within the media of film, painting and literature. The perception of reality (especially in the medium of film) remains up to the present moment a controversial, and still largely unexplored topic in the fields of philosophy, neuroscience and film theory; therefore the intent of this 'self-study journal' is to focus on a small selection of examples of modern and postmodern film, literature and the visual arts (photography and painting). As well, I will explore a few selected quotations from manifestos in the tradition of early 20th century avant-garde and also will make brief reference to earlier periods. When we accept the 'reality' that is shown to us in the movies, we are giving ourselves over to the illusion of cinema, that is being created by talented cast and crew in the production and carefully honed in post-production by skillful editing. The power of the illusion in cinema is to take us for the time being into another world, and ideally we forget for the moment that we are still sitting in a dark room with a large screen. In the medium of literature our imagination takes control of the world presented by the author's words and is translated into a uniquely imagined reality that is created by the readers own imagination and recollection of memories. Like in the cinema, if a book grabs us we tend to forget our presence in the ('real') world for the time reading the book.

9.5 Theses on Art and Class

The Filmmaker's Guide to Production Design

A Modern History of Filmmaking

The Art of Play Production

Visual Storytelling in Film and Television

Play Direction from Analysis to Production, Second Edition

The Brain's Secret to Seeing Past Illusion, Misperception, and Self-Deception

In the late Middle Ages luxurious textiles were among the most highly prized indicators of status and wealth and an essential requirement of prestigious secular and ecclesiastical life. The depiction of these sumptuous silks and gold brocades was a crucial element in the visual arts, and their realistic and recognizable representation was a challenge to every artist. Painters and polychromers strove to imitate the fashionable fabrics by using applied brocade, a highly sophisticated form of relief decoration that adhered to panel paintings, murals and sculpture and through the play of light and shadow evoked the dazzling illusion of gold-brocaded cloths. Imitation and Illusion is the result of a detailed study of applied brocade in the art of the Low Countries. Eleven fascinating and innovative chapters offer an in-depth examination of the historical, geographical, morphological and technical aspects of this cast tin relief technique. New light is also shed on artistic collaboration and workshop practice in the fifteenth and early sixteenth century. The catalogue includes 86 well known and lesser known panel and wall paintings, sculptures, altarpieces, and architectural elements produced between 1420 and 1540, decorated with applied brocade and providing stunning testimony to the visual variety and material magnificence of late-medieval art. Abundantly illustrated, Imitation and Illusion investigates the artistic production of the fifteenth- and sixteenth-century Low Countries from an intriguing and original perspective. It represents a significant contribution to our understanding of medieval polychromy and will appeal to everyone whose curiosity is aroused by the illusionistic ingenuity of the medieval artist.

This book gives designers the confidence to do everything necessary to ensure trouble-free, high-quality printing – to calibrate images (colour and black and white); adjust trapping levels in all the major software applications, and mix colours that won't print as something that is a complete surprise. It explains scanning and resolution, and discusses good and bad image formats, describing techniques to make images look good in print – even if they have been downloaded from the internet. There is advice on how to get accurate quotes from a printer, a checklist to use when sending a job to print and a glossary of printing terms to new editors.* Text fully updated to take account of new developments in print technology and software * 22,000 words of new/replacement text * Completely redesigned in Portfolio Skills series, with new cover * Many new colour illustrations added to make book more visual * All screen grabs now translatable

Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

The pursuit of excellence in theatre is well served by the latest edition of this eminently readable text by two directors with wide-ranging experience. In an engaging, conversational manner, the authors deftly combine a focus on artistic vision with a practical, organized methodology that allows beginning and established directors to bring a creative script interpretation to life for an audience.

