The Academy of Performing Arts in Prague
Film and Television School

Film, Television and Photography
Cinematography

MASTER'S THESIS

Evocative lighting strategies and engaging camera motion in Christopher Doyle's
collaborations with Wong Kar-wai

Antoine Bruch

Thesis supervisor: doc. MgA. Klaus Fuxjäger
Awarded academic title: Master of Arts (MgA.)

Prague, January 2024

Akademie múzických umění v Praze

Filmová a Televizní Fakulta

Film, televize a fotografie

Kamera

DIPLOMOVÁ PRÁCE

Evokativní světelné strategie a poutavý pohyb kamery ve společné tvorbě Christophera Doyla s Wong Kar-wai

Antoine Bruch

Vedoucí práce: doc. MgA. Klaus Fuxjäger

Přidělovaný akademický titul: Magistr umění (MgA.)

Praha, Leden 2024

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Abstract

This thesis analyses the evocative and visually engaging approaches used by cinematographer Christopher Doyle in his collaborations with director Wong Kar-wai. To analyse Doyle's distinctive approaches in diverse shooting environments, focus is placed on his lighting strategies and camera motion. The methodology consists of formal analysis, specifically comparing Wong and Doyle's use of camera movements and lighting strategies to evoke visual moods and engage the audience in the *diegesis*. A narrower focus is placed on Doyle's deliberate use of coloured lighting strategies and handheld camera movements. The assessments are supported by information from previously published theories and observations on lighting, colour, and camera motion. The analyses focus on feature films that highlight Wong and Doyle's bold and versatile visual approach, namely: *Chungking Express* (1994), *Fallen Angels* (1995), and *In the Mood for Love* (2000). The results suggest that the engaging qualities of Doyle's camera movements originate in the narrative functions that the camera movements fulfil. The evocative aspects of Doyle's lighting strategies are varied and include conveying a three-dimensionality in a two-dimensional medium, evoking moods through aesthetics of unfamiliarity and evoking visual moods that are congruent with the mood implied by narrative content. Resulting from a certain necessity, Wong Kar-wai and Christopher Doyle's filming approaches imbue their work with audacity and innovation within the filmic spaces set in colourful Hong Kong.

Abstrakt

Cílem této diplomové práce je rozbor sugestivních a vizuálně poutavých postupů, které kameraman Christopher Doyle použil při spolupráci s režisérem Wong Kar-waiem. Při analýze Doylových osobitých přístupů v různých natáčecích prostředích je kladen důraz na jeho strategie svícení a pohyb kamery. Metodika spočívá ve formální analýze, konkrétně porovnává Wongovo a Doylovo pohyby kamery a využití světelných strategií k navození vizuálních nálad a zapojení diváků do *diegeze*. Užší pozornost je věnována Doylovu promyšlenému užití barevných světelných strategií a ručních pohybů kamery. Výstupy této diplomové práce jsou podpořeny informacemi z dříve publikovaných teorií a dále již získanými poznatky o svícení, barvách a pohybech kamery. Analýza se zaměřuje na celovečerní filmy, které vyzdvihují Wongův a Doylův odvážný a všestranný vizuální přístup, jmenovitě: *Chungking Express* (1994), *Fallen Angels* (1995) a *In the Mood for Love* (2000). Závěry bádání naznačují, že zaujatí diváka, které se děje skrze Doylovy pohyby kamerou mají původ v narativních funkcích, které pohyby kamery plní. Sugestivní aspekty Doylových světelných strategií jsou různorodé a zahrnují zprostředkování trojrozměrnosti ve dvojrozměrném médiu, navození nálady prostřednictvím estetiky neznámosti a vyvolání vizuální nálady, která je v souladu s náladou implikovanou narativním obsahem. Usazení děje do barevného Hongkongu a filmové postupy typické pro tuto filmařskou dvojici, právem dodává tvorbě Wong Kar-waie a Christhophera Doyla punc odvahy a novátorství.

Contents

Introduction

The objective of this master's thesis focuses on the analysis of acclaimed cinematographer Christopher Doyle's distinctive cinematography within visually compelling feature films such as *Chungking Express* (1994), *Fallen Angels* (1995) and *In the Mood for Love* (2000) written and directed by Wong Kar-wai. Through representative scenes therein, Doyle's visual strategies, with regard to the particular use of coloured lighting and the movement of the camera, are deconstructed in order to assess their evocative and engaging qualities.

The motivation to take on such a work is grounded in a curiosity for Wong Kar-wai and Christopher Doyle's influential use of camera movements that include the audience member in the scenes as well as the unconventional lighting approaches that evoke compelling visual moods. The analyses and conclusions are to further assimilate knowledge of the discipline and collaborative craft that is cinematography and by which visual means Wong Kar-wai and Christopher Doyle achieve this engagement of the audience member with the diegesis. I felt compelled to further investigate their visual approaches in order to eventually draw inspiration from that knowledge and apply it within my own works. The following thesis does not pretend to provide general theories on lighting or theories on camera motion. Instead, it will provide thorough analyses and an account of some of the influential functions Christopher Doyle's strategies in lighting and in camera movements fulfil within the aforementioned collaborations. The lighting approaches as well as camera movements play a crucial role in establishing and maintaining the suspension of disbelief, thus bridging the gap between actor and audience member. Therefore, the thesis focuses in providing rationales in assessing Wong and Doyle's evocative aspects in their lighting approaches as well as the engaging aspects of their camera movements.

On the grounds of my research, the vast amount of published material on the collaborative efforts of Wong Kar-wai and Christopher Doyle, for the most part, neglects to closely analyse Doyle's lighting and camerawork further than their resultant aesthetics. Yet it is possible to further investigate and rationalise the visually engaging and evocative nature of Wong and Doyle's visual strategies in camera motion and lighting. On the basis of the herein cited references, which present elaborated theories on camera motion as well as thorough observations on the functions of lighting and colour in cinema, it is possible to refer them in support to the observations made during the different analyses. Similarly, additional relevant information concerning Wong and Doyle's working approaches, e.g. camera operating methods, the use of music informing rhythm and tempo, visual choices and intentions, are supported by published interviews of both filmmakers. Doyle's own thoughts on the use of colour and working methodologies within Wong's collaborations, published in his photographic books, are also considered to support the observations made during the analyses.

The methodology herein is grounded in targeted analyses and comparisons of camera movements and lighting approaches within scenes that are largely reflective of the strategies used throughout the respective feature films. Thorough attention is placed on Wong and Doyle's deliberate use of coloured lighting strategies and handheld camera movements with which they set the conditions to evoke particular visual moods and simultaneously engage the audience in the diegesis. The results are then further discussed and substantiated with elaborated observations in film lighting by Arnheim, Grodal and Malkiewicz, colour in film by Kalmus, Bellantoni and Misek, colour in visual arts by Hanuš and theories on camera motion by Branigan and Mitry. The analyses are focused on feature films which highlight Wong and Doyle's bold and versatile visual approaches, specifically: *Chungking Express* (1994), *Fallen Angels* (1995), and *In the Mood for Love* (2000).

The introduction to chapter one briefly defines relevant terms as anchoring points of reference to the understanding of audience engagement as well as the concept of suspension of disbelief with regard to camera motion. It further discusses the importance of the motivated camera movement and the cinematographer's responsibility in ensuring the audience member's suspension of disbelief and engagement. The following subchapters focus on the deconstruction of Doyle's handheld camera operating within two scenes in *Chungking Express* in order to deduce the camera movements' motivation and eventual narrative function. In the final subchapter, a scene within *In the Mood for Love* is analysed in terms of rhythm and pacing of the mise-en-scène in relation to the rhythm and tempo of the music. This allows to deduce Wong and Doyle's use of music to inform the pace and rhythm of the movements as well as to ensure a significant synchrony in camera operating in relation to the actors' movements.

The introduction to chapter two provides an account of the relevant functions of lighting. The evocative aspects of lighting are brought forth and discussed to support the succeeding analyses. The following subchapter concentrates on the analysis of Doyle's lighting strategy within a scene in *Fallen Angels* that is reflective of the consistent lighting approach throughout the feature film. The rationale behind the lighting approach, the resulting aesthetic and its evoked visual mood are then further discussed and assessed. In the final subchapter, focus is placed on Wong Kar-wai, Andrew Lau Wai-keung and Christopher Doyle's use of complementary or near-complementary coloured lighting to structure the composition. Finally, the coloured lighting strategy is then further analysed by comparing two similar scenes in order to establish a correlation between the visual mood that is evoked and the mood that is conveyed by the scenes' narrative content.

1. Functions of Movement

The use of camera movement is a key aspect within the production of a film. It allows the director and cinematographer to convey a multitude of narrative functions such as the exploration of the filmic space or selectively indicate an important narrative aspect within a composition among many others. Camera motion also generates and suggests certain impressions and moods through its smoothness or unsteadiness, rhythm and tempo with which the camera operator moves and frames. Camera movement also supports in conveying narrative perspective, i.e. objectivity or character subjectivity, leaving the director and cinematographer with the freedom of movement many choices in constructing the visual narrative and how it is perceived and experienced by the audience.

The suspension of disbelief of the audience member and their engagement, meaning the state of being involved with the story, can be easily disrupted. Therefore, careful considerations in the approach of camera movement are important. Suspension of disbelief is defined as: "The concept that to become emotionally involved in a narrative, audiences must react as if the characters are real and the events are happening now, even though they know it is 'only a story'."[1] Mitry brings forth the influential aspect of camera movement as it helps in creating the diegetic space and simultaneously prompting the characters to come alive by means of the camera moving freely around them.[2] Thus, the camera motion sets the conditions to stimulate the suspension of disbelief which in turn allows the audience member to be engaged and emotionally involved in the diegesis.

Henderson argues that the sense of three-dimensionality of the film space conveyed through camera movement results from its analogy to the human movements and perception experienced in real life[3]. Henderson herewith brings forth the aspect of conveying a lifelikeness through camera motion. Similarly, Bordwell draws analogy of camera movement to those of the human eye and concludes: "Thus we can hardly resist reading the camera-movement effect as a persuasive surrogate for our subjective movement through an objective world. Under normal circumstances it is virtually impossible to perceive those screen events as merely a series of expanding, contracting, liable configurations. The cues overwhelmingly supply a compelling experience of moving through space."[4] Bordwell herewith underlines the audience member's active involvement and engagement through camera movement into the film world. In combining both aforementioned arguments of the camera motion's ability to convey a certain lifelikeness and simultaneously enabling the audience member to partake in a surrogate experience, thus, the engaging aspect of camera

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[1] CHANDLER, Daniel a Rod MUNDAY. *A Dictionary of Media and Communication*.

[2] MITRY, Jean a Christopher KING. *The Aesthetics and Psychology of the Cinema*.

[3] HENDERSON, Brian. Toward a Non-Bourgeois Camera Style.

[4] BORDWELL, David. Camera Movement and Cinematic Space.

motion becomes evident. Similarly, with regard to the suspension of disbelief, Mitry assigns particular influence of camera movement and changes of shot in relation to the audience member's participation, i.e. engagement. The movement of the camera simulates the audience member's movement in the represented space of the diegesis simultaneously according to it an identifiable reality which provokes the audience member to include themselves in it.[5] The camera movement simulates and suggests an illusion of reality which in turn stimulates the audience member's engagement of a certain magnitude with the diegesis. Yet the camera motion in itself, within the context of a film, is subjugated to certain conditions in order to effectively engage the audience member and maintaining their suspension of disbelief.

Branigan formulates and links the notion of motivation of a camera movement to its narrative function it fulfils. A camera movement is motivated if it fulfils at least one of the following narrative functions: **Establishing the space of the scene**, **tracking a character and/or object in movement**. The **continuous holding and reframing of a character and/ or object** as a corrective measure to their relative movement to keep them in the frame. To **create a dramatic effect** through intentional omission to follow or reframe a character or object in movement. To **discover or to follow the gaze** of a character to another character or object. To **insist on a significant narrative detail** in the scene or to **reveal character subjectivity**. These are the criteria for motivated camera movement according to Branigan and concludes that any camera movement without such function in relation to its narrative is de facto unmotivated and draws attention to itself.[6] A motivated camera movement reciprocally serves one or multiple functions within the narration. It can be concluded that in order to engage the audience member into the diegesis, the camera movement must not draw attention to itself. Therefore, the camera movements should be motivated by fulfilling one or multiple narrative functions. Thus, Branigan's criteria can be considered relevant in assessing the engaging camera motion and are recurrently referred to as Branigan's criteria in the following chapters.

