FILM THEORY

TEERAPONG SERISAMRAN

REALISM VS. FORMALISM

FORM VS. CONTENT

CONTENT IS
THE SUBJECT

FORM IS HOW
THE SUBJECT
IS
EXPRESSED.

น้ำดื่มสิงห์
SINGHA DRINKING WATER
12
BOTTLE
750ML

CONTENT

FORM

CONTENT IS WHAT THE ARTWORK IS ABOUT.

FORM IS HOW THE MEANING IS PRESENTED TO THE VIEWER.

FORM
IS
CINEMATIC
LANGUAGE

LIGHTING ,

FOCAL LENGTH,

CAMERA ANGLE,

MOVING CAMERA,

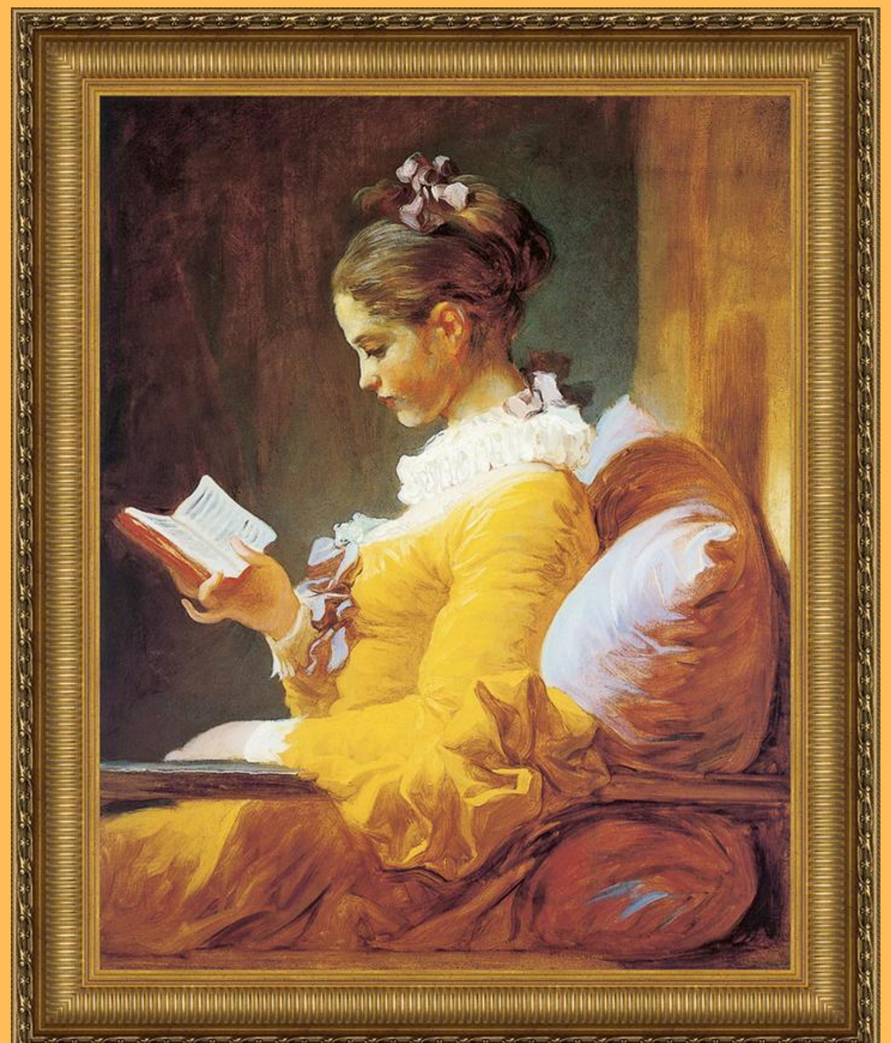
EDITING,

SOUND,

MISE-EN-SCENE

EXAMPLES

JEAN-FRANÇOIS MILLET, “THE GLEANERS” (1857)



YOUNG GIRL READING (1770)

JEAN-HONORÉ FRAGONARD

A TENDENCY TOWARD REALISM REPRESENTING THE WORLD AS WE EXPERIENCED.

THE SCREAM(1893) , EDVARD MUNCH

SALVADOR DALÍ, "THE PERSISTENCE OF MEMORY"
(1931)

SALVADOR DALI

A TENDENCY TOWARD FORMALISM IS STYLIZED AND HAS LITTLE TO DO WITH THE REALITY.

