

Bibliotekarstudentens nettleksikon om litteratur og medier

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Filmlys

Lys kan være sterkt eller svakt, komme nedenfra, ovenfra eller fra siden, være sollys eller menneskeskapt lys m.m. Filmlysetting er avhengig av minst fire faktorer knyttet til selve lyset: lyskvalitet, lysretning, lyskilde og lysets farge. I filmer har lyset tre hovedfunksjoner: å gi visuell klarhet, få en scene til å virke autentisk, og skape en atmosfære som vekker emosjonelle reaksjoner (Parkinson 2012 s. 76). Lyset kan i høy grad bidra til en films stemning.

Lys og belysning i filmer brukes f.eks. til å:

- gi informasjon om døgnets tider og lyskilder (sterkt sollys, stearinlys, scenelys m.m.)
- tydeliggjøre former og farger (og dermed f.eks. redusere eller øke kontraster)
- skape ulike stemninger (romantisk, dystert, dramatisk m.m.)

“Light can sculpt and describe a scene or character, it can hide or reveal key areas of your frame, it can enhance suspense and evoke emotion. It is as critical in directing the audiences’ attention or influencing their emotions as camera movement, acting, music and editing. [...] Lighting strives to bring out the following values:

1. Orientation – to enable the audience to see where the story is taking place.
2. Mood or feeling (season of year and time of day)
3. Pictorial beauty, aesthetic pleasure.
4. Depth, perspective, third dimensional illusion.” (Chris Weaver i <https://filmcameracourse.wordpress.com/2012/03/02/lighting-for-film-tv-part-1-the-basics/>; lesedato 26.05.16)

“Kinofilmen er lysets musikk” uttalte den franske filmregissøren Abel Gance (siteret fra Aumont 2005 s. 239). Regissøren Federico Fellini har sagt dette om bruk av lys i film: “Light is everything. It expresses ideology, emotion, colour, depth, style. It can efface, narrate, describe. With the right lighting, the ugliest face, the most

idiotic expression can radiate with beauty and intelligence.” (sitert fra Bordwell og Thompson 2007 s. 126) Regissøren Josef von Sternberg hevdet det samme: “The proper use of light can embellish and dramatize every object.” (sitert fra Bordwell og Thompson 2007 s. 126)

“[L]ighting is responsible for both the quality of the images and for much of the film’s dramatic effect. The director of photography is chiefly responsible for the film’s lighting, but he works out each scene’s illumination with the director and often with the production designer, while his plans are put into operation by the gaffer (the chief electrician).” (Ira Königsbergs *The Complete Film Dictionary* sitert fra Fuxjäger 2007 s. 67)

“Lysets kvalitet og intensitet foreslår hvordan scenens dramatik skal tolkes, på samme måte som filmmusikk er en stemningsskaper som gir tilskueren tegn om hvordan scenen kan tolkes emosjonelt.” (Stapnes 2010 s. 81)

Noen egenskaper ved lys og lyssetting: Motlys gjør motivet mørkt og detaljer blir vanskelig å se, men kan gi et lysende omriss rundt personer og gjenstander. Medlys viser motivet fra den siden som vender mot kameraet. Lys fra lav lyskilde brukes ofte i film (og fotografier) til å skape en uhyggelig stemning. Lys fra en høy lyskilde skaper skygger under framstikkende gjenstander. Sidelys egner seg til å framheve former. Effekten av en mørk nattehimmel kan være lyssvake, kornete opptak.

Svakt lys kan fungere symbolsk slik at det blir et skyggeaktig preg over personene – deres eksistens er et liv i mørke (Schroer 2007 s. 101).

I skrekkfilmer er det vanlig med underlys, dvs. lys nedenfra, fordi det gir en skummel effekt. “Low-key illumination creates stronger contrasts and sharper, darker shadows. Often the lighting is hard, and fill light is lessened or eliminated altogether. The effect is of chiaroscuro, or extremely dark and light regions within the image. [...] low-key lighting [...] was common in horror films of the 1930s and films noirs (“dark films”) of the 1940s and 1950s.” (David Bordwell og Kristin Thompson sitert fra Fuxjäger 2007 s. 73) “[B]ottom lighting shadows and distorts the face, making it appear sinister, threatening, or evil.” (Ira Königsbergs *The Complete Film Dictionary* sitert fra Fuxjäger 2007 s. 70)

“Side Lighting/Sidelight/Crosslight [...] if angled carefully, can model the face and bring out detail; but it can also highlight only half the face, leaving the other half relatively undefined or in shadow, thus suggesting a two-sided or mysterious personality.” (Ira Königsbergs *The Complete Film Dictionary* sitert fra Fuxjäger 2007 s. 69)

Hardt lys “generally coming from a spotlight, clearly illuminates areas, sharply outlines and illuminates characters, brings out detail and texture, and markedly

separates light and shadows” (Ira Konigsbergs *The Complete Film Dictionary* sitert fra Fuxjäger 2007 s. 68). Det harde lyset gir altså klare og skarpe skygger (mens mykt lys gir mer diffuse former og motlys gir silhuettlignende bilder).