Set Design in TV and Film

Perceptual Intelligence

A Century of Hollywood Art Direction

The Art of South and Southeast Asia

Production Design for Film and Television

Matter: Material Processes in Architectural Production

Citizen Spectator

conomics, money illusion refers to the tendency of people to think of currency in nominal, rather than real, terms. In other words, the numerical/face value (nominal value) of money is mistaken for its purchasing power (real value). This is false, as modern fiat currencies have no inherent value and their real value is derived from their ability to be exchanged for goods and used for payment of taxes. The term was coined by John Maynard Keynes in the early twentieth century. Almost every one is subject to the "money illusion" in respect to his own country's currency. This seems to him to be stationary while the moving story of art direction over the course of a century—from the massive Roman architecture of Ben-Hur to the infamous Dakota apartment in Rosemary's Baby to the digital CGI wonders of Avatar's Pandora. Drawing on insights from the most prominent Hollywood production designers and the historical knowledge of the venerable Art Directors Guild, Whitlock delves into the detailed process of how sets are imagined, drawn, built, and decorated. Designs on Film is the must-have look book for film lovers, movie buffs, and anyone looking to draw interior design inspiration from the constructions and confections of Hollywood. Whitlock lifts the curtain on movie magic and celebrates the many ways in which art direction and set design allow us to lose ourselves in the diverse worlds showcased on the big screen.

A new and groundbreaking approach to the history of grand opera, Grand Illusion: Phantasmagoria in Nineteenth-Century Opera explores the illusion and illumination behind the form's rise to cultural eminence. Renowned opera scholar Gabriela Cruz argues that grand opera worked to awaken memory and feeling in a way never before experienced in the opera house, asserting that the concept of "spectacle" was the defining cultural apparatus of the art form after the 1820s. Parisian audiences at the Académie Royale de Musique were struck by the novelty and power of grand opera upon the introduction of gaslight illumination, a technological innovation that quickly influenced productions across the Western operatic world. With this innovation, grand opera transformed into an audio-visual spectacle, delivering dream-like images and evoking the ghosts of its audiences' past. Through case studies of operas by Giacomo Meyerbeer, Richard Wagner, and Giuseppe Verdi, Cruz demonstrates how these works became an increasingly sophisticated medium by which audiences could conjure up the past and be transported away from the breakdown of modern life. A historically informed narrative that traverses far and wide, from dingy popular theatres in post-revolutionary Paris, to nautical shows in London, and finally to Egyptian mummies, Grand Illusion provides a fresh departure from previous scholarship, highlighting the often-neglected visual side of grand opera.

An overview of the art historical antecedents to virtual reality and the impact of virtual reality on contemporary conceptions of art. Although many people view virtual reality as a totally new phenomenon, it has its foundations in an unrecognized history of immersive images. Indeed, the search for illusionary visual space can be traced back to antiquity. In this book, Oliver Grau shows how virtual art fits into the art history of illusion and immersion. He describes the metamorphosis of the concepts of art and the image and relates those concepts to interactive art, interface design, agents, telepresence, and image evolution. Grau retells art history as media history, helping us to understand the phenomenon of virtual reality beyond the hype. Grau shows how each epoch used the technical means available to produce maximum illusion. He discusses frescoes such as those in the Villa dei Misteri in Pompeii and the gardens of the Villa Livia near Primaporta, Renaissance and Baroque illusion spaces, and panoramas, which were the most developed form of illusion achieved through traditional methods of painting and the mass image medium before film. Through a detailed analysis of perhaps the most important German panorama, Anton von Werner's 1883 The Battle of Sedan, Grau shows how immersion produced emotional responses. He traces immersive cinema through Cinerama, Sensorama, Expanded Cinema, 3-D, Omnimax and IMAX, and the head mounted display with its military origins. He also examines those characteristics of virtual reality that distinguish it from earlier forms of illusionary art. His analysis draws on the work of contemporary artists and groups ART+COM, Maurice Benayoun, Charlotte Davies, Monika Fleischmann, Ken Goldberg, Agnes Hegedues, Eduardo Kac, Knowbotic Research, Laurent Mignonneau, Michael Naimark, Simon Penny, Daniela Plewe, Paul Sermon, Jeffrey Shaw, Karl Sims, Christa Sommerer, and Wolfgang Strauss. Grau offers not just a history of illusionary space but also a theoretical framework for analyzing its phenomenologies, functions, and strategies throughout history and into the future.