REALISM

OBJECTIVE REALITY

OUR SHARED EVERYDAY REALITY

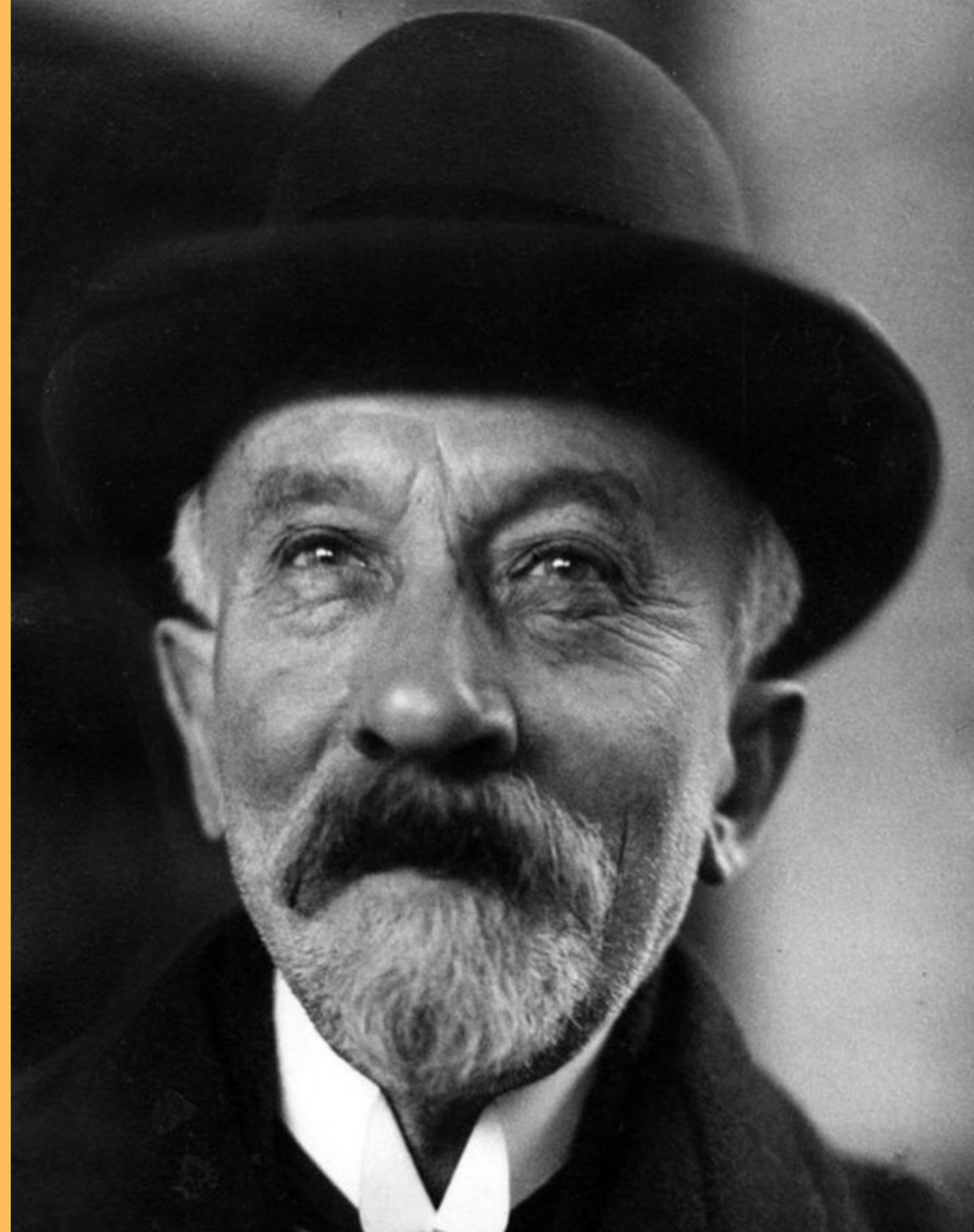
FORMALISM

STYLE SUPERIMPOSED OVER THE CONTENT

MOST FILMS CONTAIN APPROACHES (CREATIVE CHOICES)THAT COMBINES ELEMENTS OF REALISM AND FORMALISM.

IMPRESSION, SUNRISE (1872), CLAUDE MONET

LUMIERE BROTHERS

THOMAS ALVA EDISON

GEORGES MÉLIÈS