

# THE TOP 100 FILMS

Film Title	Votes	Film Title
1 Vertigo ( <i>Hitchcock, 1958</i> )	191	= La Jetée ( <i>Marker, 1962</i> )
2 Citizen Kane ( <i>Welles, 1941</i> )	157	53 Rear Window ( <i>Hitchcock, 1954</i> )
3 Tokyo Story ( <i>Ozu, 1953</i> )	107	= North by Northwest ( <i>Hitchcock, 1959</i> )
4 La Règle du jeu ( <i>Renoir, 1939</i> )	100	= Raging Bull ( <i>Scorsese, 1980</i> )
5 Sunrise: A Song of Two Humans ( <i>Murnau, 1927</i> )	93	56 M ( <i>Lang, 1931</i> )
6 2001: A Space Odyssey ( <i>Kubrick, 1968</i> )	90	= Touch of Evil ( <i>Welles, 1958</i> )
7 The Searchers ( <i>Ford, 1956</i> )	78	= The Leopard ( <i>Visconti, 1963</i> )
8 Man with a Movie Camera ( <i>Dziga Vertov, 1929</i> )	68	59 Sherlock Jr. ( <i>Keaton, 1924</i> )
9 The Passion of Joan of Arc ( <i>Dreyer, 1927</i> )	65	= Sansho dayu ( <i>Mizoguchi, 1954</i> )
10 8½ ( <i>Fellini, 1963</i> )	64	= La Maman et la Putain ( <i>Eustache, 1973</i> )
11 Battleship Potemkin ( <i>Eisenstein, 1925</i> )	63	= Barry Lyndon ( <i>Kubrick, 1975</i> )
12 L'Atalante ( <i>Vigo, 1934</i> )	58	63 Modern Times ( <i>Chaplin, 1936</i> )
13 Breathless ( <i>Godard, 1960</i> )	57	= Sweet Bird of Paradise ( <i>Wilder, 1933</i> )

SIGHT AND SOUND 'THE GREATEST FILMS OF ALL TIME' - 2012

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**HOW CAN WE UNDERSTAND AND  
APPRECIATE THE AESTHETICS OF FILM?**

**FILMS ARE DESIGNED TO CREATE  
EXPERIENCES.**

**WHY IS THE FILM DESIGNED THE WAY IT IS?**

## THE EXPERIENCE OF FILM ART:

The essence of an art is to create, out of our real world, its own unique world...Now we want to hear what the ear doesn't hear, just as through the cinema we see what eludes the eye...Let thoughts and dreams be audible! (Jean Epstein, *The Cinema Continues*, 1930)

The cinema is a particular form of knowing, in that it represents the world in its continuous mobility (Jean Epstein, *The Cinema Continues*, 1930)

## **BOOGIE NIGHTS (1997)**

Director: Paul Thomas Anderson

(credits include: Inherent Vice, There Will Be Blood, Nightcrawler, Magnolia)

Cinematographer: Robert Elswit

(credits include: Inherent Vice, There Will Be Blood, Nightcrawler, Magnolia)

TO TAKE AN AESTHETIC INTEREST IN A  
REPRESENTATIONAL WORK OF ART IS TO TAKE  
AN INTEREST IN HOW THE FILM REPRESENTS  
ITS SUBJECT

WHY IS A FILM DESIGNED THE WAY IT IS -  
THE ACT OF CHOICE.

HOW DOES IT CREATE ITS OWN UNIQUE WORLD?

HOW CAN WE UNDERSTAND THE CHOICES MADE BY  
THE FILMMAKERS?

HOW DO THE CREATIVE CHOICES SHAPE OUR  
EXPERIENCES?

**AN UNDERSTANDING OF FILM AS  
ART - INDUSTRY - TECHNOLOGY**

## TECHNOLOGY

- SOUND
- COLOUR
- TECHNICAL INNOVATIONS SUCH AS DEEP-FOCUS PHOTOGRAPHY, STEADICAM
- USE OF 35MM - 65MM (70MM)
- DIGITAL FILMMAKING



**STANLEY KUBRICK WITH GARRETT BROWN (STEADICAM OPERATOR)**



***The Hateful Eight's* 70mm run could cost up to \$80,000 per screen**



**THE HATEFUL EIGHT – QUENTIN TARANTINO**

## INDUSTRY

Art and Innovation may arise out of the challenges presented..or may not.