Most often the camera movements employed by the filmmakers arise naturally from intuition or an accumulation of practical experiences. The importance of motivated camera movement becomes a key aspect in the director and cinematographer's control in order to convey a sense of space, three-dimensionality, as well as to build and maintain audience engagement. Thus, any unmotivated camera movement risks undoing the suspension of disbelief simultaneously disrupting the audience member's engagement with the diegesis. The cinematographer and camera operator ultimately become responsible in maintaining and assuring that engagement of bridging the gap between audience member and actor.

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[5] MITRY, Jean a Christopher KING. *The Aesthetics and Psychology of the Cinema*.

[6] BRANIGAN, Edward. *Projecting a Camera: Language-Games in Film Theory*.

1.1 Camera movements and the documentary aesthetic in *Chungking Express*

Director Wong Kar-wai and cinematographer Christopher Doyle use the camera in a flexible and mobile way allowing themselves to capture compelling moments of improvisation, seeming truth and candidness throughout their collaborations, particularly in films such as *Chungking Express* (1994) and *Fallen Angels* (1995). Doyle's camera movements imbue the scenes within *Chungking Express* with a sense of documentary aesthetic engaging the audience member through handheld camera movements into the diegesis.

In an interview with Ciment, Wong himself describes the camera movement and lighting approach of his second collaboration with Doyle, *Chungking Express.* Wong reveals that they did not have the time to set up tripods nor use a camera dolly. He further discusses his approach to shoot the film as if they were doing a documentary, specifically with a handheld camera approach.[7] Indirectly, Wong herewith implies that the choice of handheld camera approach was not an aesthetic one initially but rather one that came out of necessity due to time constraints. Therefore, both Wong and Doyle adjusted to the imposed limitations while exploring the visual narrative with a documentary aesthetic.

In order to discern the engaging aspect of Christopher Doyle's camera movement in *Chungking Express* analyses of two different scenes are made which feature longer takes of Doyle's handheld camera operating. The scenes subject to analysis are indicative of Doyle's camera movement approach and are denominated as Toy Plane Romance Scene and Faye's Apartment-Cleaning Scene. These scenes are analysed and described in terms of camera movement type (Pan, Tilt, Roll, Yaw, Push in, Push out) and variation of shot sizes from one composition to the other (Extreme Close Up, Close Up, Medium Close Up, Medium Shot, Medium Wide Shot, Wide Shot, Extreme Wide Shot) in order to distill from it one or multiple functions Doyle's camera movement fulfils. The camera movements are then evaluated according to the aforementioned criteria elaborated by Branigan for motivated camera movement. Consequently, the aspect of engagement can be deduced. The motivated camera movements as well as the documentary aesthetic are then further discussed.

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[7] CIMENT, Michel. Entretien avec Wong Kar-wai: Travailler comme dans une "jam session".

1.1.1. Scene analysis of *Chungking Express*: Toy Plane Romance Scene

To put it into the context of the film, this scene serves as a flashback in which Cop 663 played by Tony Leung remembers his romantic involvement with his recent ex-lover, the Air Hostess, played by Valerie Chow. As flashback, the mood of the scene itself clearly stands out from the previous one as Cop 663's dialogue is replaced by Dinah Washington's What a Difference a Day Makes, lower contrast lighting approach and handheld camera movements.

This scene is particularly compelling to analyse due to its simplicity in its mise-en-scène, the ever-changing and dynamic camera compositions in relation to the movements made by the actors. It is noteworthy that the tempo and rhythm by which Doyle intuitively moves while operating the camera is close to that of the music. The use of music in synergy with Wong and Doyle's mise-en-scène is further examined in the following chapter. Another criterion for this scene's analysis on Doyle's camera movements is justified by the integrity of the long take with only one cut to a cutaway shot.

Figure 1a

Figure 1b

The audience member is introduced into the scene as Cop 663 plays with a toy plane. Doyle tracks the toy plane from a higher camera angle position keeping the object in a fairly centre composition reacting subtly to the actor's movement. As the plane then elevates Doyle tilts up and pans left and slightly rolls the camera in tracking the plane.

Figure 1c

Figure 1d

Once arriving at the doorframe in the background Doyle stops following and lets the plane exit on left hand side of the frame. The camera assistant focuses onto the background

revealing a somewhat scantily clad flight attendant in a Wide Shot. The Air Hostess turns and steps towards camera to lean on the doorframe looking at Cop 633. Doyle makes use of the canted camera angle, i.e.dutch angle, as a compositional means to reinforce the diagonal line implied by the Air Hostess' gaze from the middle-ground to Cop 663 in the foreground.

Figure 1e

Figure 1f

Doyle takes advantage of Cop 663's continuous movements with the toy plane to slightly, almost imperceptibly, reframe so as to include Cop 633 into an over the shoulder shot by booming down to a lower canted camera angle. Doyle maintains the frame on the Air Hostess in a Medium Wide Shot as she mimics, in a sort of dance, her flight safety

Figure 1g

Figure 1h

instructions while Cop 663 continues to let the toy plane glide in the air in the foreground. Editor William Chang cuts to a cutaway shot of the flying plane's hard shadow projected onto the wall then cuts back to what seems to be the same take as Cop 663 now glides forward with the plane towards the Air Hostess' stomach. Doyle carefully follows the plane from a higher camera angle. The Air Hostess then steers the plane away from her.
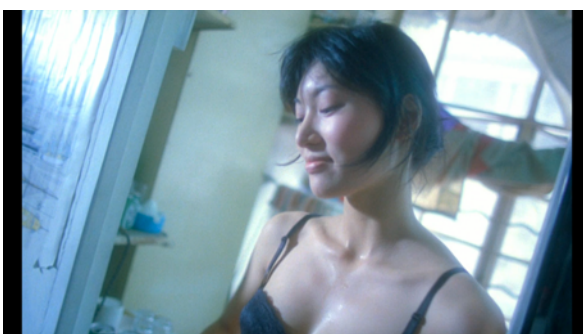

Figure 1i

Figure 1j

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As she pushes the plane away from her Doyle, still in momentum of pushing in with the camera, tilts up to her Medium Close Up now focusing on her reaction. Shortly after she steps slightly backwards to take a nearby drink and Doyle follows her gaze and reframes by slightly pulling back and tilting down revealing Cop 663 still insisting landing the toy plane onto her bare stomach. She holds on to the plane while Cop 663 continues to push it towards her.

Figure 1k

Figure 1l

Chungking Express. Film Stills. WONG, Kar-wai (director, writer). Jet Tone Production, 1994. The Criterion Collection (00:47:37 - 00:48:48).

This movement motivates Doyle to tilt up with a slight push-in again to her Medium Close Up as she teasingly pours her drink down at Cop 663's head inciting him to run after her and catch her. The remaining of the sequence is a series of jump cuts of Doyle following both characters, the Air Hostess playfully running away from Cop 663 into different rooms of the apartment. Cop 663 ultimately catches her and both start kissing against the wardrobe then against the wall until finishing on the bed. Doyle captures these subsequent moments of high energy, playfulness and romance between the two characters seemingly in a one take edited with jump cuts to accelerate the pacing of the scene.

The discussed camera movements within this sequence can be dissected, summarised and categorised into their narrative functions in relation to the aforementioned criteria for motivated camera movement elaborated by Branigan[8]:

- Figure 1a to 1b: Tracking the toy plane is motivated as the camera movement, **closely follows an object of narrative significance.** As Doyle follows the toy plane it takes on a guiding aspect to reveal another character important to the narrative, the Air Hostess in the background.
- Figure 1c to 1d: The continuous tracking of the toy plane while keeping focus on the Air Hostess in the middle ground is also motivated. **The camera movement continuously holds a significant object in frame as well as a character.** Doyle here uses the camera movement to hold two variables, that of the moving toy plane in the foreground as a

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[8] BRANIGAN, Edward. *Projecting a Camera: Language-Games in Film Theory*.

motivation to continuously reframe while at the same time holding the Air Hostess in the middle ground of the composition.

- Figure 1d to 1e: While tracking the flying toy plane Doyle also manages to reframe, almost imperceptibly as a consequence, to include Cop 663 in an over the shoulder shot. Doyle reinforces the composition revealing whom the Air Hostess' gaze is directed at, thus, the camera movement is motivated as it **follows a glance.**

- Figure 1h: Tracking of the toy plane gliding towards the Air Hostess. The camera movement is motivated as it now **closely follows the movement of the toy plane** through the space of the scene.

- Figure 1h to 1i: Tilt up and slight push-in movement to the Air Hostess' Medium Close Up is motivated. **The camera movement reveals character subjectivity**, more concretely the Air Hostess' emotion and reaction to Cop 663's suggestive action.

- Figure 1i to 1j: Pull-back and tilt down to reveal Cop 663. This camera movement is motivated by **following the Air Hostess' gaze** back down to Cop 663.

- Figure 1j to 1l: Tilt up and push-in camera movement to compose the Air Hostess in a Medium Close Up serves as to again **reveal character subjectivity**. The camera movement also simultaneously displays another function that is in **selecting another significant detail** that drives the narration forward into the succeeding sequence as she pours beer down onto Cop 663's head inciting the ensuing romantic escalation.

Similarly, Segal and Antonio acknowledge the engaging aspect of the handheld camera movement to marry the audience member to the character's experience. The freedom of the handheld camera operating enables the operator to follow and hover at close range of the actors and their performances[9]. This in turn allows the operator to show or omit certain portrayals of character such as their behaviour and facial expressions to furthermore include the viewer into the character's subjectivity. This further underlines Doyle's engaging use of dynamic handheld camera movements particularly in revealing the character's experience by pushing into Medium Close Ups of the flight attendant at multiple occasions.

To further discuss, Doyle moves the camera in relation to the performance in an intuitive manner by which he simultaneously interprets and reacts to the unfolding moments of the performance through the viewfinder. This in turn also raises the question of the performative nature of camera operating. This aforementioned intuition may be an innate quality, yet it being acquired through practical experiences in the field, through the development of perceiving cues to move the camera in a motivated manner, seems more probable. In consequence, the engaging qualities of the handheld camera movements amongst others is not only facilitated through motivated camera movement or the freedom and flexibility to follow and frame the performer at close range. Much of the engaging qualities rely on the camera operator's intuition, communication, experience in shooting situations such as

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[9] SEGAL, Gail a Sheril ANTONIO. *Dramatic Effects with a Movie Camera.*

rehearsed mise-en-scènes or improvised scenes. Doyle himself in an interview with Lindsay Coleman stresses the importance camera operators such as Roger Deakins, Anthony Dod Mantle, Rodrigo Prieto and himself carry in bridging the gap between audience member and actor. He implies a certain exclusivity. The connection between actor and audience member is mediated by the camera operator alone through meticulous camera movement in order to faithfully transmit the energy of the performance directly and without corruption. He later concludes that the ultimate function of camera operating lies in transmitting a visceral experience to the audience member.[10] Therefore, any camera movement must ultimately keep the audience engaged on a visceral level throughout the narration.

In conclusion to the analysis of the aforementioned scene with regard to Wong and Doyle's mise-en-scène it is possible to discern the camera movements from their intended function within the narrative scope of the scene. Their approach in moving the camera is on one hand substantiated by the direct movements of the actors as well as indirect movements such as their gaze motivating the camera to move towards the locus of their attention. On the other hand the camera movements are motivated on the basis of revelation such as pointing the audience's attention to a significant action or reveal character subjectivity at a particular moment. Consequently, Doyle's camera movements fulfil varied narrative functions and in turn are particularly motivated within this scene which reinforces audience engagement. Herewith Wong and Doyle's dynamic mise-en-scène and camera movements enable the audience member to partake in that playful moment between Cop 663 and the flight attendant without being disrupted by unmotivated or ostentatious camera motion.

In addition, Doyle's handheld approach in moving the camera is subtle and substantiated to get closer to the actors, thus inserting the audience member right into the middle of that moment of intimacy between the Air Hostess and Cop 663. This well conceptualised mise-en-scène of such a moment of seduction, interconnecting narrative elements such as the toy plane and flight attendant character, is only possible through a collaborative effort and synergy between the actors, director, set and wardrobe designer as well as cinematographer. This scene would not have conveyed this intimacy and vividness with a different camera movement approach. With care in his camera movements Doyle captured this moment conveying its intimacy in an elegant and tasteful manner.