“[T]he lower the value of the light (or Degrees K) the more ‘red’ the light becomes. In the film and TV industry we categorize light in the 1000-4000 K range as being Warm. In practical terms this is the type of light that comes from household light bulbs (tungsten light) and candles. Anything from 6000-10,000K range is ‘blue’ and we say the quality of light here is Cold. Blue light is a characteristic of daylight. [...] Colour Temperature changes throughout the day: at sunset the colour temperature becomes lower/less intense (redder) because the sunlight is being refracted through the atmosphere in a different way to when it is directly overhead at midday.” (Chris Weaver i <https://filmcameracourse.wordpress.com/2012/05/31/720/>; lesedato 23.08.16)

“3 point lighting is the most basic and widely used way of lighting a subject. This is commonly used for news shows or interviews, and is one of the first lighting set ups you’d learn in film school for lighting a subject. It consists of a key light as the main light source on the subject, a fill light opposite the key light to reduce the shadows made by the key light, and a rim light from behind the subject’s shoulder to separate him from the background. This is the basic formula from which most other lighting set-ups are adapted from. In an indoor naturalistic set up the key light is often a practical light source such as a lamp, or television set. In an outdoor setting during the day the key light is most often the sun. [...] 4 point lighting is very similar to three point lighting. The only difference is a 4th, background light brought in to illuminate the area behind the subject. This is often used to create depth in a shot, or illuminate shadows cast by an object. Like the three point lighting setup this is primarily for lighting subjects, and doesn’t necessarily apply when lighting environments.” (Aaron Keba i <http://www.watchindie.net/2015/10/22/the-ultimate-guide-to-film-lighting-part-1-the-technique/>; lesedato 19.04.16)

“Slett ikke alle er klar over hvor stort ansvar filmfotografen har. På 40-tallet kunne en filmfotograf i Hollywood-studioene råde over et team bestående av hele 40 til 50 teknikere, det samme gjelder for store Hollywood-produksjoner i dag. [...] Filmfotografer kalles gjerne lysets mestere, da lyssettingen alltid bestemmes av filmfotografen og lys er et av hans viktigste verktøy.” (Hege Jaer i tidsskriftet *Cinematiket* nr. 6 i 2014 s. 38-39)

“There has always been a reciprocal relationship between technology and film style. The development of different types of lighting equipment and the introduction of new film stocks have both expanded the range of lighting methods and effects available to the cinematographer. Many types of lighting units were first developed for nonfilmic uses, such as street lighting or searchlights. Only later was their potential for producing cinematic lighting effects explored. Although certain styles of film lighting arose in response to technologies that already existed, many

other technical innovations were the result of experiments by enterprising cinematographers and gaffers [dvs. lysmestere]. In some instances, the name of a certain lighting effect has derived from its first use in film. One example is the “obie,” a small spotlight that was designed by the cinematographer Lucien Ballard (1908-1988) during the filming of *The Lodger* (1944) in order to conceal the facial scars of actress Merle Oberon. The history of film lighting is a complex chronicle of intersecting influences involving technological and aesthetic innovations, periods of relative stasis, and the gradual development and refinement of existing techniques.” (Deborah Allison i <http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Lighting-LIGHTING-TECHNOLOGY-AND-FILM-STYLE.html>; lesedato 28.04.16)

For å få nok lys under innendørsfilming ble det tidlig i filmhistorien lagd glasstak og tak som kan skyves vekk under filmingen (Parkinson 2012 s. 76). Den franske filmpioneren Georges Méliès hadde et filmstudio som var et stort glasshus, der glasset slapp inn mye lys slik at det ikke var nødvendig å arbeide med kunstig lys (Niney 2012 s. 36). Gardiner kunne holde lys ute, men selv om kulisser kunne flyttes rundt, var det likevel vanskelig å få de samme lysforholdene i løpet av en innspilling, som kunne vare i flere timer (Méliès gjengitt fra Diederichs 2004 s. 32).