**'Lost in La Mancha' (2002)**  
**By Keith Fulton and Louis Pepe**

CHOICES MADE IN MANY DIFFERENT AREAS:

**SCRIPTWRITING AND FUNDING**

**PREPRODUCTION**

**SHOOT**

**POSTPRODUCTION**

**DISTRIBUTION AND EXHIBITION**

FILMMAKERS CHOOSE WITHIN THE CONSTRAINTS AND  
OPPORTUNITIES THEY ARE PRESENTED WITH

# **HOW ARE CREATIVE PROBLEMS SOLVED?**

# FORM AND CONTENT

David Bordwell (2013):  
**THE ACT OF CHOICE**

1. Form

2. Style:

*mise-en-scene (the 'placing in the scene')*

cinematography,

editing,

sound

**MEANING IS GENERATED THROUGH CHOICE**

**Clint Eastwood:**

**'Flags of Our Fathers' (2006)**

**'Letters from Iwo Jima' (2006)**



## **FLAGS OF OUR FATHERS – ESTABLISHING**





## **FLAGS OF OUR FATHERS – ESTABLISHING**



**LETTERS FROM IWO JIMA – ESTABLISHING**



## **LETTERS FROM IWO JIMA – ESTABLISHING**





**FLAGS OF OUR FATHERS – THE BATTLE**



## **FLAGS OF OTHER FATHERS – THE BATTLE**



## **FLAGS OF OUR FATHERS – THE BATTLE**



**FLAGS OF OUR FATHERS – THE BATTLE**





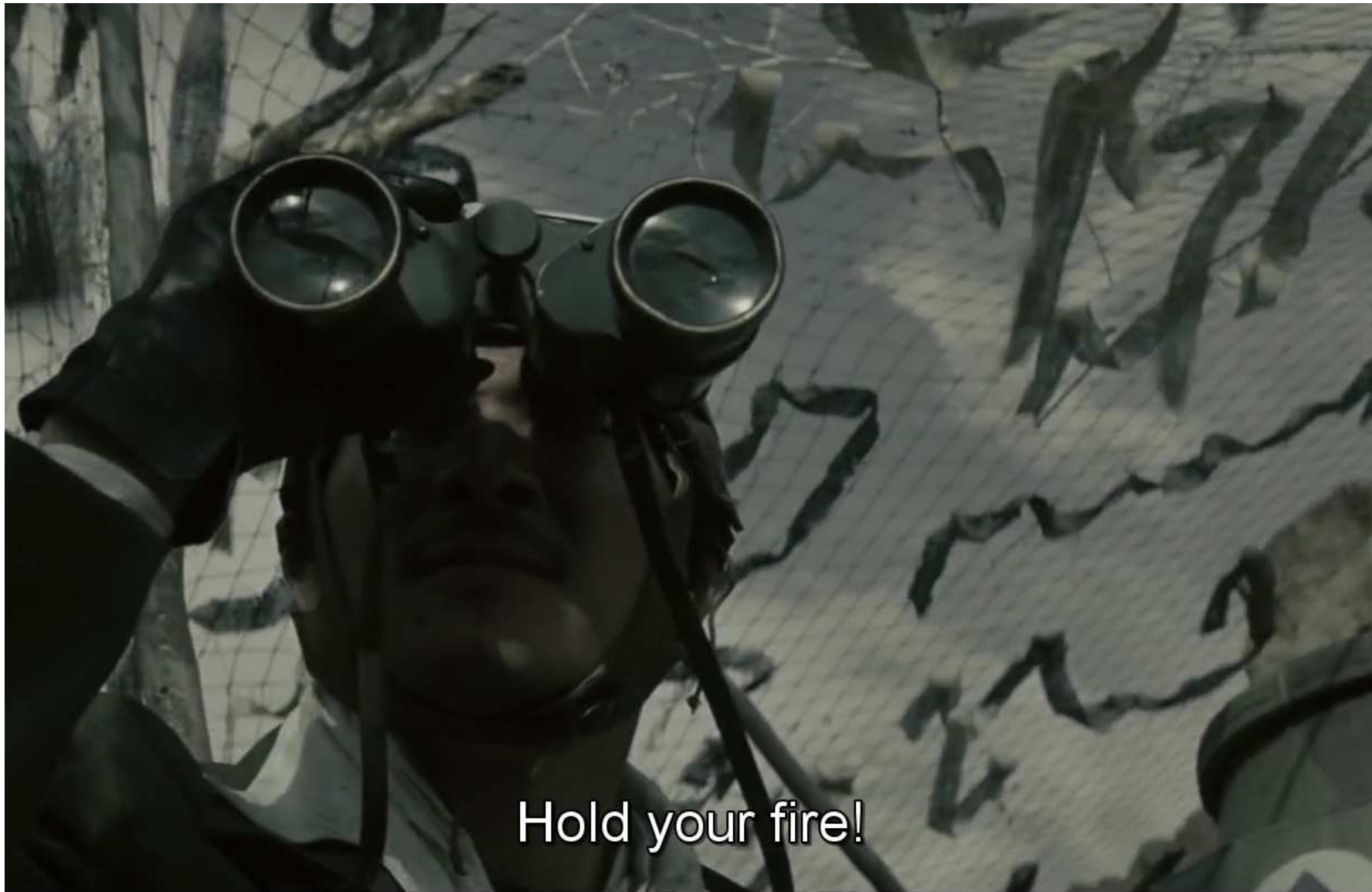
## **FLAGS OF OUR FATHERS – THE BATTLE**