Let's take a subsequent look at another scene within *Chungking Express*. The same approach of analysis in relation to the handheld camera movement is applied in order to deconstruct and evaluate the differences in camera operating, thus discerning an eventual change in the camera movements' qualities to engage.

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[10] COLEMAN, Lindsay a Roberto SCHAEFER. *The Cinematographer's Voice: Insights into the World of Visual Storytelling*.

1.1.2. Scene analysis of *Chungking Express*: Faye's Apartment-Cleaning Scene

Wong Kar-wai and Christopher Doyle's long time collaborator, set designer, costume designer and editor William Chang Suk-ping reveals in an interview how Wong approached and shot a particular scene substantiating the documentary aesthetic of *Chungking Express*: "The way he shot it was very random and free. What Faye Wong did in that apartment-cleaning scene, for instance, was completely unstaged."[11] In confirming such an improvisational nature of the acting and directing methodology within that scene, i.e. undefined mise-en-scène, consequently brings forth the implication of shooting with minimal to no rehearsal of the camera movement. The handheld camera is well suited for such an approach but requires a particular sense of intuition, reactive anticipation and experience. Doyle formulates this in his own words in one of his photographic diaries: "You have to anticipate what will happen next. You need to be aware of what's outside as well as what's inside the frame. You keep both eyes open."[12] Doyle herewith alludes to a practice that allows the camera operator to focus on the framing with one eye in the viewfinder while simultaneously observing the surrounding of the frame with the other eye in order to discover or anticipate a narrative detail which may motivate a specific camera movement.

To put the scene which Chang is referring to into the context of the film: Faye, played by Faye Wong, has broken into Cop 663's apartment and regularly visits it while he is at work. The scene is succeeded by a montage of quick vignettes of Faye cleaning the apartment, taking care of his fish tank, replacing everyday items, making his bed all while a cover song of The Cranberries' Dreams is played on top of the montage. Focus is placed in analysing two subsequent sequences of camera movements as Faye is inspecting Cop 663's bed finding a long strand of hair from another woman.

Figure 1a

Figure 1b

In the first sequence of camera movements, Faye is depicted from her back in a Medium Close Up with the camera at a higher angle tilted down at her. This immediately transforms

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[11] CHANG, Justin. Interview: William Chang Suk-ping.

[12] DOYLE, Christopher. *A Cloud In Trousers*.

into a slightly wider than Medium Shot as Doyle pulls the handheld camera slightly back. Faye's action of inspecting Cop 663's bed with a magnifying glass is becomes apparent.

Figure 1c

Figure 1d

The camera lingers continuously in a Medium Wide Shot above Faye as she crawls up in an exaggerated manner to inspect the underside of the pillows. The camera slightly reframes in order to hold Faye in centre of the frame while forming a diagonal line within the composition.

Figure 1e

Figure 1f

Without any noticeable cue or motivation, from the Medium Wide Shot, the handheld camera then pushes in closer to a Medium Shot of Faye in an attempt to reveal what she is looking at. This first sequence of camera movements is herewith interrupted by a cut in the middle of Doyle's camera movement prior to the revelation of Faye's discovery.

Figure 1g

Figure 1h

Editor William Chang jump cuts to a later moment in the same take or cuts to an entirely different take in which Doyle has repositioned the camera to a different angle. This consists the second sequence of camera movements. The camera now hovers closely above Faye's left shoulder revealing a long strand of hair through the magnifying glass she is holding. The

camera then pulls back to Faye's back of the head in an anticipatory manner. The camera continuously pulls back further to a Medium Close Up of Faye.

Figure 1i

Figure 1j

Chungking Express. Film Stills. WONG, Kar-wai (director, writer). Jet Tone Production, 1994. The Criterion Collection (01:13:14 - 01:13:33).

Once the camera has moved to its final position, Faye turns around to reveal her expression of her discovery. William Chang then cuts to a different angle of similar shot size. The remaining of the scene is a series of cuts of handheld camera movements following Faye in attempts to hold her and her actions in the centre of the composition as well as to avoid some of her uncontrolled movements as she is performing.

Some of the camera movements within this sequence of shots can be deconstructed, summarised and categorised into their narrative functions in relation to the aforementioned criteria for motivated camera movement elaborated by Branigan[13]:

- Figure 1a to 1b: The initial pull out of the camera movement from Medium Close Up to a slightly wider Medium Shot allows to **establish the scenographic space**. It establishes Faye's position in Cop 663's bedroom, therefore, the camera movement is motivated.
- Figure 1c to 1d: Doyle continuously but slightly reframes Faye's movements in the bed in order **to hold her in frame**. Doyle's camera movement is herewith motivated.
- Figure 1d to 1f: From a Medium Wide Shot, Doyle decides to push into a Medium Shot of Faye over her back. The intention might have been to eventually reveal a significant detail but the camera movement is interrupted by a cut. This camera movement visually indicates a forcefulness or impulsiveness which risks disrupting the audience member's attention or even indicate a certain shift in narration which might cause misinterpretation. The movement of the handheld camera, therefore, is unmotivated.
- Figure 1g to 1j: The camera moves continuously upwards from a Medium Close Up of the magnifying glass to a Medium Close Up on Faye and stops before she turns around to reveal her reaction. The camera movement does not synchronise with Faye's movements. In other words, the camera movement is anticipatory, therefore, unmotivated.

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[13] BRANIGAN, Edward. *Projecting a Camera: Language-Games in Film Theory.*

Mitry argues that the camera must follow the action of the scene and not anticipate it. Therefore, anticipating any action with a camera movement would result in revealing the artificiality of the scene, thus undoing the illusion the filmmakers are trying to create and maintain.[14] This observation is a particularly important aspect in assuring the audience member's engagement. Similarly, Branigan argues that even if the unmotivated camera movement is retrospectively motivated, the effect on the audience is still significant. An unmotivated camera movement, i.e. anticipatory camera movement, perceived by the audience member causes a disturbance, thus disengaging the audience member.[15] Therefore, Doyle's camera movement anticipating Faye's movement is drawing attention to itself. It exhibits the artificial nature of the scene even though that particular camera movement is retrospectively motivated as Faye moves into the anticipated composition. To further discuss, the use of unmotivated camera movement, such as displayed in Figure 1d to 1f, introduces the issue of continuity. In the context of *Chungking Express,* as the majority of the film's camera motion is motivated, the unmotivated nature of the camera movement in this scene is further contrasted and stands out in greater extend, therefore drawing attention to itself.

On another note, the unmotivated camera movement may give rise to misinterpretations by the audience member contrary to the intentions of the filmmakers. A hypothetical interpretation can be provided as an example illustration: From a purely visual perspective, this first sequence consisting of mainly high camera angles pointing down at Faye have the effect of reducing the character's power and in combination of the less motivated camera movements it may be interpreted as the predatory point of view of another character. This hypothetical interpretation might be a consequence to an unmotivated camera movement, thus reinforcing the importance of the narrative functions motivated camera movements hold.

In conclusion to the analysis of the aforementioned sequence of camera movements it is possible to observe the improvisatory nature of the scene in both acting and camera operating. Here, the functions of the camera movements mainly lie in establishing the scenographic space and to capturing and holding Faye's performance in frame. The analysed sequence of camera movements in relation to Faye's improvisatory performance exhibits two clear instances of unmotivated camera movements which reveal the artificiality of the scene. This ultimately endangers the maintaining of the illusion of the scene, the audience member's suspension of disbelief and engagement in the diegesis. In addition, the unmotivated and anticipatory camera movements reveal a discontinuity standing in contrast with the motivated camera movements of the preceding and succeeding sequence of shots. The unmotivated camera movements also may suggest a possibility of misinterpretation of the filmmaker's intention as well.

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[14] MITRY, Jean a Christopher KING. *The Aesthetics and Psychology of the Cinema*.

[15] BRANIGAN, Edward. *Projecting a Camera: Language-Games in Film Theory*.

To further discuss the handheld camera approach throughout *Chungking Express,* it is imperative to indicate and consider its influence on Wong and Doyle's working methods allowing them to create an immersive audiovisual narrative in the first place. Much of the following can be deduced from both scenes previously analysed. In the interview mentioned at the beginning of the chapter, Wong chose the handheld camera approach due to the need for flexibility and quick turnaround shooting methods.[16] The handheld camera enables a great amount of flexibility in terms of free movement within the scenographic space and composing of the frame. Therefore, Doyle's handheld camera operating allowed Wong a similar freedom in exploring the scene's space and direct performances from one place to the other with ease and with a certain continuity through the use of longer takes. This is apparent in the Toy Plane Romance sequence as Cop 663 and the Air Hostess run from one room of the apartment to the other. Doyle followed them in their rhythm and tempo with the handheld camera mediating their actions into sequences of images of similar energy and mood. Conversely, with the use of tripod or dolly such a mise-en-scène would have required meticulous planning of coverage, strategic camera placement in restricted space and editing considerations to achieve a similar visual sequence, yet with a different engaging quality.

Handheld camera not only provides a flexibility in camera movement but also in terms of allocating valuable time on the meticulous construction of the mise-en-scène itself. Since the handheld camera is operated by mostly one person with the eventual addition of a spotter, there is no substantial need for managing time in setting up a camera angle in contrast to a time-consuming and costly dolly or steadicam. Thus, Doyle adjusted to the documentary style using the handheld camera approach enabling the production of the film to be within budget as well as the time constraint while simultaneously creating immersive sequences of handheld camera movements engaging the audience member into the diegesis.

Another aspect that is important to be noted is that of space. Much of the spaces Wong, Chang and Doyle had access to were too restrictive in dimensions for an eventual steadicam let alone a dolly. These units of equipment are not only time-consuming in terms of transportation, setting up and operating but their size would have substantially limited Wong and Doyle in their mise-en-scène. In contrast, the handheld camera approach enabled Doyle to walk through a narrow doorframe in following Cop 663 running after the Air Hostess as they teasingly play. Therefore, the handheld camera approach allows immense freedom and improvisation from both actor performances as well as camera operating performance. Handheld camera operating is freeing the actor and camera operator to capture moments of truth and candidness, yet requires particular synchrony between actor and camera operator which relies on intuition, skill and experience to motivate the camera movements.

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[16] CIMENT, Michel. Entretien avec Wong Kar-wai: Travailler comme dans une "jam session".

The handheld camera approach simultaneously presents certain drawbacks. One would be the unsteadiness which could present a distracting and disengaging aspect. On the contrary, it can also be utilised as a particular feature. Associated with cinéma vérité rooted in documentary filmmaking, the handheld camera implies an authenticity even its use in narrative films.[17] Thus, the subtle unsteadiness of Doyle's handheld camera movements also imbues the visual narrative to convey a certain truthfulness. To further discuss, it is also worth noting the difference in weight, size and flexibility of Doyle's handheld camera configuration from the mid 90s compared to those of the time of this writing. An extreme example would be that of director and writer Gareth Edward's *The Creator* (2023) shot mostly with a prosumer Sony FX3 camera in combination with a Ronin RS2 gimbal.[18] The difference in size and weight of the camera is substantial allowing directors and cinematographers an unprecedented degree of flexibility during production as well as less physical strain.

Figure 2

Figure 3

Chungking Express. Film Stills. WONG, Kar-wai (director, writer). Jet Tone Production, 1994. The Criterion Collection
Figure 2 (00:49:12)/ Figure 3 (01:13:35)

Another drawback of the handheld camera is that of less meticulous and subtle lighting in case of highly improvised performances such as in Faye's Apartment-Cleaning Scene. Without a defined mise-en-scène, the setting up of the lighting becomes rather approximative than defined. Similarly as in documentary filmmaking, the operator has to constantly adjust the position of the camera in relation to the actor's position and that of the light source in order to avoid flat lighting and produce images with adequate contrast and light modelling. The Toy Plane Romance scene between Cop 663 and the Air Hostess proves to have been at least partially blocked in terms of camera and actors' positions. Figure 2 depicts Cop 663 and the Air Hostess in their blocked position. They are backlit by the window as well as lit from the top by an additional light to control the shadow areas and overall contrast simultaneously producing a mood. In contrast, Figure 3 shows Faye in the Apartment-Cleaning Scene. She is flatly lit as a consequence of the lack of mise-en-scène and by restricting Doyle's camera operating position to where the light is emanating from. Improvised scenes such as this put the cinematographer and handheld camera operator at the mercy of the performer with regard to the lighting of the scene. Therefore, the cinematographer must find an adequate approach to create visual interest.

