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Escapism, Cinematography and Nostalgia

Do you ever leave the cinema feeling absolutely inspired, changed even? Does a character in a movie perfectly encapsulate how you feel, or what you want to be? Are you transported to a world you wish you lived in?

I remember leaving the cinema after watching *'The Secret Life of Walter Mitty'* in 2013, I was 14 at the time, and I recall feeling captivated by a new desire to live and experience and have adventures of my own.

The healing powers of film is something I believe in with all my heart, and that is why I have chosen it as the subject of this essay. I will be exploring this concept through three keywords, carefully chosen. Escapism, cinematography and nostalgia.

Escapism

Escapism in the dictionary is defined as, *'the tendency to seek distraction and relief from unpleasant realities, especially by seeking entertainment or engaging in fantasy.'*

The synonyms for it are; *fantasy, daydreaming, reverie, imagination and, a personal favourite, castles in the air.*

The first recorded use of the word Escapism was in the 1930s, during the great depression. People needed a distraction from reality and the difficulties of life, and they found this in the magic of movies. (Barrett, 2011)

1937 saw the release of Disney's first full length feature film, *Snow White and the Seven Dwarfs*. It allowed the audience to immerse themselves in a lively fairy tale, with an exciting story and a happy ending.

The film itself was an innovation; with its use of colour, sound and animation. Not to mention its merry twist on the otherwise dark tale originally written by the Brothers Grimm. *Snow White and the Seven Dwarfs* changed filmmaking forever, it not only paved the way for future Disney films such

as; Pinocchio, Dumbo, Bambi and Cinderella. It also inspired other filmmakers, notably, Federico Fellini and Orson Welles. (Messages of Disney, 2017) (History, 2009)

In this record breaking animation; people saw a future of colour and hope, and a place to escape the melancholies caused by the great depression. (Korkis, 2016) (Lambie, 2019)

Before Disney, and before the word escapism was even coined, there was Georges Méliès; a French experimenter and pioneer of motion pictures. Georges Méliès was born in 1861 with a natural spark for creativity and imagination. He worked as a professional magician and manager/director at the Théâtre Robert-Houdin in 1895, this being the year that the Lumière Brothers were screening their short films, the first movies ever created.

Méliès was among the crowds, and saw the possibilities and potential that this marvellous new invention held. He was eager to be part of this new sensation. He built his own camera, and by 1896, had begun creating his own unique short films, like no one had ever seen before. He explored the boundaries of film, utilising basic camera tricks to create surreal scenes and magical stories. He developed and even invented camera tricks still used today, such as; multiple exposures, dissolves, time-lapse photography, substitution splices and hand painted colour. (Delvecchio, 2019)

His most famous quote, *'If you've ever wondered where your dreams come from, you look around... this is where they're made...'* is exactly true. Méliès paved the way for future filmmakers.

In 2018, Google wrote a 'Doodle' profile in tribute to Méliès. Within it they say that, *'The magic of George Lucas and Steven Spielberg today could not have been possible without Méliès' development of techniques across theatrical machinery...'* (Persio, 2018)

Although Méliès' films came before a time where escapism was a common and necessary part of life, his work is part of the butterfly effect that has made entertainment what it is today. (Google, 2018)

I have chosen Georges Méliès as one of my artists/thinkers for this essay, owing to the fact that his work and his life inspires me greatly. I saw the 2011 film *Hugo*, directed by Martin Scorsese, when it came out in the cinema. I remember feeling totally transformed, because I really had just seen all my dreams in front of me. A world that I wanted to live in.



Figure 1.1. Le Voyage dans la Lune (Méliès, 1902)

The film itself is based on the book, '*The Invention of Hugo Cabret*,' written by Brian Selznick. The book was published in 2007, and although fictional, one of its chief characters is Georges Méliès. The book alone is a work of art, combining elements of a film, a picture book and a graphic novel all into one. A person could spend hours lost in its dark pages, full of sketches.

In relation to the word escapism, Méliès should be considered the father of it. Unlike the Lumière Brothers, who thought that cinema had no future. He saw a future, and he strove to make it a reality. (Ganguly, 2016) (Martín, 2019) (The Editors of Encyclopaedia Britannica, 2020)

Cinematography

My next keyword is Cinematography, which is defined in the dictionary as, *'the art of photography and camerawork in film-making.'* According to MasterClass, *'Cinematography comprises all on-screen visual elements, including lighting, framing, composition, camera motion, camera angles, film selection, lens choices, depth of field, zoom, focus, colour, exposure, and filtration.'* It's about visual storytelling.