“Thomas Edison’s famous Black Maria studio, built in 1892, was based on a rotating structure that allowed its glass roof to be maneuvered to follow the direct sunlight. A greenhouse-like studio built by the French filmmaker Georges Méliès (1861-1938) in 1897 that featured both glazed roof and walls and a series of retractable blinds proved to be an influential model for the design of later studios. The availability of many hours of bright sunlight was so important to early filmmakers that it has often been cited as one of the reasons that the American film industry shifted its base from New York to California (although other reasons, such as the wide range of landscapes California could offer for location shooting, also were important). [...] The first uses of artificial lighting have been traced back as far as 1896, when the pioneering German filmmaker Oskar Messter (1866-1943) opened his indoor studio in Berlin. By 1900 the Edison studio in America had begun to make regular use of artificial light to complement naturally available light. Examples of this practice can be found in *Why Jones Discharged His Clerks* (1900) and *The Mystic Swing* (1900). Although the use of artificial lighting was initially confined to replacing or augmenting sunlight in order to provide a clear image, by 1905 filmmakers had begun to explore the creative possibilities of artificial light. In spite of the fact that the technology had long been available, the potential value of harnessing it to further the aesthetic development of film style does not appear to have been recognized in the early cinema.” (Deborah Allison i <http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Lighting-LIGHTING-TECHNOLOGY-AND-FILM-STYLE.html>; lesedato 28.04.16)

På begynnelsen av 1900-tallet begynte den amerikanske regissøren David Wark Griffith “to make increasing use of high contrast lighting that cast deep shadows across characters and sets. This style had emerged a few years earlier in the Danish and German cinemas. Due to its earlier use by the famous Dutch painter, it is sometimes known as Rembrandt lighting, a term attributed to the Hollywood director Cecil B. DeMille (1881-1959), who used the technique in films such as *The Warrens of Virginia* (1915) and *The Cheat* (1915). During the latter half of the 1910s, filmmakers adopted two significant new techniques, both derived from other art forms. One was the use of carbon arc spotlights, which had previously been used in theater and which allowed a strong light to be directed from a distance onto a particular actor or area of the set. The other was the use of diffusing screens, which already belonged to the repertoire of the still photographer. Diffusers could be used to transform a hard light into a soft light that did not cast such severe shadows. The increasing use of soft lighting techniques, whether they relied on reflectors or diffusers, had particular benefits for facial lighting. Soft lighting produced more flattering effects and, with the rise of the star system during this decade, it was becoming ever more important to make the actors look attractive.” (Deborah Allison i <http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Lighting-LIGHTING-TECHNOLOGY-AND-FILM-STYLE.html>; lesedato 03.05.16)

“The range of lighting sources that were used in film, and a growing appreciation of their potential to create specific effects, encouraged the development of more sophisticated lighting styles. It became common to use a combination of several lights to create a pleasing aesthetic that flattered the appearance of the actors and the sets as well as serving the film’s narrative requirements. One of the best known lighting setups is the so-called three-point system, which was used primarily for figure lighting. The brightest of the three lights was the “key” light, which was directed toward the actor’s face from the front-side. If this light were used on its own it would leave one side of the face in virtual darkness and cause the actor’s nose to cast a large, unflattering shadow. To prevent this from happening, a second softer light known as the “filler” light was directed at the other side of the face. This light was normally positioned close to the camera, on the opposite side from the key light. It helped to balance the composition, reducing the dark shadows cast by the key light while preserving the facial sculpting. A third “backlight” was positioned behind the actor in order to create a halo of light around the hair. This served to separate the actor from the background and also helped to emphasize the fairness of blonde hair, which did not otherwise show up well on the monochromatic film stock that was used until the late 1920s.” (Deborah Allison i <http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Lighting-LIGHTING-TECHNOLOGY-AND-FILM-STYLE.html>; lesedato 03.05.16)

Den ungarsk-amerikanske kameramannen John Altons “enduring reputation was cemented further by the publication of his classic textbook *Painting with Light* in 1949, the first book on lighting technique by a Hollywood professional and still one

of the most revealing and readable. Alton's work is characterized by a tendency to use as few lights as possible, an approach that allowed him to create arresting images both quickly and cheaply. The speed with which he worked and his refusal to follow in the established traditions of lighting technique reportedly made him extremely unpopular with other cinematographers and lighting crew members. Nevertheless, his economical working practices and the innovative effects he achieved made him the cinematographer of choice for such renowned directors as Anthony Mann, Vincente Minnelli, Richard Brooks, and Allan Dwan. [...] Alton's highly stylized lighting aesthetic anticipates his most famous work: *The Big Combo* (1955). Like most of the films on which he worked, *The Big Combo* was a low-budget affair whose apparent production values were greatly elevated by the accomplished lighting technique. Alton's sparse lighting sources sometimes bathed faces in light against backdrops of blackness, or else concealed them in deep shadow. In the final shot, now seen as one of noir's most iconic images, he silhouetted the characters against a dazzling white haze. In this scene, as elsewhere, the set dressing is virtually insignificant since the players act out their parts in a world delimited by little other than darkness and light. For the seventeen-minute ballet sequence of *An American in Paris* Alton used some of the same techniques including silhouetting and deep shadows. These effects were sometimes used to draw attention away from cuts, producing dramatic results. Throughout the sequence, the rapid shifts between different lighting effects and colors within a single shot are dazzling." (Deborah Allison i <http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Lighting-LIGHTING-TECHNOLOGY-AND-FILM-STYLE.html>; lesedato 28.04.16)