A passion for interior decoration might lead someone into the dynamic world of television and film set design. Using color, style, and technology, set designers create a diverse array of environments that portray characters and tell a story. However, what does a set designer do before, during, and after a production? This book outlines what skills students might need to be a set designer, successes and setbacks related to the job, and the responsibilities involved in this exciting and creative profession, while also explaining how skills developed in amateur set design experiences might lead to other careers.

Cecil B. DeMille

The Third Reich, the Paris Exposition, and the Cultural Seduction of France

Digital Illusion

The Illusion of Dream Jobs in the Video Game Industry

The Art Direction Handbook for Film & Television

Grand Illusion

Escher, Dalí & the Artists of Optical Illusion

Who can forget the over-the-top, white-on-white, high-gloss interiors through which Fred Astaire danced in Top Hat? The modernist high-rise architecture, inspired by the work of Frank Lloyd Wright, in the adaptation of Ayn Rand's The Fountainhead? The lavish, opulent drawing rooms of Martin Scorsese's The Age of Innocence? Through the use of film design—called both art direction and production design in the film industry—movies can transport us to new worlds of luxury, highlight the ornament of the everyday, offer a vision of the future, or evoke the realities of a distant era. In Designs on Film, journalist and interior designer Cathy Whitlock illuminates the often undercelebrated role of the production designer in the creation of the most memorable moments in film history. Through a lush collection of rare archival photographs, Whitlock narrates the evolving story of art direction over the course of a century—from the massive Roman architecture of Ben-Hur to the infamous Dakota apartment in Rosemary's Baby to the digital CGI wonders of Avatar's Pandora. Drawing on insights from the most prominent Hollywood production designers and the historical knowledge of the venerable Art Directors Guild, Whitlock delves into the detailed process of how sets are imagined, drawn, built, and decorated. Designs on Film is the must-have look book for film lovers, movie buffs, and anyone looking to draw interior design inspiration from the constructions and confections of Hollywood. Whitlock lifts the curtain on movie magic and celebrates the many ways in which art direction and set design allow us to lose ourselves in the diverse worlds showcased on the big screen.

An intellectual discussion of the modern media to show how an underlying economics of publishing warps the news.

Producing and Directing the Short Film and Video is the definitive book on the subject for beginning filmmakers and students. The book clearly illustrates all of the steps involved in preproduction, production, postproduction, and distribution. Its unique two-fold approach looks at filmmaking from the perspectives of both producer and director, and explains how their separate energies must combine to create a successful short film or video, from script to final product. This guide offers extensive examples from award-winning shorts and includes insightful quotes from the filmmakers themselves describing the problems they encountered and how they solved them. The companion website contains useful forms and information on grants and financing sources, distributors, film and video festivals, film schools, internet sources for short works, and professional associations.

Celebrates the use of optical illusion in art, presenting the importance and uniqueness of such work, discussing such artists as Salvador Dalá, M.C. Seshser, and István Orosz.

Virtual Art

A Precarious Game

Entertaining the Future with High Technology

Essays and Reflections

Pentecost

Preprints of a Symposium, University of Leiden, the Netherlands, 26–29 June 1995

Inside the White Cube

Art illustrated, illuminating insight into the world of illusion from the world's greatest and most successful magician, capturing its audacious and inventive practitioners, and showcasing the art form's most famous artifacts housed at David Copperfield's secret museum. In this personal journey through a unique and remarkable performing art, David Copperfield profiles twenty-eight of the world's most groundbreaking magicians. From the 16th-century magistrate who wrote the first levitated, vanished, and caught bullets in her teeth, David Copperfield's History of Magic takes you on a wild journey through the remarkable feats of the greatest magicians in history. These magicians were all outsiders in their own way, many of them determined to use magic to escape the strictures of class and convention. But they all transformed popular culture, adapted to social change, discovered the inner workings of the human mind, embraced the latest technological and complemented by over 100 never-before-seen photographs of artifacts from Copperfield's exclusive Museum of Magic, including a 16th-century manual on sleight of hand, Houdini's straightjackets, handcuffs, and water torture chamber, Dante's famous sawing-in-half apparatus, Alexander's high-tech turban that allowed him to read people's minds, and even some coins that may have magically passed through the hands of Abraham Lincoln. By the end of the book, you'll be sure to see Presents works of art selected from the South and Southeast Asian and Islamic collection of The Metropolitan Museum of Art, lessons plans, and classroom activities.