A synonym for cinematography could be *'mise en scène,'* which when translated means, placing on stage. It refers to the setting of a scene on stage or in front of the camera. (MasterClass, 2019)

The cinematographer is responsible for choosing the overall visual for the film; shaping the directors vision and exploring the possibilities of a scene. (MasterClass, 2019) Cinematography originated in the late 19th century, when film was first being devised. It may not have been used knowingly, but artistic intuition would have influenced the way early filmmakers set up their scenes.

Referring once again to Georges Méliès, who was known as the cinemagician. He was one of the first to develop a visual language for storytelling; which in this time, without the range of camera angles we have today and the technical limitations they faced, was genius. (Good Eye Deer, 2014) (Korman, 2018)

By the early 1900s, American director D. W Griffith had introduced many new camera techniques such as; the close up, the scenic long shot and cross cutting. While working with American cinematographer, Billy Bitzer, at the Motion Picture Company *Biograph*, they made use of the fade in and fade out technique. Together they developed camera techniques that have had a lasting influence on the industry to the present day. (Henderson, 2020)

Cinema, and therefore cinematography, evolved rapidly in the first half of the 20th century; when sound film took hold of Hollywood from 1927, and then the rise of technicolour in the 1930s and 40s. (Kushins, 2016)

In the second half of the 20th century, cinematographers were flourishing. The 1950s and 60s brought a 'modern age' of cinema, with universal use of ultra-widescreen formats and colour film, it must have seemed like cinema couldn't get any greater. (History, 2018)

Many people consider the 1970s the 'Golden Age' of cinema, today, it is also referred to as; 'New Hollywood' or the 'American New Wave of Cinema.' (Bergan, 2007) (McNeil, 2016) (Sterritt, 1984) (Gilbey, 2018)

This was due to the new generation of young filmmakers appearing on the scene. Heavily influenced by the 'French New Wave' happening in Europe; they had begun to explore new ways of storytelling, pushing the boundaries of conventional standards, and taking risks that the old-style moguls would have frowned upon. These young new filmmakers, mixed with their thorough and refined knowledge of camera techniques, colour and the industry itself, brought legions of iconic films; rich in artistic substance. (Hitchman, 2013) (Dirks) (Maio, 2015)

There is a strong connection between escapism and film, as I've already written about, and cinematography is a key part in creating this reverie we find ourselves in when we watch films. "*The cinematographer is the bridge between the material world and the art world...*" says cinematographer, Marijke Vankets, in her article entitled, '*Can Cinematography Influence Audiences.*' (Vankets, 2010)

Good cinematography places the watcher within the film, it allows them to become immersed in the story, as if they're there, part of the story and one of the characters. A good cinematographer knows how to exploit and fully utilise; camera angles and techniques, lighting (both natural and artificial),

location and environment, and most importantly, the cinematographer knows how to advance the director's vision. (Lotha, 2011)

Nostalgia

The dictionary definition of the word Nostalgia is, '*a sentimental longing or wistful affection for a period in the past.*' It could also be called *reminiscence, remembrance, recollection, homesickness or sentimentality.*

Everyone has had experiences with this emotion at some point in their lives, and although it gives a sad feeling, it also brings many warm feelings.

There has been a continuous fascination for the past for many generations. We wish we could return to simpler times, where the world seemed to be more colourful and everyday life was in soft focus. Many filmmakers have drawn on this feeling of nostalgia, they themselves taking inspiration from the filmmakers that inspired them as children. (Veras, 2016)

Wes Anderson is a prime example of a director who has created films full of nostalgia and memory. His films have been compared to the boxed arrangements made by artist Joseph Cornell. These boxes contained collected bits of memorabilia, assembled into unique compositions, like little museums made up of treasures from his outings.

He was a painfully introverted man, he himself even said to his sister before he died; '*I wish I hadn't been so reserved.*'

There is something especially intriguing and pleasing to the eye about his boxes of wonder, to see everything neatly contained within a rectangle. (Laing, 2015)

Joseph Cornell assembled his boxes with a personal touch, and a symmetrical appearance, which is why they are so comforting to look at. Symmetry is something humans are naturally attracted to. (Roos, 2017)

Wes Anderson's films are so visually pleasing for exactly the same reason. Author Michael Chabon writes, "... the cinematic frame becomes a Cornelian gesture, a box drawn around the world of the film." (Seitz and Chabon, 2013)