"In *Painting with Light*, John Alton identified three main lighting aesthetics that he designated "comedy," "drama," and "mystery." Comedies, he argued, should be brightly lit with low contrasts in order to create an overall mood of gaiety; dramas should vary their lighting schemes according to the tonalities of the narrative situation; while mystery lighting, used in thrillers and horror films, is characterized by a low-key approach that swathes much of the set in deep shadow. Countless films confirm the dominance of this way of thinking, from the cheerfully illuminated comedies, *Way Out West* (1937) and *Les vacances de Monsieur Hulot* (*Monsieur Hulot's Holiday*, 1953), to the moody chiaroscuro of horror movies like *The Black Cat* (1934) and *La Maschera del demonio* (*Black Sunday*, 1960). The continued relevance of this model is borne out by a project at the University of Central Florida where researchers in the Department of Computer Science have made significant headway in developing a computer system to identify film genres in contemporary American cinema. The programmers used lighting as one of the four formal criteria by which to differentiate genres (the others being color variance, average shot length, and the level of movement within the frame). Such a measurable relationship between lighting and different kinds of narrative shows the extent to which filmmakers have adopted lighting as an important narrational tool, and emphasizes the fundamental role that lighting plays in shaping the experience of films." (Deborah Allison i <http://www.filmreference.com/encyclopedia/>)

Independent-Film-Road-Movies/Lighting-LIGHTING-TECHNOLOGY-AND-FILM-STYLE.html; lesedato 28.04.16)

“[L]ysets funksjon i thrillerer vil være en forlengelse av thrillerens andre dominerende aspekter: å skape spenningsfulle, farefulle eller skumle stemninger, og å være en del av det stilistiske labyrintmotivet som skjuler informasjon, og nekter tilskueren full visuell oversikt. Denne teorien strekker seg ikke til alle thrillerens scener, men til de mer intense og emosjonelt ekspressive.” (Stapnes 2010 s. 82)

“At the beginning of the twenty-first century, the advent of digital cinema began to have a significant impact on the lighting requirements for certain types of filmmaking. While most theatrical features continue to be produced on 35mm film, which requires far higher levels of light than does the human eye, digital cameras are able to produce a clear image with a very low level of available light. This facility has proved especially popular with documentary filmmakers, as even indoor scenes can now be shot without additional lights. For compositional purposes, supplementary lighting is often preferred, however. Digital filmmaking using available light also has gained favor with filmmakers wishing to adopt a documentary style in the service of enhanced realism, as in the case of Michael Winterbottom’s *9 Songs* (2004), a digital feature that was shot entirely on location using only available light.” (Deborah Allison i <http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Lighting-LIGHTING-TECHNOLOGY-AND-FILM-STYLE.html>; lesedato 28.04.16)

Dogme 95 er et filmmanifest som ble introdusert under filmfestivalen i Cannes i Frankrike i 1995. Bak manifestet stod de danske regissørene Lars von Trier, Thomas Vinterberg, Kristian Levring og Søren Kragh-Jacobsen. Et av kjennetegnene ved de såkalte dogmefilmene var et forbud mot bruk av kunstig lys: “Spesiell lyssætning er forbudt, men hvis der er for lidt lys til optagelserne kan man sætte en enkelt lampe på kameraet.”