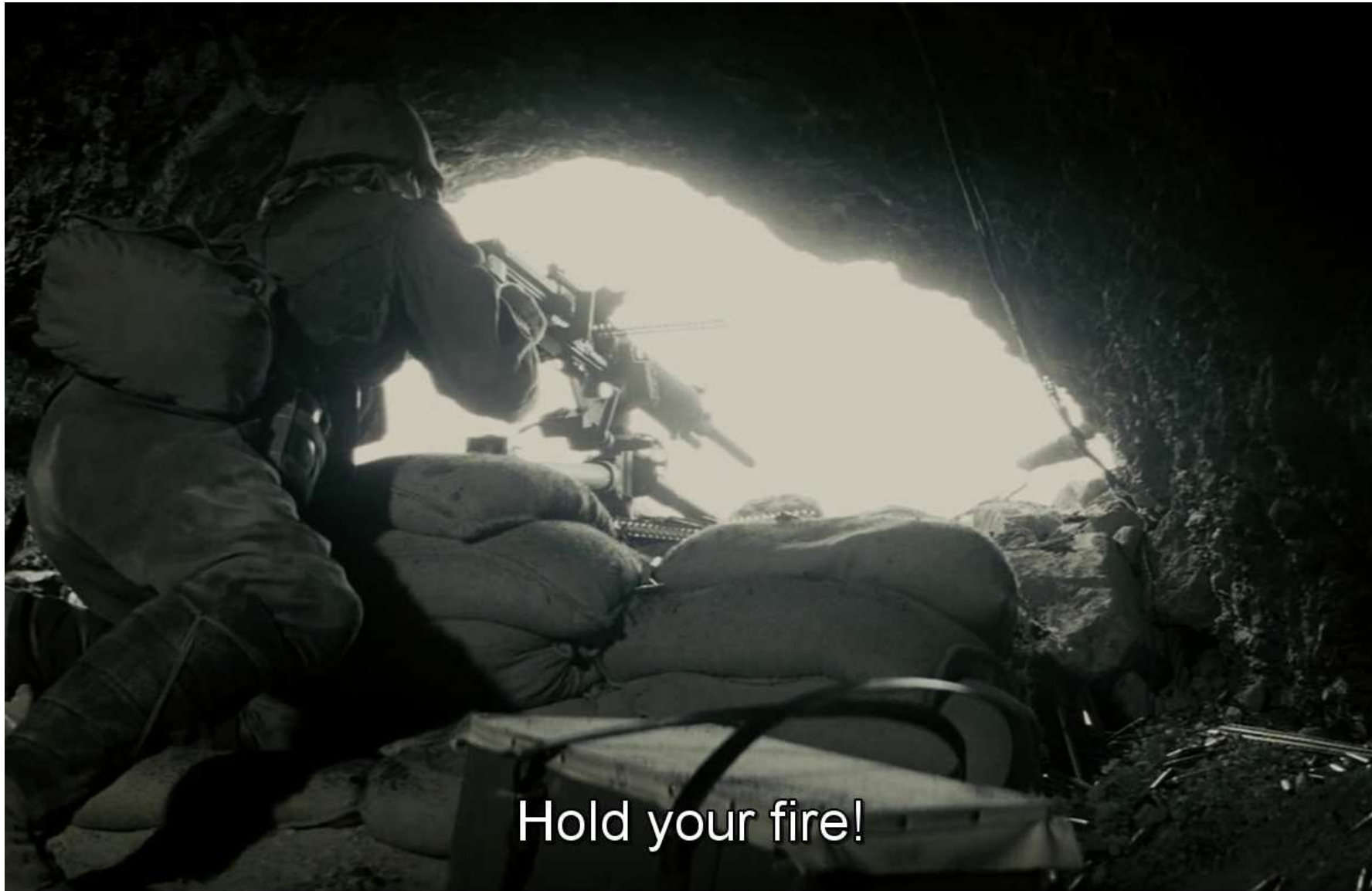
They will take the beach  
in no time if we do not resist.

## **LETTERS FROM IWO JIMA – THE BATTLE**



Hold your fire!

**LETTERS FROM IWO JIMA – THE BATTLE**



Hold your fire!

**LETTERS FROM IWO JIMA – THE BATTLE**



**LETTERS FROM IWO JIMA – THE BATTLE**



WHO MAKES THE CHOICE? WHO IS THE FILM  
ARTIST?

Every art must have an artist – French  
New Wave:

**Truffaut's *Cahiers du Cinéma* essay 'A  
Certain Tendency of French Cinema'  
(1954)**

The director is the artist

While the contention proposed by the auteur theory is polemical in nature, **one can observe controlled form and style which run through the works of a particular director and/or group of collaborators (a synthesis between individual authorship and collaborated authorship).**