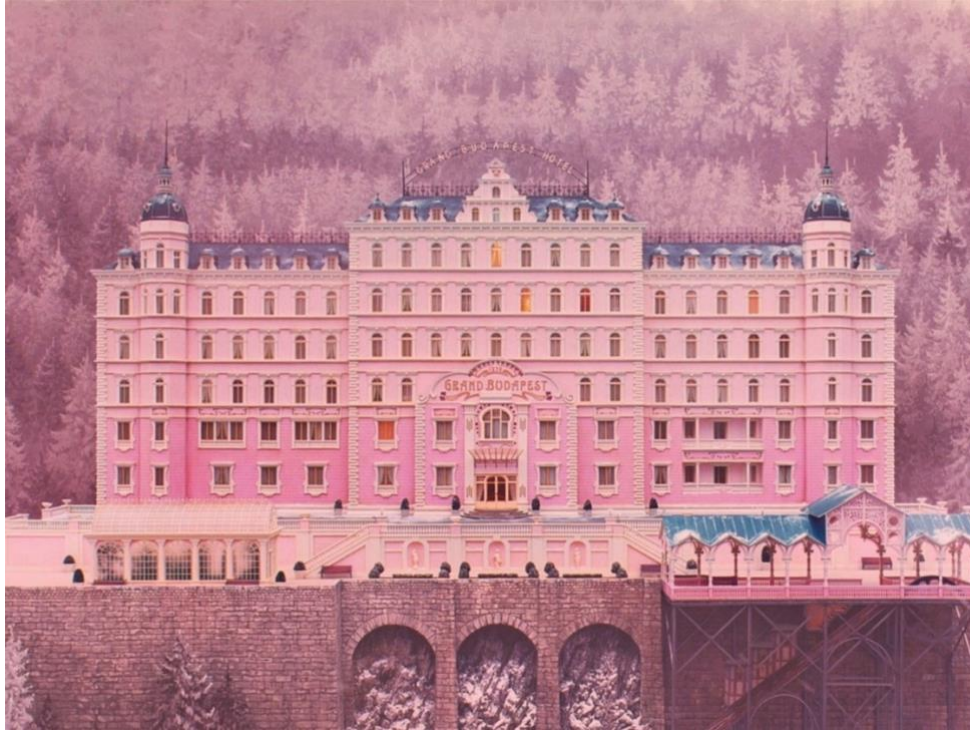


Figure 2.1. *The Grand Budapest Hotel* (Anderson, 2014)

There's a childlike quality to both Cornell's boxes and Anderson's films. Everyone has a place where they like to store their childhood memories. The little trinkets and knick-knacks that they used to treasure, whether it be a shoebox under the bed, an organised scrapbook, or a hidden place that only they know about. Everything inside has significance, and a precious memory attached. (Gragert, 2016) (Isbrucker, 2018)

Wes Anderson was born in 1969, and growing up in the 70s, his films are heavily inspired by that decade. His style has been compared to Stanley Kubrick's, and Kubrick is one of Anderson's inspirations. Both of their films exhibit strong colour schemes, distinctive cinematography and influences from the French New Wave movement. (Renée, 2016) (Maio, 2015)

Anderson's style is very recognisable, it's unique, unorthodox, he doesn't conform to the norms of filmmaking or fashions of the day. His films evoke the feeling of nostalgia because of this; the colours he uses, warm tones we attach to the 70s, the amalgamation of fashion styles, predominantly 50s, 60s and 70s and, his effective use of narrative and mise en scene to create scenes which have a sense of familiarity about them. (Renée, 2014)

Lots of the themes of his films are easy to relate to, themes of youth and adolescence, family (or dysfunctional families), friendship and romance, death, but also adventure, and life. He takes his own life experiences and, much like Cornell with his boxes, he creates these microworlds in the form of film, and watching his films is like being let into a beautiful secret. (Renée, 2018)

"Even though these aren't my memories, I still feel nostalgic when I see them. It's vicarious nostalgia, if that's even possible." writes Asher Isbrucker. (Isbrucker, 2018) (Dilley, 2017) (Schwartz, 2010)

Nostalgia and escapism walk hand in hand, escapism being all about seeking distraction from reality; nostalgia offers a place to rest and slip away from all the stresses of modern life.

Another director, whose work prompts the feeling of nostalgia, is incredible Japanese filmmaker, Hayao Miyazaki. A personal favourite of mine, his animations have inspired me for many years. He creates stories that encourage the viewer to appreciate the mundane, to see beauty in the commonplace.