Film noir er filmsjanger som har mye mørke både visuelt og tematisk. Filmenes helter er ulykkelige, desperate eller kyniske, og sentrale scener er ofte spilt inn om kvelden, om natten, i mørke kjellerrom osv. “The concept of lighting for film noir is a deep and complicated topic but a great subject for modern filmmakers. Film noir was created by filmmakers who were bound by their budgets and their technology. But they weren’t limited in their talents – that makes this an excellent starting point for studying lighting. The common thread of film noir lighting is low key lighting – a style called *Chiaroscuro* in the art world. Chiaroscuro emphasized shadows and harsh lighting to create a sense of depth and volume in paintings. Cinematographers working in the classical film noir era sought to do the same thing – trying to overcome the bland flatness that bright black and white film could have if there’s not much contrast. [...] The first and most important light is the key light – this is usually the brightest and most dominant light of a setup. Complementing

the key is the fill light, which is placed opposite of the key light to fill in some of the shadows left by the key. The final light of the three point setup is the back light – this light adds an outline to separate the subject from the background. In Film Noir, the most prominent lights are going to be strong keys and back light. Fill light is not as dominant as we want to exaggerate the contrast and get that low key look.” (<http://filmmakeriq.com/lessons/the-basics-of-lighting-for-film-noir/>; lesedato 28.01.16)

“Film Noir generally uses “hard lights” – the hardness or softness of a light is the type of shadows it creates. Hard lights leave sharp edged shadows – this is created by a single point source of light where the light rays are running more or less from a single point in space. [...] Hard shadows almost define the film noir look: be it the alternating patterns of dark and light slashes from venetian blinds to a silhouette of a man running down an alleyway. Soft lighting is used more conservatively, often glamorizing female characters. [...] Moving beyond the basic three point lighting setup, there’s one light in film noir that gets a lot of play – and that’s the eye light. Used in non-film noir productions to add reflection in the eyes, film noir often isolates this light illuminating only the eyes and brow to get a dramatic look.” (<http://filmmakeriq.com/lessons/the-basics-of-lighting-for-film-noir/>; lesedato 28.01.16) Såkalt mykt eller diffust lys skaper myke overganger mellom lyse og dunkle flater, og utdelige eller nesten usynlige skygger (Fuxjäger 2007 s. 68).

I briten Carol Reeds film noir *The Third Man* (1949) brukes spesiell, kalkulert belysning til å gjøre skyggene av vanlige gjenstander og steder fordreid slik at de virker truende (Faulstich 2008 s. 148).

Den britiske regissøren Ridley Scotts film *Blade Runner* (1982) “er en moderne film noir i form av en science fiction, og Jordan Cronenweth bruker klassisk noir-lysetting i en hypermoderne setting, kombinert med masse neonlys. Du ser mye bruk av røyk og sterkt baklys, kontrast og regn for å skape stemning. Cronenweth brukte store deler av sin karriere til å lære seg å bruke diffusert lys dramatisk. Utfordringen med å bruke diffusert lys i film er at lyset “søler” over hele scenen og gjør bildet tamt og kontrastløst. Cronenweth bygde selv kasser i tre som han hang foran lamper for å styre det diffuse lyset. Disse traktene ble kalt “Crony Cone”, oppkalt etter ham. I dag lages de i varmesikkert kunststoff og kalles Chimera, og er et produkt alle filmfotografer innimellom bruker foran lamper.” (tidsskriftet *Cinematket* nr. 6 i 2014 s. 40)

I den amerikanske regissøren David Finchers film *Fight Club* (1999) blir det mindre og mindre lys, og dette kan tolkes som et uttrykk for hovedpersonens nedstiging i sin psykes dunkle underverden (Mai og Winter 2006 s. 195).

“Nuit américaine” “er også kjent som “day for night” og er en teknikk for å simulere natt på høylys dag. Ofte ble det benyttet et blått filter foran kameralinsa for å gi en illusjon av natt. Man kunne som regel se at alt faktisk var filmet i (sterkt)

sollys til tross for dette, men man godtok som regel filmens premisser. De mer kompliserte måtene for å oppnå natt på høylys dag er å underekspanere innstillingen i etterkant og/eller benytte andre filmtyper beregnet på andre fargetemperaturer. Grunnen til at denne teknikken blir utnyttet er både fordi skuespiller- og filmstab kan dra nytten av å ikke jobbe midt på natta, og fordi man som oftest trenger lyskastere og generatorer som koster penger. Da er det billigere og mer arbeidsmiljøvennlig å gjøre alt i etterkant. Som navnet tilsier, ble dette sett på som et amerikansk fenomen. Blåstikket fant man i mange filmer, og det ble etter hvert en del av hvordan natt på film skulle se ut.” (Sivert Almvik i <http://montages.no/2010/08/begrepet-nuit-americaine/>; lesedato 23.02.12)

“Originally termed a ‘Go Between’, a gobo is a flag with a pattern cut out which is positioned in front of a lamp to produce creative patterns and lighting effects. (Incidentally I’ve written a quick tutorial on how to make your own gobo).” (Chris Weaver i <https://filmcameracourse.wordpress.com/2012/03/02/lighting-for-film-tv-part-1-the-basics/>; lesedato 26.05.16)

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