[17] SEGAL, Gail a Sheril ANTONIO. *Dramatic Effects with a Movie Camera*.

[18] MULCAHEY, Matt. *The Focus Pulling Olympics: DP Oren Soffer on The Creator* [online].

In conclusion, the focus of the analyses of both scenes is set on the narrative functions Doyle's handheld camera movements fulfil that enable to create and maintain the engagement of the audience member. The first scene designated as Toy Plane Romance Scene displays camera movements that are all motivated in terms of their narrative function and thus permits to deduce a certain degree of rehearsal of the mise-en-scène prior filming. Doyle's rehearsed handheld camera movements herein fulfil clear narrative functions. Thus, the movements are motivated and do not draw attention to themselves as per the criteria elaborated by Branigan.[19] Consequently, Doyle's motivated handheld camera movements place the audience member into the scene to partake in the situation the characters are in without being disrupted by unmotivated or ostentatious camera movements, thus enabling a strong engagement of the audience into the diegesis.

The latter scene termed as Faye's Apartment-Cleaning Scene exhibits some unmotivated and anticipatory camera movements which can be partially attributed to the improvisatory methodology used by Wong for that particular scene. Those handheld camera movements, therefore, exhibit a certain aspect of artificiality which risk drawing attention to the movements, thus compromising audience engagement. To further discuss, the cause for the unmotivated and anticipatory camera movements could be manifold: From the lack of rehearsal or defined mise-en-scène to non-synchronous actor movements in relation to camera operating to unclear telegraphing of the actor's intentions or movements to the camera operator. This is somewhat to be expected given the circumstances of the improvisatory nature of that particular scene. In such circumstances, the use of music on set in order to maintain rhythm and tempo could be a particularly competent tool to synchronise both actor and camera movements which will be discussed in the succeeding chapter. Doyle's camera movements within *Chungking Express* remain mostly motivated, thus engaging. On a final note, an interesting aspect of trust within Wong and Doyle's collaboration must be noted. Due to the use of handheld camera with limited video transmission solutions at the time of the production displaced some of Wong's control over the image to Doyle operating the camera.

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[19] BRANIGAN, Edward. *Projecting a Camera: Language-Games in Film Theory.*

1.2. Motion, rhythm and tempo: Music informs movements

From the subtleties in the actors' movements, the camera movements following those of the actors, the cuts between camera angles to the superposition of the characters' internal thoughts in form of voice-overs permeating the scenes are recurrently informed by the rhythm and tempo of the accompanied music. Director Wong Kar-wai, editor and production designer William Chang Suk-ping and cinematographer Christopher Doyle's shared collaborations are grounded in the proficient use of rhythm and tempo creating movements in their mise-en-scènes synchronised and in synergy with the music.

Wong and Doyle collaborate through the use of music as a source of inspiration to the film's motion concept as well as to communicate those ideas of pace and rhythm. Through Wong's concepts of motion, a compelling use of music emerges within their collaborations. Music therein informs the rhythm and tempo of the mise-en-scène simultaneously synchronising Doyle's camera movements to those of the actors'. The use of music ultimately results in a synergy between camera movements and those of the actors, thus setting ideal conditions to engage the audience member further into the diegesis.

Wong Kar-wai discloses in an interview with Gilles Ciment at the Cannes Film Festival in 2001, which has been transcribed and published in Peter Brunette's book titled *Wong Kar-wai*, the influence of music in his filmmaking process and in relation to his collaboration with Doyle. To Wong, music serves as a reference in creating a rhythm in his scenes during production and later on in editing. Instead of showing Doyle the script Wong prefers to play him the music as an effective way of communicating his vision of the film's rhythm.[20] Therefore, Wong's use of music as a method of referencing and communicating his film's rhythm and tempo is evident. Similarly, Doyle describes his perspective on his collaborations with Wong to be grounded in trust and the space they allow each other to work in. Concurrently he underlines that their collaborative process is significantly about atmosphere or feeling and he further associates it concretely to rhythm, tempo and music.[21] To further discuss, Wong herewith advantageously involves Doyle to collaborate more closely on the aspect of rhythm and tempo which conventionally was rather restricted to be in the sole control of the director and editor.

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[20] CIMENT, Gilles. Interview with Wong Kar-wai: Cannes Film Festival, 2001.

[21] DOYLE, Christopher. *Angel Talk*.

From a cinematographic perspective, music as source inspiration is not as a common referencing method as visual material, yet it is an interesting approach in a collaboration between director and cinematographer. Not only can music be employed as a reference to define the rhythm and tempo of a scene but also to inspire and eventually even evoke specific visual images with moods, colours and movements. Music psychology research elaborates music's capacity to stimulate visual mental images within the listener. Taruffi and Küssner define this music-related visual imagery phenomenon as: "The mechanism whereby music stimulates internal images in the listener consisting of pictorial representations (e.g., natural landscape, colors), embodied image-schemata (e.g., picturing a melodic movement as an ascending or descending image), or complex visual narratives (e.g., similar to that of a movie)."[22] Thus, for cinematographers with a certain propensity to forming music-related visual imagery, music demonstrates on one hand to be a significant tool to draw inspiration from, to imagine or pre-visualise colour compositions, lighting moods and camera movements within particular scenes. On the other hand music equally demonstrates its value as a reference to rhythm and pacing serving as guiding metronome and continuity over the mise-en-scène of a scene. Therefore, music proves to be excellent and invaluable method of communication and inspiration between director and cinematographer.

Within his films, Wong parallels the relationships between his characters to specific forms of dance and music, thus requiring different rhythms and tempos for different films. Chaudhuri similarly brings forth Wong's recurrent use of music as inspiration to discover the look and feel of a film. She further lists an Argentine tango as inspiration for *Happy Together*, a waltz for *In the Mood for Love* and an opera for *2046*.[23] In an interview with Ciment and Niogret, Wong states that, prior to filming, the composer Shigeru Umebayashi gave him the track titled Yumeji's Theme which ultimately became reference for his film *In the Mood for Love*. Wong further explains that he envisioned the film to be like a waltz, a metaphor for two people dancing together slowly.[24] Wong herewith implies that Yumeji's Theme, a waltz, encapsulated that impression. Therefore, Wong's concept of motion for *In the Mood for Love* lies in the rhythm of the waltz influenced and informed by Shigeru's Yumeji's Theme. The interesting influence of music is that it informs the rhythm and tempo of the mise-en-scène observable in the synchronous movements of both actors' and Doyle's camera.

[22] TARUFFI, Liila a Mats KÜSSNER. A Review of Music-Evoked Visual Mental Imagery: Conceptual Issues, Relation to Emotion, and Functional Outcome.

[23] CHAUDHURI, Shohini. Color Design in the Cinema of Wong Kar-wai.

[24] CIMENT, Michel a Hubert NIOGRET. Entretien avec Wong Kar-wai: Deux personnes qui dansent ensemble lentement.

Wong reveals in the same interview with Ciment and Niogret that he would occasionally play the music on set to let the actors or the camera department know the rhythm of the scene. Wong further explains that he employs music in order to communicate the rhythm of the movements, the speed at which a dolly track should move.[25] Herewith, Wong and Doyle's collaborations include the particular use of music as a direct means to communicate tempo and rhythm of a particular scene. Similarly, Doyle attests to their use of music during shooting. "We talk atmosphere and space, energy and more and more music. We play music through important scenes."[26] In conclusion, Wong's choice of music informs much of the film's rhythm and tempo of the mise-en-scènes, persuading simultaneously the actors' movements and Doyle's camera movements. This ultimately results in a synergy between camera movements and those of the actors, thus setting ideal conditions to engage the audience member further into the diegesis.

To substantiate Wong and Doyle's use of music informing the rhythm and tempo of the mise-en-scène synchronising the camera movements to those of the actors', an analysis of a scene is made. In order to correlate camera and actors' movements to the rhythm and tempo of the music, Shigeru Umebayashi's Yumeji's Theme is previously described. After establishing a correlation between both camera and actors' movements to the music's rhythm and tempo the aspects of audience member engagement are further discussed and substantiated.

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[25] CIMENT, Michel a Hubert NIOGRET. Entretien avec Wong Kar-wai: Deux personnes qui dansent ensemble lentement.

[26] DOYLE, Christopher. *Angel Talk*.

1.2.1. Scene analysis of *In the Mood for Love*: Corridor Glance Scene

Yumeji's Theme composed by Shigeru Umebayashi is repeated at multiple instances throughout *In the Mood for Love*. De Carvalho attributes to this music composition of conveying an atmosphere of melancholy that is important for the emotional tone of the film[27]. Herewith the music's function is to convey a particular atmosphere that is congruent with the narrative subject. Conversely, as previously discussed, music's function in informing a rhythm and tempo to the overall gestures and movements of the mise-en-scènes is equally important in Wong and Doyle's collaborations. The scene subject to analysis employs the music as both main characters pass by each other in a corridor and exchange quick glances.

The music composition of Yumeji's Theme in itself is simple in its structure. The treble clef notes played by violins, i.e. the higher register of notes, form a relatively slow-paced melody. In support, the bass clef notes played by the orchestra in the background, i.e. the low register of notes, form the typical rhythm associated with the waltz. De Carvalho notes that the scenes accompanied with the slow-paced music of Yumeji's Theme are captured in slower motion. In combination, both slow-paced music and slow motion ultimately convey a sense that every movement of the actors or objects are languorously moving to the rhythm of the music even though the music is evidently non-diegetic.[28] This observation is in congruence with Wong and Doyle's method of synchronising the camera movements with those of the actors' through the rhythm and tempo of the music played during shooting. This synchrony is further demonstrated and discussed in the following analysis.

Doyle tracks backwards on the dolly at the same pace as Mrs. Chan played by Maggie Cheung while simultaneously tilting up from her canteen to her purse held in her other hand. In slow motion, Cheung's steps, closely but not exactly, following the rhythm played by the low register notes of Yumeji's Track.

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[27] DE CARVALHO, Ludmila Moreira Macedo. Memories of sound and light: Musical discourse in the films of Wong War-wai.

[28] DE CARVALHO, Ludmila Moreira Macedo. Memories of sound and light: Musical discourse in the films of Wong War-wai.
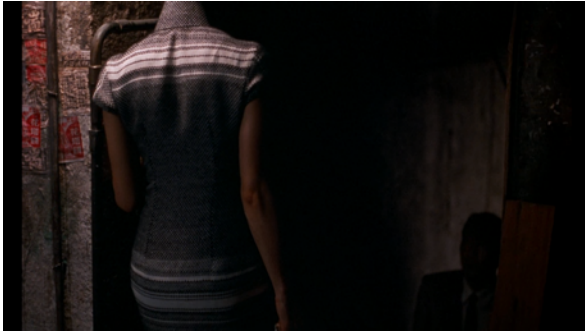
As Cheung turns into the corridor, Doyle's camera stops tracking backwards and lets Cheung walk down the stairs. Chow Mo-wan played by Tony Leung emerges from below climbing up the stairs. It is important to note that both Cheung and Leung respectively walking down and up the stairs are in close to exact rhythm with that of the low register notes of Yumeji's Theme. The actors move in the rhythm of the waltz past each other.

In the Mood for Love. Film Stills. WONG, Kar-wai (director, writer). Jet Tone Production, Block 2 Pictures, Paradis Films, 2000. The Criterion Collection (00:24:32 - 00:24:54).

As Cheung passes by, Leung climbs up the rest of the stairs and walks out of frame left still following the rhythm of the low register notes. Doyle simultaneously follows Leung tilting up and tracking Leung's profile to the left until ultimately letting him step out of frame left.

The operating of the camera is calm and precise mirroring the music and movements of both actors. At first, Doyle closely follows one character in movement then switches and follows another character passing by the former resulting in a dynamic and engaging mise-en-scène. The camera movements herein fulfil primarily one narrative function that is in closely following the movements of the two characters, thus fulfilling Branigan's criterion for motivated camera movements.[29] The motivated camera movements in turn set the conditions for engaging the audience member into the diegesis. As observed, the characters are moving overall at the same rhythm and tempo of the low register notes of Yumeji's Theme while simultaneously motivating the tempo of the camera movements. Consequently, it can be deduced that the rhythm and tempo of the music enables a particularly precise synchronising of the camera movements to the movements of the actors. On another note, the precise synchronising of movements is even more essential in the use of slow motion, i.e. higher

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[29] BRANIGAN, Edward. *Projecting a Camera: Language-Games in Film Theory*.

frame rate capture, employed within this scene. Therefore, Wong and Doyle's collaboration with music enables Doyle to operate the camera in a precise manner that is in synergy with the movements and gestures of the actors, thus increasing the degree of engagement of the audience member into the diegesis.