France-German cultural exchange reached its height at the 1937 Paris World's Fair, where the Third Reich worked to promote an illusion of friendship between the two countries. Through the prism of this decisive event, Grand Illusion examines the overlooked relationships among Nazi elites and French intellectuals. Their interaction, Karen Fiss argues, profoundly influenced cultural production and normalized aspects of fascist ideology in 1930s France, laying the groundwork for the across-free arts, film, architecture, and mass pagentry. Fiss illuminates the role of National Socialist propaganda in the French decision to ignore Hitler's war preparations and pursue an untenable policy of appeasement. France's receptiveness toward Nazi culture, Fiss contends, was rooted in its troubled identity and deep-seated insecurities. With their government in crisis, French intellectuals from both the left and the right demanded a new national culture that could rival those of the victors. In Grand Illusion casts new light on the power of art to influence history.

Digital Illusion is the future of entertainment. That future, as seen in this book, is at the intersection of show business and interactivity. It is a future where games, theme-park attractions, and networked virtual worlds are built with seamless, interactive, computer technology, and where exciting new kinds of experience and enjoyment are made possible. It's a future that has already begun! Clark Dodsworth has participated for years in this convergence of the computer and entertainment, and implementation of computer-based entertainment applications. With striking examples, they show what has been accomplished and preview what is yet to come.

Historical Painting Techniques, Materials, and Studio Practice

A Thriller

Disney Animation

Architects of the Screen

From Illusion to Immersion

The Cabinet of the Arts: Being a New and Universal Drawing Book ... Containing the Whole Theory and Practice of the Fine Arts in General. With ... Engravings. Second Edition

The Money Illusion

Design is at the essence of storytelling, but how does a production find its style and identity? This book explains how to approach design, whether for film, television, video promo or commercial making, and introduces the techniques needed to make ideas happen. Through theory and practical exercises, it looks at design in a different way and shows how the simplest decisions can become powerful ideas on screen.

Explains the roles of the design team, including the production designer and art director; Explains how to extract design information from a script and how to identify key themes that can be used to support the telling of the story; Looks at how and where to research ideas, and suggests ways to illustrate them; Explores the importance of images, colour, texture and space to captivate an audience; Shows how to prepare drawings and models using various media; Refers to film and television productions, and shows how design decisions contribute to the story.

The Secret Behind Our Perceptions: Finally Revealed! Why do we gravitate to products endorsed by celebrities? Why does time seem to go by faster as we get older? Why are some athletes perpetual winners and others losers? Exploring the brain's ability to interpret and make sense of the world, Dr. Brian Boxer Wachler describes how your perception can be reality or fantasy and how to separate the two, which is the basis of improving your Perceptual Intelligence (PI). With concrete examples and case studies, Dr. Brian (as he's known to his patients) explains why our senses do not always match reality and how we can influence the world around us through perceptions, inward and outward. By fine-tuning your PI, you can better understand what's really going on and make more insightful decisions in your life.

The Art of IllusionProduction Design for Film and TelevisionCrowood Press (UK)

In this new and expanded edition The Art Direction Handbook, author Michael Rizzo now covers art direction for television, in addition to updated coverage of film design. This comprehensive, professional manual details the set-up of the art department and the day-to-day job duties: scouting for locations, research, executing the design concept, supervising scenery construction, and surviving production. Beyond

that, there is an emphasis on not just how to do the job, but how to succeed and secure other jobs. Rounding out the text is an extensive collection of useful forms and checklists, as well as interviews with prominent art directors.

The Political Economy of the Mass Media

Production and Art Direction Explained

The Illusion of Life

The Director's Vision

Masters of Deception

Producing and Directing the Short Film and Video

Combining essays from both practice and academia, this book includes some of the most significant projects and thoughts on materiality from the last decade. Beautifully illustrated with a great deal of technical information throughout, it is not a coffee-table book with no explanation of how, nor a theory book without the description of the projects.