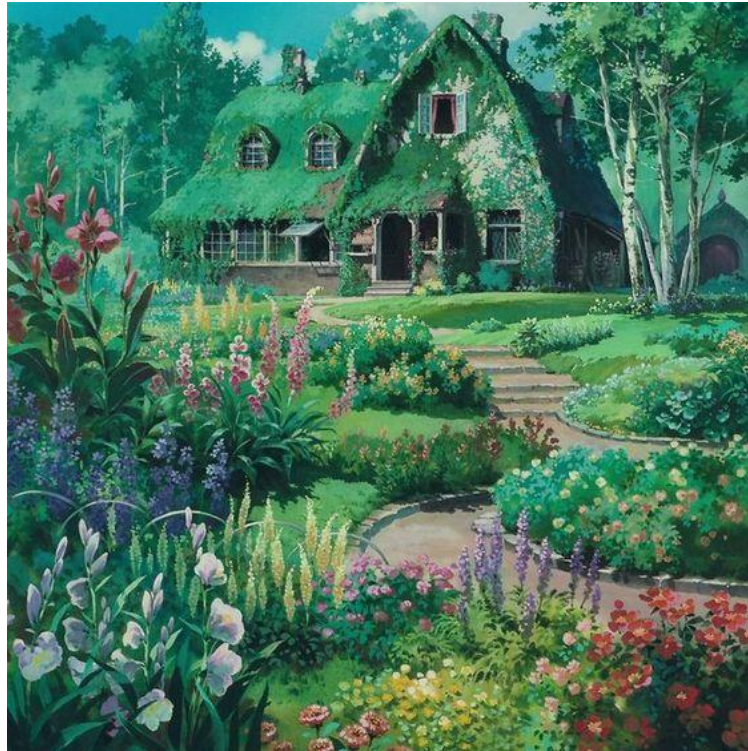


Figure 3.1. Kiki's Delivery Service (Miyazaki, 1989)

His protagonists tend to be young, often children, and primarily female. When you watch a Miyazaki film, you remember what it was like to be a child and you feel enlightened to once again see the world through childlike eyes. (Cafolla, 2016) (Ma, 2018)

Conclusion:

Before beginning this essay, I had an astonishing lack of ideas. Nothing I thought of could formulate into a good topic, so I went back to the beginning and decided to simply consider the fundamentals. Firstly my practice, which is illustration, then my hobbies and favourite pastimes, and lastly, something I'd enjoy researching and writing about.

This is where my keen interest in film, and my love of the past, brought about my three keywords; *escapism, cinematography and nostalgia*.

Originally my third keyword was supposed to be *aesthete*, which means, '*a person who is appreciative of and sensitive to art and beauty.*' But as I wrote, I saw that nostalgia was a word that fit better into my theme.

This essay, as well as an exploration of my keywords, it's also an exploration of myself. I have always been easily and deeply affected by art and films, in fact, I would call myself an aesthete.

Therefore, I would like to study why some people have a more intense response to the visual arts, specifically referring to nostalgia and human's love for '*the good old days.*' I would like to research more into filmmakers that are considered '*Auteurs*' such as; Wes Anderson, Hayao Miyazaki, Quentin Tarantino, Walt Disney, Tim Burton...etc. (Ranker Film, 2019) (Roberts, 2018)

Also, seeing as my practice is illustration, I hope to look into more artists that encompass nostalgia and escapism. Perhaps looking into art movements that still influence the creatives of today, for example; impressionism and post impressionism, art nouveau (who inspires Wes Anderson's colour pallets), art deco, and surrealism.

In conclusion, the invention of film was a marvellous, stroke of serendipity. In a world often overwhelmed by disaster; we are allowed a moment of merriment, a chance to escape and relive golden moments from our past, or an opportunity to experience impossible worlds.

Hayao Miyazaki's reason for making films is exactly what they ought to be about, he says

"I would like to make a film to tell children 'it's good to be alive.'"

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Figure List

Escapism:

1. Figure 1.1 – Méliès, G. (1902) *Le Voyage dans la Lune*. Available at: <https://www.youtube.com/watch?v=ZNAHcMMOHE8> (Accessed: 7th May 2020)

Cinematography:

2. Figure 2.1 – *The Grand Budapest Hotel* (2014) Directed by Wes Anderson [DVD]. United States: Fox Searchlight Pictures.

Nostalgia:

3. Figure 3.1 – *Kiki's Delivery Service* (1989) Directed by Hayao Miyazaki [DVD]. Japan: Studio Ghibli.