In addition, the music itself carries a comparable influence in engaging the audience member in comparison to motivated camera movements. Gorbman underlines: "Film music lessens awareness of the frame, of discontinuity; it draws the spectator further into the diegetic illusion."[30] To further discuss, discontinuity here can be understood as in camera movement that is not motivated; therefore, a movement that draws attention to itself. Yet within this shot of both characters walking past each other there is no discontinuity as insured by Wong and Doyle's meticulous mise-en-scène and simultaneous use of music to inform the tempo and rhythm of the movements. Thus, the overlaid music of the same tempo and rhythm accompanying the movements of both actors and camera creates similarly engaging conditions as the motivated camera movements and simultaneously support each other.

In conclusion, Wong and Doyle's use of music ultimately results in a compelling synergy between camera movements and those of the actors, thus setting ideal conditions to engage the audience member. Consequently, the use of music functions as metronome in precisely synchronising the movements between actor and camera operator. The resulting audience engagement is achieved not only by the engaging music overlaid over the image but by the simultaneously perceived rhythm and tempo of the music itself captured in the synchronised movements of the actors and the camera.

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[30] GORBMAN, Claudia. *Unheard melodies: narrative film music*.

2. Functions of Lighting

In the control of the cinematographer, lighting the constituent elements of a scene serves a multitude of functions ranging from technical to narrative ones with ultimately one intention. This intention is to substantiate and support the narration so as to build and maintain the suspension of disbelief and keep the audience member engaged. Christopher Doyle emphasises the importance of engagement of the audience through visceral experiences of the narration and deduces that any protrusion of the lighting, therefore, revealing the formalism and artificiality of a film, constitutes a cause for the audience member to disengage from the diegesis.[31]

Lighting as in scene illumination, in relation to exposure index of the film stock or digital sensor, white balance, camera frame rate, shutter angle and lens aperture, functions as to provide adequate brightness contrast interpreted by the cinematographer with considerations to chemical development or digital post-production processes. Adequate illumination with relatively even spectral distribution also serves in the accurate reproduction of colours present in the composition. Conversely, on a less technical basis, illumination enables the cinematographer to control what the audience member sees and what is visually omitted, lost in shadow without detail or highlighted in the composition. To further discuss, lighting's technical function is to control a scene's contrast to be within the negative film stock's exposure latitude and to be reproducible on the positive print, similarly as with digital camera sensors and their dynamic range. Conversely, with the progress in digital sensor technology such as in the ARRI Alexa 35's sensor capable of recording and reproducing unprecedented contrast ranges, such a technical aspect in controlling a scene's contrast during production becomes less critical than before. Even with the advancement of technology another function of lighting preserves its importance and necessity.

Light continuity serves primarily as to maintain the illusion of simultaneity between two or multiple camera angles of the same subject shot at different times. Gloman and LeTourneau underline the importance of lighting ratios in preserving the lighting continuity throughout a series of different camera angles shot moments or days apart in order to assure continuity as the editor cuts from one camera angle to the other during post-production.[32] To further discuss, light continuity is simultaneously significant in terms of the light's attributes, i.e. intensity, direction, colour and quality. A change in one of the light's attributes may be perceived by the audience member, thus risking to disrupt their engagement with the narration.

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[31] COLEMAN, Lindsay a Roberto SCHAEFER. *The Cinematographer's Voice: Insights into the World of Visual Storytelling*.

[32] GLOMAN, Chuck a Tom LETOURNEAU. *Placing Shadows: Lighting Techniques for Video Production*.

Selective highlighting is based on an old tenet that the human eye is innately drawn to the brightest part of the scene, composition. "The filmmakers can also index some objects as being worthy of attention by using a culturally produced lighting scheme that expresses the filmmaker's priorities in directing the viewer's attention. The filmmaker may provide a selective, directed light at some object within the film frame."[33] In directing the light to reflect with increased brightness from a surface such as an actor's face or object in relation to the angle of the camera, the director and cinematographer consequently direct the audience member's gaze and attention to a narratively significant locus within the frame. Therefore, light's function takes on a guiding aspect capable of evoking a sense of narrative importance to the highlighted subject. To further discuss, the concept of selective highlighting has been utilised in combination with other compositional techniques in Renaissance painting techniques such as chiaroscuro. Other than its selective highlighting, chiaroscuro also uses the method of rhythmically contrasting brightness against darkness, and vice versa, to simulate a three-dimensionality in a two-dimensional medium.

Arnheim states that a film picture parallels reality as long as the lighting is used to such an effect as to create shape and depth, thus bringing forth a clear portrayal of the subject and its unambiguous recognition. In relation to brightness, Arnheim underlines the importance of contrasting subject to background with different brightness values in order to delineate and separate the subject clearly from its background.[34] Light's ability to make shapes recognisable through meticulous light modelling and simultaneously creating separative layers evokes a sense of three-dimensionality in a two-dimensional medium. Thus, the function of lighting lies in conveying a three-dimensionality and to evoke a sense of reality.

On another note, certain aspects in lighting approaches result from aesthetic choices preliminarily made by the director and cinematographer. As an example, the director and cinematographer may desire to produce full range of tonal gradations from bright white to deep black tones with as much detail similar to a fine art platinum-palladium print in order to please the eye of the audience member. "Sometimes it is desirable to have such a range of tones, because without something bright in the frame we cannot have rich blacks. Without this contrast, black looks gray."[35] Herewith, Malkiewicz and Mullen similarly imply lighting's function to fulfil a certain visual aesthetic to reproducing rich black tones on film stock. In contrast, a director and cinematographer may choose, the opposite, to light for muddy black tones or degrade the image for a particular aesthetic. Therefore, lighting also demonstrates an aesthetic function, to convey a certain beauty or lack of it within the composition.

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[33] GRODAL, Torben. Film Lighting and Mood.

[34] ARNHEIM, Rudolf. *Film as Art*.

[35] MALKIEWICZ, Kris a M. David MULLEN. *Cinematography: A guide for filmmakers and film teachers*.

The attributes of lighting, quality, colour, direction and intensity, provide communicative cues to a scene's temporal and spatial placement. Malkiewicz and Mullen underline the emanating light's direction to be indicative of not only mood of the scene but also the time of day and space.[36] Grodal further elaborates and links the expressive qualities of lighting to be understood from the interaction with universal and fundamental experiences of the observer to the cycle of lighting caused by the continuous change of the sun's angle and the overall changes of weather[37]. The association of light with time and space is not only restricted to the light found in nature but can also be applied to that of artificial light. Landau further points to the light's aspect of colour in evoking a sense of space and uses the example of the city streetlight producing a pinkish-amber colour[38]. It should be noted that Landau's example of the sodium-vapour lamp corresponds to certain places in the world such as the streets of Prague's Old Town or Budapest, yet may be different in other countries which use for example mercury-vapour lamps emitting a slightly cooler light in comparison. Lighting thus can be used to establish time and space, yet as previously indicated, light also reveals a capacity in conveying a mood.

In relation to lighting, the mood or atmosphere of a scene is mostly equated to the contrast and colour composition present within the scene. Malkiewicz attributes the most important factor in creating visual mood through lighting is by means of contrast and the proportion of brightness to darkness within the frame. Thus, Malkiewicz links the visual mood to high key and low key lighting techniques. While the former is brighter and less contrasty it conveys an unambiguity in mood. In contrast, low key lighting is overall darker and characterised by a high contrast and deep shadows that leave a certain suspense as to what is hidden in shadow.[39] Consequently, lighting holds the capacity in evoking either an ambivalent or a more defined visual mood. While Malkiewicz mostly refers to mood in terms of brightness and darkness, Hanuš furthers the description of mood in relation to colour and its contrasts. Hanuš emphasises that colour compositions with small differences, i.e. monochromatic, analogous compositions, create a specific and defined mood. In contrast, colour compositions of large differences, i.e. near-complementary, complementary compositions, evoke an ambivalent accord.[40] The mood evoked through colour composition is simultaneously applicable to the use of coloured lighting.

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[36] MALKIEWICZ, Kris a M. David MULLEN. *Cinematography: A guide for filmmakers and film teachers*.

[37] GRODAL, Torben. Film Lighting and Mood.

[38] LANDAU, David. *Lighting for Cinematography: A practical guide to the art and craft of lighting for the moving image*.

[39] MALKIEWICZ, Kris. *Film Lighting: Talks with Hollywood's Cinematographers and Gaffers*.

[40] HANUŠ, Karel. *O barvě: Optická stránka barevnosti ve výtvarnictví*.

To further discuss, Grodal acknowledges that the observer's experience of lighting is not a neutral intake of information but intertwined with moods and feelings that conveys to the audience member something about the affordances of a given scene. Grodal concludes that lighting, in both film and in real life, holds the capacity to induce and change feelings and moods.[41] Therefore, the experience of light itself is connected with feelings and moods whose impressions can be analogously recalled or stimulated during a scene. It must be noted that the experience of light is not universally the same as it is not only subjective but also influenced by variables such as geography and culture among others. In conclusion, lighting can not only evoke a defined or ambivalent visual mood of a scene on the grounds of the light distribution and contrast but also through the resulting colour composition created by coloured light. Therefore, lighting is used by the intuitive cinematographer in order to evoke mood and possibly emotion in the audience member.

Influenced by budget, creative intention and technical necessity, the chosen lighting approach of a film is determined early on so as to keep its continuity throughout the film production. Unless intended by the director and cinematographer the lighting approach is modified as to convey a particular effect resulting from a conscious choice to support the narration. For example, a change in lighting approach is employed to indicate shifts in space such as dream sequences, shifts in time such as flashbacks and a multitude of other narrative cues. Lighting approaches are varied and numerous ranging from realistic to surrealistic, to convey reality or clearly demarcate from it. Certain lighting approaches create visual moods which either underline or juxtapose the narrative content of a scene or the characters' subjectivity. Thus, the use of lighting's narrative functions are varied.

In conclusion, conscious and meticulous lighting, thus, sets the conditions to bring impressions, thoughts, memories and/or feelings into the mind of the audience member thus allowing a visceral engagement with the narrative. The evocative nature of lighting and the way in which cinematographers use it can be assessed in examining the function that the employed lighting strategy fulfils. Light at the hand of the cinematographer reveals and hides narrative information, guides the audience member's gaze to a locus of importance, evokes a sense of three-dimensionality, provides a sense of beauty, informs of space and time and finally sets the condition to evoke moods.

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[41] GRODAL, Torben. Film Lighting and Mood.

2.1. The light in the frame: Light Strategy in *Fallen Angels*

Within their collaborations such as *Chungking Express* and *Fallen Angels*, Wong Kar-wai and Christopher Doyle make particular use of the available coloured light, emanating from Hong Kong's diverse types of light fixtures. Yet the lighting approach of *Fallen Angels* in contrast to *Chungking Express* is different. The difference being that the lighting approach of *Fallen Angels* arose from a certain necessity, in part, due to limited budget and most importantly due to Wong and Doyle's use of an extreme wide angle lens. The lighting approach of *Chungking Express* is further discussed in the succeeding chapter.

In an interview with Niogret, Doyle reveals the use of an extreme wide angle lens, a 6.8mm focal length. Doyle further explains that due to this extremely wide field of view the spatial relationships between the characters themselves as well as in relation to the camera are exaggerated which was visually required for *Fallen Angels*.[42] On another note, Doyle recounts the use of the super-wide angle lens in framing a Close Up Shot to be challenging not only with regard to the very close distance necessary between actor and camera but also in terms of the restricted lighting possibilities.[43] Therefore, working with such an extreme wide angle lens as implied by Doyle entails a specific approach in lighting due to its revealing field of view.

With Wong and Doyle's dynamic mise-en-scènes throughout *Fallen Angels* such an extreme wide field of view in combination with camera and actor movements would reveal the film light fixtures and light stands. This in turn restricts Doyle's lighting to predominantly available lighting strategies, i.e. using light that is naturally present in a location, as well as practical lighting, i.e. lighting with practical light fixtures arranged by the set designer. Consequently, Doyle's lighting strategy is grounded in meticulous location scouting and choosing the locations on the criteria of illumination and colour of the available light sources. By boldly embracing and using coloured light throughout *Fallen Angels* Doyle creates a stylisation of light in which the light takes on a compelling aesthetic function simultaneously evoking a visual interest and mood of the scene's space.

In order to discern the evocative functions of light an analysis of a scene is made that is indicative of Doyle's lighting strategy throughout *Fallen Angels*. First the scene in question is placed into context of the narration. The scene is then analysed in terms of the light's attributes followed by a discussion of possible exposure and development processes. Finally the scene's overall colour composition is considered in context with the scene's narrative content. Doyle's methodology in lighting is then further discussed in order to substantiate the functions this particular lighting approach fulfils.

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[42] NIOGRET, Hubert. Entretien avec Christopher Doyle: L'expression visuelle d'une expérience émotionnelle.

[43] DOYLE, Christopher. *Angel Talk*.

2.1.1. Scene analysis of *Fallen Angels*: The Final Scene.

To put it into the context of the film, this sequence of shots serves as ending scene to *Fallen Angels.* Both main characters, the Killer's Agent played by Michelle Reis and He Zhiwu played by Takeshi Kaneshiro, have briefly met at the beginning, yet they meet again by chance in a restaurant close to the end of the film. They realise they have fallen out of luck with love. The Killer's Agent has lost her partner in crime and love interest while He Zhiwu's love interest has forgotten him. In this final scene they drive through a tunnel while the voice over of the Killer's Agent, who is sitting behind holding onto He Zhiwu on the motorcycle, implies a yearning for intimacy, yet acknowledges the transitional nature of her feelings.

The scene is established with an Extreme Wide Shot from behind on both characters riding through the tunnel. Editor William Chang then cuts to the Close Up of The Killer's Agent resting her head on He Zhiwu's shoulder.

Fallen Angels. Film Stills. WONG, Kar-wai (director, writer). Block 2 Pictures, Jet Tone Production, 1995. Kino Lorber
(01:34:11 - 01:34:46).

Doyle pulls back the camera composing a Two Shot of both characters. He tilts up in following the rising cigarette smoke dissolving into the air then continues tilting further up to the blue sky as they exit the tunnel. While tilting up, Doyle's camera assistant closes the aperture in order to correct for the outside exposure. The end of the take is then faded into black. It must be noted that the second camera angle is shot using a lower frame rate noticeable in the motion blur of the images. This also gives Doyle longer exposure times to expose the frames. The lower frame rate is step printed in postproduction to create a time-effect image.

Figure 1

The different aspects of light within this sequence of two shots can be defined and further discussed as to assess Doyle's lighting approach in order to reveal possible intentions and stylistic choices. Observations of the light's attributes are made on the basis of Figure 1.

- **Direction:** The actors are lit from top left side of the frame. The direction of the shadows cast on their faces from the light source are similar if not identical with the direction of the available light sources, i.e. the uncorrected fluorescent light fixtures, present in the composition.
- **Quality:** The light quality is rather soft although not as soft as to be omnidirectional.
- **Intensity:** The intensity of the available fluorescent light sources present within the frame and the light reflected from the actors' skin is plausible with regard to the fall off of the light explained by the inverse-square law.
- **Colour:** The uncorrected fluorescent light fixtures emit light of a slightly warm green hue. The coloured light reflected from the actors' faces is comparable if not equivalent to the coloured light emitted by the available fluorescent light sources.

Misek points out that coloured light reflected within a scene draws attention to itself, thus, to its source from which it originates. He concludes that coloured light still needs to be justified.[44] Therefore, the use of coloured light must be clearly motivated through the establishment of the light source within the scene in order to not draw attention to itself and maintain the audience member's suspension of disbelief. In relation to Figure 1, Doyle's use of coloured light is amply motivated with the light sources included in the frame.

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[44] MISEK, Richard. *Chromatic Cinema: A History of Screen Color.*

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In conclusion, on the basis of the observations made of the different attributes of light in relation to the reflected light from the actors' faces it can be deduced that the key light of the scene is motivated and convincingly emanating from the available light. Therefore, the observed similarities in the light's direction, quality, intensity as well as its colour reinforces Doyle's lighting approach to be grounded in the use of available light. In considering the available light of the location and the control of the scene's contrast, it may be argued that the overall contrast could have been controlled through overdevelopment of the negative film stock, i.e. push processing, in order to increase contrast.

To determine the function of Doyle's lighting approach within this scene, particular attention must be drawn to the colour emitted by the light and Doyle's intention in keeping the green colour in the image as it is indicative of his overall lighting strategy and intentions. The green colour within this scene is characteristic to that of older fluorescent light tubes often employed in public places, e.g. tunnels or indoor parking spaces, in which adequate illumination is favoured over colour reproduction. The low CRI, colour rendering index, is caused by the discontinuous spectrum of the fluorescent light, therefore, emitting a relatively high amount of green light in comparison to the rest of the light's spectrum. This results in rather unpleasant green skin tones as seen on both actors' faces in Figure 1.

The light emitted from common fluorescent tubes, almost universally deemed unaesthetic due to its poor colour reproduction capabilities and its unpleasant effect on skin tones, was at that time mostly circumvented by cinematographers through different methods. To some extend, Doyle had similar techniques at his disposal in order to correct this unaesthetic aspect of the fluorescent light. Such methods are considered and discussed below:

- Box suggests to replace the standard fluorescent tubes of lower CRI found on location with full-spectrum, high-CRI, fluorescent tubes. He further recommends Durotest's Optima 32 tubes with a CRI of 82 or Chroma 50 fluorescent tubes with a CRI of 90 resulting in better colour reproduction on film with minimal corrections necessary.[45] The practice of replacing a large number of lights such as in a tunnel is in itself problematic on a logistical and financial level that high budget productions might be able to justify. Therefore, this approach was not an option in Wong and Doyle's low budget production of *Fallen Angels*.
- Corrective filters were specifically designed to reflect the unwanted portion of green light emitted by fluorescent light fixtures. Filters such as the Tiffen FL-B filter correct the colour balance of fluorescent light to tungsten balanced film stock while the Tiffen FL-D correct the colour balance of fluorescent light to daylight balanced film stock. This corrective option would have been the least time-consuming and ideal in reducing or eliminating the overall green hue. With consideration to the 6.8mm focal length of the lens such an option would prove itself to be difficult. Due to the lens' extreme wide field of view a matte box

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[45] BOX, Harry C. *Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution.*

holding such a filter would be impossible as it would have obstructed and covered the edges around the image. Therefore, lens filtration was also not an option for Doyle.

- Post-production correction was also possible during the timing of the positive print in order to remove some of the green hue caused by the fluorescent lights to the overall image, yet Doyle intentionally and clearly omitted this corrective option.

To further discuss the use of coloured light, Malkiewicz suggests that on location or even in studio settings the fluorescent lights are intentionally left unfiltered as a way to convey a realistic feeling[46]. In relation to Doyle's lighting approach, the argument of authenticity offers some plausibility although the colours of the light sources are especially pronounced in their saturation. This exaggeration in colour saturation can be rationalised in relation to Doyle's film development process. As previously concluded, Doyle's lighting approach is restricted to predominantly using available lighting. Therefore, the methodology in Doyle's exposure in combination with film development becomes crucial as *Fallen Angels* is almost entirely shot at night-time with limited amount of available light. On a practical basis, such a lighting approach implies underexposure of the film stock in combination with overdeveloping techniques in order to compensate for the insufficient illumination emitted by the available lights in relation to the lower sensitivity of film stock, e.g. 500 EI. Bergery notes that push process developing of the negative is a means of shooting in low light situation but also for aesthetic reasons. Push process not only increases the grain as well as the film's contrast but also exaggerates the saturation of the colours.[47]

In conclusion, Doyle's intentional omission in correcting unbalanced light sources throughout *Fallen Angels* is indicative of an aesthetic choice originating on one hand out of a necessity. Doyle embraces the exaggerated saturation of the emitted coloured lighting resulting from the push process in film development used in order to compensate for the insufficient illumination emitted by the available lights in relation to the lower sensitivity of film stock. On the other hand, having recourse to different methods of correction, Doyle not only omits to correct what has been deemed unpleasant by many cinematographers at the time but instead he takes advantage of the uneven spectral distribution of fluorescent light fixtures among others. Doyle herewith creates a particular aesthetic through the stylisation of the light. Therefore, the use of coloured lighting functions as in to create a consistent aesthetic in *Fallen Angels.* In addition, this exaggeration of coloured light and resulting aesthetic interestingly also evokes a sense of unfamiliarity.

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[46] MALKIEWICZ, Kris. *Film Lighting: Talks with Hollywood's Cinematographers and Gaffers*.

[47] BERGERY, Benjamin. *Reflections*.

Grodal explains through the example of underlighting that there is a norm of lighting and any deviation from it would result in evoking a sense of unfamiliarity even when the lighting is motivated. He furthers explains that this unfamiliarity causes salience in the audience member while their positive or negative reaction to it is determined by the context the situation is set in.[48] Grodal's argument can be applied to that of *Fallen Angels*' exaggerated coloured lighting constituting the overall aesthetic. The aesthetic created within this scene by the green coloured light evokes a certain unfamiliarity which in turn elicits, depending on the interpretation of the scene's context, positive or negative reactions within the audience member. Thus, Doyle's lighting strategy creates an aesthetic of unfamiliarity which concurrently evokes a particular mood, arguably one that Wong and Doyle needed to evoke for that final scene in the green coloured tunnel.

With consideration to Figure 1, the scene's overall colour composition is characterised by a gradation of different lightnesses of the green colour. From moderately dark green tones within detailed shadows to bright green tones in the highlights. Thus, he image is composed of a predominantly monochromatic colour palette. With regard to the proportionality between darker and brighter tones, the majority of the tones are situated below the mid-tones around and above the toe of the characteristic curve. Most shadow areas still exhibit perceptible detail. The mid-tones as well as highlight tones are rather minimal. Consequently, this tonal composition constitutes a rather low key lighting approach and in context of the scene evokes a more somber mood in general.

With regard to colour, Hanuš emphasises the calming impression evoked by the colour green in contrast to the other colours of identical saturation along the perimeter of the colour wheel.[49] Conversely, Bellantoni argues that the green colour in itself is dichotomous by nature and in turn should be carefully considered depending on its desired effect on the audience member.[50] Both Hanuš and Bellantoni herewith underline the colour's affective and mood-setting nature. Considering the overall colour composition, Hanuš underlines that sets of colours with small differences such as in monochromatic or analogous colour compositions create specific and distinct moods in comparison to colour compositions of enlarged differences such as complementary colours which create more ambivalent accords, moods.[51] In considering the above mentioned arguments of distinctness of mood through monochromatic or near-monochromatic colour compositions with the calming nature of the green colour these become relevant to the assessment of light's function to convey a mood.

[48] GRODAL, Torben. Film Lighting and Mood.

[49] HANUŠ, Karel. *O barvě: Optická stránka barevnosti ve výtvarnictví*.

[50] BELLANTONI, Patti. *If it's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling*.

[51] HANUŠ, Karel. *O barvě: Optická stránka barevnosti ve výtvarnictví*.

In context with the scene's narrative content, discussed at the introduction of the scene's analysis, Doyle's lighting strategy herein supports the scene in conveying an appropriate or befitting visual mood that is rather congruent than in juxtaposition with the mood conveyed by scene's subject. Through the use of low key lighting and monochromatic colour composition resulting from the green coloured light in conjunction to the narrative content and in turn sets the conditions to evoking a defined mood that can be characterised as somber and calm.

To further discuss the lighting approach of the final scene in *Fallen Angels* it is imperative to consider the significance of Doyle's collaboration with Wong regarding their choice of location as well as some technical aspects. Due to their limited resources, reduced to using mostly available light, Wong and Doyle's lighting approach is inextricably linked to meticulous location scouting. This implies important considerations to illumination for adequate exposure in combination with film development techniques but also in terms of colour in order to convey a mood which is befitting or indicative of that of the scene. Such limitations entail that Doyle must have had recourse to a vast technical and practical knowledge to create images of adequate quality in challenging lighting situations such as working with the available light of a tunnel. On another note, considering the lower sensitivity of film stock of that time compared to that of modern digital sensors, the challenges of working with that of film stock is substantial. The difference in film stock sensitivity and modern digital sensors such as Sony Venice's sensor, featuring dual native exposure indexes of 500EI and 2500EI, allows the modern cinematographer to work in unprecedented lighting conditions.
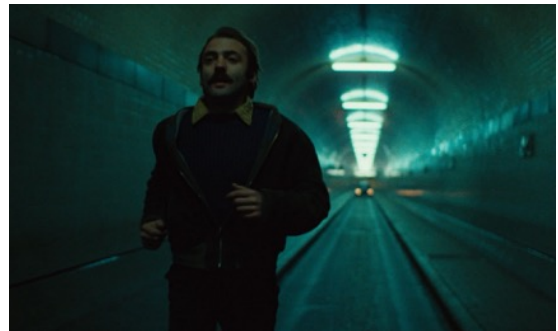

| Figure 2 | Figure 3 |

(Figure 3) *The American Friend*. Film Still. WENDERS, Wim (director, writer). Filmverlag der Autoren, Road Movies Filmproduktion, Wim Wenders Produktion, 1977. The Criterion Collection (00:30:00 - 00:30:09).

To further discuss Wong and Doyle's choice in filming a certain scene in a specific location, *Fallen Angels*' final scene is furthermore interesting to analyse as it shares a comparable lighting strategy and visual mood to Robby Müller's tunnel scene in *The American Friend* (1977) directed by Wim Wenders. Both cinematographers' lighting strategies are similar in relation to coloured light which is observable in Figure 2 and Figure 3. While noticeably different in the light's emitted colour as well as slightly different in contrast, the coloured light of the available fluorescent lights infuse both scenes with a sense of place and its characteristic mood. Doyle herewith not only reveals a possible inspiration but also a perspective on space and light and the way in which they relate.

In an interview with Scharres, Müller underlines that a particular location is chosen on the grounds that it fits the story as well as fitting the characters moving within that space. He then further rationalises the preference for a location to be based on the inherent light present within that location and prefers to preserve that available light during shooting.[52] On a similar note, Doyle underlines the importance of space in all of Wong Kar-wai's films. Their films are concerned with the space and atmosphere present and characteristic of the Hong Kong both Wong and Doyle live in.[53] Thus, in changing the light present within a location would produce a different mood and atmosphere within that space. Both cinematographers share similar working philosophies with regard to the choice of location and its light in which a particular scene is shot. Moreover, Chaudhuri brings forth the importance of place to colour design in Wong's films as the colours are inspired by feelings produced by settings.[54] Thus, within Wong and Doyle's collaborations, the light, colours and mood are inextricably linked to space. Therefore, it can be argued that in the case of *Fallen Angels*, Wong and Doyle's choices during their location scoutings are not only restricted to technical considerations such as illumination. They simultaneously consider the colour of the light present and the mood or atmosphere produced by that light in that specific space.

In conclusion, Wong and Doyle's lighting strategies fulfil multiple functions. Their use of a 6.8mm focal length lens creates an expressive visual style with an extreme wide field of view which limits Doyle's lighting strategy to using mostly available light. Doyle maintains the exaggerated saturation of the emitted coloured lighting within the images, a result from the push process in film development compensating for the insufficient illumination emitted by the available lights in relation to the lower sensitivity of film stock. Doyle's intentional omission in correcting the unbalanced light sources throughout *Fallen Angels* is not only indicative of an aesthetic choice but evident. Between necessity and choice Doyle produces a strong aesthetic by stylising the light which is kept consistent throughout *Fallen Angels*. In doing so, Wong and Doyle show courage and an innovative use of coloured light. Yet this stylisation of coloured light and the resulting aesthetic evokes a sense of unfamiliarity, simultaneously revealing its affective aspect on mood. Christopher Doyle's lighting strategy of using low key lighting and monochromatic colour composition produced by the green coloured light in conjunction with the narrative content of the final scene sets the conditions to evoking a defined mood. Finally, Wong and Doyle's choice in locations, with limited control over illumination and colour, are grounded in part on the criterion of mood the space inherently conveys.

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[52] SCHARRES, Barbara. *Robby Müller and Paris, Texas* [online].

[53] DOYLE, Christopher. *Angel Talk*.

[54] CHAUDHURI, Shohini. Color Design in the Cinema of Wong Kar-wai.

2.2. Compositional and evocative use of coloured lighting in *Chungking Express*

The lighting approach of *Chungking Express* briefly shifts at specific moments throughout the narration from a documentary aesthetic in its lighting approach to a bold and stylised use of coloured light. In these particular scenes, Doyle as well as Wong's other cinematographer Andrew Lau Wai-keung use complementary or near-complementary coloured lighting approach. Correspondingly, these scenes protrude from the established overall relatively balanced lighting strategy and simultaneously seem to convey a significance in narration and mood. The calculatedness of complementary coloured lighting, thus, indicates an intentionality in lighting rather than whim or a mistake on the cinematographer's behalf. Therefore, Wong, Doyle and Lau's choice in the use of coloured light proves to be an interesting lighting strategy to analyse in its influence on composition and in its ability in evoking a mood.

Misek points out the attention-drawing aspect of coloured light within a scene and concludes that coloured light needs to be motivated a fortiori in order to conceal the artificial nature of the filmmaking process. Conversely, he proposes an explanation that films set in Hong Kong or Tokyo, i.e. spaces that are inherently associated with coloured light, require less rigorous motivation of the coloured light sources.[55] Herewith, Doyle does not only use the available coloured lights emanating from Hong Kong's fluorescent lights, neon signs, streetlights among others as motivating sources to design the lighting approach of a scene but he also uses it to produce visual interests through colour. Doyle manipulates coloured lighting, in a seemingly coincidental manner, to create compelling visual interests through a calculated lighting strategy. This coloured lighting approach produces different layers conveying a three-dimensionality within the image and in directing the audience member's gaze while simultaneously evoking a mood.

In order to discern the different evocative functions of the lighting approach an analysis of a scene of interest is conducted with regard to its specific use of complementary or near-complementary coloured lighting. First, the scene in question is placed into the context of the narration and the shift in lighting approach from relatively balanced lighting to coloured lighting is briefly exposed and discussed. The composition displaying the coloured lighting approach is then analysed in terms of the lights' attributes. Consequently, the different functions that the coloured lighting approach fulfils are discussed and assessed. The analysis is then followed by a brief discussion of Doyle's choice in film stock in combination with the lighting approach. Finally, the scene's overall colour composition is considered in context with the scene's narrative content and compared to another scene of similar approach.

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[55] MISEK, Richard. *Chromatic Cinema: A History of Screen Color.*

2.2.1. Compositional use of coloured lighting

To contextualise, this scene is played at the near end of *Chungking Express*. Cop 663 meets his previous love affair, the Air Hostess, by chance in a convenient store after a failed date with Faye who did not show up to meet him at the arranged bar. Cop 663 and the Air Hostess exchange some friendly words until she runs off to her new boyfriend leaving him by himself in the shop. A short moment later he sits at the bar looking out of the window onto the street at her driving off on her boyfriend's motorcycle. She turns back at him and waves goodbye.

Figure 1a

Figure 1b

At the beginning of the convenient store scene when Cop 663 and the Air Hostess talk, the lighting approach, displayed in Figure 1a and 1b, is rather balanced and neutral in colour. The fluorescent light sources in the frame as well as the light emanating from the ceiling lights are relatively balanced to Doyle's film stock and reproduce colours adequately with only a subtle coolness. Within this sequence of shots, Doyle employs the available light source without further stylisation.

Figure 2a

Figure 2b

Chungking Express. Film Stills. WONG, Kar-wai (director, writer). Jet Tone Production, 1994. The Criterion Collection (01:31:45 - 01:33:23).

The scene jump cuts to Cop 663 looking out of the window at the flight attendant waving back at him. The reaction shot of Cop 663, displayed in Figure 2b, now portrays him in an exaggerated warm light clearly demarcated from the cool lit background. His reaction shot is played for a substantial amount of time before cutting to the next sequence. The difference in lighting approach displayed in Figure 2b is evident and stands in stark contrast to the lighting approach of the previous sequence displayed in Figure 1a and 1b.

The interest of this analysis is directed at the use of coloured lighting approach, yet the visual context in which the composition using coloured lighting is surrounded with is relevant. As previously observed, the bold coloured lighting approach displayed in Figure 2b is further exaggerated standing in stark contrast to the preceding and succeeding sequences of shots which employ a rather balanced lighting approach. By balanced lighting approach it is understood that the light and film stock are relatively matching in terms of colour temperature in order to ultimately reproduce the light with minimal distortions in its emitted spectrum. Herewith, Doyle's lighting within the whole scene evidently does not fulfil a function in keeping continuity of the light. On the contrary, the sudden use of complementary or near-complementary coloured lighting implies an intention and calculatedness in order to place significance to that particular moment of the narration and evoke a mood.

Having observed and discerned the discontinuous lighting approach, Doyle's coloured lighting approach displayed within the prolonged reaction shot of Cop 663 is subject to further analysis. The different functions that the coloured lighting approach fulfil within the composition of Cop 663's Medium Close Up shot can be defined and further discussed. Observations on the attributes of the lights are made on the basis of Figure 2b.

Figure 2b

- **Direction:** With regard to the shadows, the light on Cop 663 in the foreground is emanating from top left side of the frame. The light source itself is not revealed, thus, the lighting is not motivated. The background is illuminated from the top by overhead ceiling lights, presumably fluorescent light fixtures.
- **Quality:** The light quality on Cop 663 is hard, emitted by a characteristic point source such as a fresnel or open-face light fixture, as indicated by the demarcated shadows on the character's face. The light quality in the background is omnidirectional, soft.

- **Intensity:** Due to the unmotivated light source, the light intensity on Cop 663 cannot be associated to a defined light fixture or its position. Consequently, the light intensity cannot be adequately described in terms of plausibility. In comparison, the intensity of the light on Cop 663 is greater than the light intensity of the background.
- **Colour:** The colour of the light reflected from the actor's face in the foreground is of a red-orange, orange hue. Some of the cool ambient light from the background is reflected in shadow areas of the foreground. The light reflected in the background is of an azure blue, blue hue. The relatively neutral skin tones, e.g. Cop 663's right cheek, where both lights mix or interact with each other indicates that both coloured lights are near-complementary.

On the grounds of the observations made in the analysis of the lights' different attributes, the coloured lighting on Cop 663 in the foreground is not motivated by an apparent light fixture. Misek's argument implies that the requirement for the motivation of coloured light sources may be more flexible and less rigorous in films established in spaces inherently associated with coloured light such as Tokyo and Hong Kong.[56] Therefore, as *Chungking Express* is set in the space of Hong Kong, Doyle's lack of motivated coloured light source is not drawing attention to itself, thus maintaining the suspension of disbelief of the audience member. To further discuss, the lacking motivation of the coloured light may possibly be rationalised in Wong and Chang's editing choices. Doyle brings forth that aspect in editing and reveals that many scenes in many of Wong Kar-wai films end up on the cutting room floor.[57] Therefore, omission of certain shot material, such as a camera angle motivating the coloured lighting, is common practice especially in Wong, Chang and Doyle's collaborations.

With regard to the observations made on both lights' attributes displayed in Figure 2b, it can be derived that the coloured lighting approach fulfils a multitude of functions in evoking a strong visual interest. To discern the different functions that Doyle's lighting approach fulfil within this particular composition of Cop 663, the differences in brightness of the reflected light as well as the differences in colour between foreground and background are further analysed and discussed.

In comparing the brightnesses: The reflected light from Cop 663's face is slightly brighter in comparison to the overall light reflected in the background. The difference in brightness herein functions as to separate Cop 663 situated in the foreground from the background. This lighting approach is a commonly used technique as to create separative layers within a composition through the use of contrasting brightness values on surfaces set against each other. Doyle concurrently uses different directions of light in the foreground and in the background in order to model two separate spaces, thus further evoking a sense of depth. This lighting methodology adopts Arnheim's observations on lighting's main functions.

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[56] MISEK, Richard. *Chromatic Cinema: A History of Screen Color*.

[57] DOYLE, Christopher. *Angel Talk*.

Arnheim underlines the importance of light modelling to produce realistic and clearly recognisable shapes. In relation to brightness, Arnheim emphasises to contrast the subject to the background with different brightness values in order to delineate and separate the subject clearly from its background.[58] This separation between foreground and background consequently persuades the illusion of a three-dimensionality in a two-dimensional medium. While Arnheim only focuses on the contrast in brightness of the black and white image, this does not exclude a priori comparable results with coloured lighting in evoking a three-dimensionality. In addition to the subtle differences in brightness, Doyle uses stark differences in colour produced by the coloured lighting between foreground and background.

In comparing the colour composition produced by Doyle's coloured lighting approach: The colour reflected from Cop 663's face is that of a red-orange, orange hue and that of the background as an azure blue, blue hue. Thus, the reflected colours in the foreground and those reflected in the background form a simultaneous contrast with their near-complementary colour composition within the frame. Here, the use of simultaneous contrast created by stark opposing colours is significantly effective in evoking a three-dimensionality, thus reinforcing the composition in conveying a visual interest in terms of separation and aesthetic. Simultaneous contrast is not only restricted to the reflective properties of materials and surfaces perceived under full spectrum light of relatively even spectral distribution. It can also be generated with the use of coloured lights in combination and careful consideration to the reflective or absorptive nature of the surfaces present within the composition, e.g. red light reproduces a cyan object as black as cyan does not reflect red light. With regard to the contrast created by two complementary colours, Hanuš underlines the particular contrast in saturation that it produces. Due to the complementary colours' polar opposition their composition does not substantially influence or modify the opposing colour. Instead both complementary colours simultaneously interact by amplifying the other colour's saturation resulting in a hard tension between their extreme spectral differences and, therefore, stand out noticeably.[59] Correspondingly, as observed in Figure 2b, this strong separation generates a compelling visual interest by bringing forth one layer of the composition, thus further persuading the illusion of three-dimensionality in the two-dimensional medium.

In conclusion, Doyle's application of contrasting areas of different brightnesses set against each other as well as a strong contrast in saturation, both generated by the near-complementary coloured lights, creates two distinct layers within the composition. Consequently, the overstated separation of foreground and background evokes a stark sense of three-dimensionality in a two-dimensional medium that sets the condition to engage the audience member into the diegesis.

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[58] ARNHEIM, Rudolf. *Film as Art*.

[59] HANUŠ, Karel. *O barvě: Optická stránka barevnosti ve výtvarnictví*.

Another interesting function appears out of Wong and Doyle's use of coloured lighting strategy. Doyle's use of warmer coloured lighting to illuminate the foreground conveys a particular function in structuring the composition. With reference to brightness, Grodal points out the method of directing the lighting in such a way as to selectively highlight an area of narrative interest in order to guide the audience's attention towards it.[60] In comparing Doyle's composition of Cop 663 a similar guiding aspect, or selective highlighting, in conjunction with brightness is at play. According to Brewster and Shafer, stage designers exploit warmer colours' attributes of advancing towards the audience member in combination with cooler colours' attributes of receding away from the eye of the audience member in order to create depth on stage and to direct the audience member's gaze. Brewster and Shafer define warm colours such as red, orange and yellow and cool colours such as blue, cool purple/violets and cool greens.[61] Bellantoni further explains that due to the human eye's tendency to perceive the colour red first, the colour consequently gives the impression of advancing towards the observer[62]. In a succeeding chapter, Bellantoni discusses the visually aggressive nature of the colour yellow which likewise evokes a sense of advancement towards the observer.[63] Therefore, it can be concluded that in combination with cooler colours, warmer colours, as underlined by Bellantoni, Brewster and Shafer, are particularly effective in attracting, thus in guiding the attention of the audience member to a specific place within the composition.

Correspondingly, Doyle's use of warm coloured light in the foreground to illuminate Cop 663 set against a background illuminated with cool coloured light not only functions as to evoke depth but to simultaneously highlight and direct the audience member's attention to the character's expression. Therefore, warm coloured lighting in contrast to cool coloured lighting functions as a compositional strategy in creating strong visual interests and aesthetic. In considering shot sizes of narrower fields of view of the performer, i.e. Medium Close Up of Cop 663, such a selective highlighting concept arguably proves to be somewhat less influential or necessary as the audience member's eye is naturally drawn towards the performer's face. Similarly, the shallower depth of field used herein also evokes a sense of separation and to guide the observer's attention to Cop 663's expression. Thus, the complementary coloured lighting not only functions as to convey a sense of depth or to direct the audience's gaze to an important locus within the composition but also to evoke a particular mood.

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[60] GRODAL, Torben. Film Lighting and Mood.

[61] BREWSTER, Karen a Melissa SHAFER. *Fundamentals of Theatrical Design: A Guide to the Basics of Scenic, Costume, and Lighting Design*

[62] BELLANTONI, Patti. *If it's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling*.

[63] BELLANTONI, Patti. *If it's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling*.

To further discuss the coloured lighting approach, additional aspects and observations are discussed in the following paragraphs. Concerning the example displayed in Figure 2b, the subtle motion of Doyle's handheld camera within the take is minimal, thus evoking little to no sense of three-dimensionality through camera movement. The reduced camera motion as well as that of Cop 663 is compensated through the simultaneous contrast produced by the near-complementary coloured lighting which in turn provides a sense of depth within the composition. This further reinforces the coloured lighting approach's function in evoking a three-dimensionality even with minimal to no camera movement.

The use of coloured light also enables to suppress or bring forth certain colours in set design or those present on location. Kalmus argues that a super-abundance of colour results in an unpleasant aesthetic while simultaneously having a rather negative effect on the observer's mind[64]. Through meticulous use of coloured lighting Doyle transformed a polychromatic convenient store, subduing distracting colours present within the location, into a visually structured and compelling composition. This underlines the coloured lighting strategy's particular function in controlling varied distracting colours which in turn sets the conditions to create depth and to selectively highlight a locus in the composition to guide the audience member's attention towards it.

On another note, creating a simultaneous contrast through the use of coloured lighting is an effective and time-saving method in evoking depth and visual interest with little means crucial to quick turnaround working methods. Within the context of Wong Kar-wai's documentary shooting approach of *Chungking Express*, the use of complementary coloured lighting is a time efficient and an effective way to create a sound visual interest when resources in lighting, time and budget are limited. In this case, Doyle took advantage of the available daylight balanced lights in the convenient store to light the background of the composition in a cool colour. For the foreground he used a warm gelled light to illuminate Cop 663 in order to independently balance the colour and intensity of the foreground to that of the background.

With regard to film stock and lighting methodology, Doyle used a tungsten balanced film stock without correction in order to render the light emanating from the daylight balanced fluorescent ceiling lights in the background an exaggerated blue colour. Doyle intentionally omitted to colour correct the available light fixtures in order to create the complementary coloured lighting between foreground and background. In lighting the foreground he used a filtered tungsten light source in order to exaggerate the colour of the light which reflects a strong red-orange colour from Cop 663's face. Therefore, the use of coloured light proves to be a time-saving strategy to quickly and effectively create a simultaneous contrast within the composition in order to engage the audience member.

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[64] KALMUS, Natalie. Color Consciousness.

In conclusion, Wong and Doyle's use of coloured lighting strategy evokes a sense of three-dimensionality in a two-dimensional medium. This is achieved not only through contrast in brightness but more prominently through a strong contrast in saturation caused by the near-complementary or complementary coloured lighting approach. Doyle simultaneously uses a form of selective highlighting to further draw the audience member's attention to an important locus of the composition by lighting the performer's face with warmer light in contrast to a cooler background. Therefore, the functions of light here are used as means to structure the composition, to evoke a three-dimensionality through layering of foreground and background as well as to guide the audience member's gaze to a particular point in the composition. Doyle's use of coloured light herewith ultimately is to maintain the audience member engaged in the diegesis. Wong allowed Doyle to be bold with regard to using coloured lighting in this scene. Producers, in contrast, would in general steer away from such techniques that distort the colours and paint the lead actors in an unconventional light as that poses a risk to their investment. Doyle displays skill and some sensibility in creating depth and influencing the audience's attention with the use of coloured light while also evoking a particular visual mood within this scene.

2.2.2. Coloured lighting strategy and visual mood

At first glance, Wong Kar-wai and Christopher Doyle use coloured light in order to create separation between foreground and background, thus evoking a sense of depth as well as directing the audience member's attention to a narratively significant part of the frame. In conclusion, coloured lighting consists primarily as a means to compel and maintain the audience member's attention on the performer's actions and their portrayal of emotions with which the filmmakers intend to engage the audience. Yet the coloured lighting is not only restricted to its aforementioned compositional uses but also functions as to evoke a mood in conjunction with the scene's narrative content.

As discussed at the beginning of the previous chapter, the use of coloured lighting to evoke a particular visual mood within the scene is apparent. The coloured lighting protrudes and stands in stark contrast to the preceding and succeeding sequences of shots of *Chungking Express* which employ a more balanced lighting approach. Consequently, it can be deduced that Wong and Doyle's use of a coloured lighting approach is indicative of a different function other than compositional and aesthetic. The coloured lighting, therefore, also takes on an evocative function, to convey a visual mood seemingly in congruence with the mood implied by the scene's subject. Correspondingly, Kalmus underlines that the conscious use of colour holds the capacity to convey dramatic moods and impressions to the audience member. Kalmus further argues that through the use of colour, the audience member becomes more receptive to the specific emotional effect a particular scene seeks out to evoke in the audience member.[65] In specific scenes within *Chunking Express,* Wong, Lau and Doyle create compositions of near-complementary colours, resulting from their coloured lighting approach, in order to convey a congruence or a juxtaposition between the visual mood and that implied by the scene's narrative content. In doing so, they consolidate the dramatic situation the character is surrounded in with the visual mood evoked by the coloured light.

In order to discern the coloured lighting approach's function in evoking a mood, the convenient store scene is further analysed in conjunction with another scene. The scenes in question are chosen on the criteria that both share significant similarities in narrative content, i.e. subject matter, as well as the use of complementary or near-complementary coloured lighting. At first, both scenes are analysed individually in terms of their colour compositions, contrast and tonal distribution in order to assess the scenes' suggested visual moods. Secondly, the scenes in question are placed into context of the narration and are briefly analysed in their narrative content as to conclude a possible correlation between the two

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[65] KALMUS, Natalie. Color Consciousness.

scenes. On the grounds of the observations, a congruence or juxtaposition between visual mood through coloured lighting and mood implied by narrative content can be deduced.

Prior to the analysis, it is important to note that Wong Kar-wai employed two different cinematographers for *Chungking Express*: Andrew Lau Wai-keung and Christopher Doyle*.* Therefore, some influence and concept of the coloured lighting approach needs to be attributed to Andrew Lau. Wong Kar-wai reveals in an interview with Ciment which of both cinematographers were involved at which given stage of the production. Andrew Lau had set the lights on the first part and Christopher Doyle replaced him to shoot the second part of *Chungking Express*.[66] Consequently, Andrew Lau was involved in shooting the scenes in the first part with Brigitte Lin and Takeshi Kaneshiro while Christopher Doyle was in charge of shooting the scenes of the second part with Faye Wong, Tony Leung and Valerie Chow.

Thus, the following analysis of the scene designated as Kitchen Scene with He Qiwu played by Takeshi Kaneshiro is the result of cinematographer Andrew Lau Wai-keung's lighting approach for *Chungking Express*. The scene designated as Convenient Store Scene with Cop 663 played by Tony Leung is the result of Christopher Doyle's lighting and simultaneously keeping the continuity of Wong Kar-wai and Andrew Lau's established coloured lighting approach.

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[66] CIMENT, Michel. Entretien avec Wong Kar-wai: Travailler comme dans une "jam session".

Light analysis of Convenient Store Scene:

Figure 1a	Figure 1b

- **Colour Composition:** In Figure 1a, Doyle uses coloured light to create a predominately near-complementary colour composition of red-orange, orange hue in the foreground on Cop 663 and azure-blue, blue hue in the background. The use of coloured lighting as well as the use of a shallower depth of field evokes a three-dimensionality and direct the observer's attention to Cop 663's expression. These functions are prerequisites in setting adequate conditions to evoke a visual mood. Kalmus brings forth the impressions evoked by warm colours in contrast to cool colours. While cooler colours suggest rest, ease and coolness, warmer colours convey sensations of excitement, activity and heat. Thus, Kalmus implies that warm colours evoke an impression of activity while cool colours evoke a sense of passivity.[67] Therefore, the relatively passive blue background contrasts the relatively active red-orange foreground in their opposing temperaments, moods. In conclusion, the complementary colours evoke an overall ambivalent mood within the composition. This is in accordance with Hanuš' argument that sets of colours with enlarged differences such as near-complementary and complementary colours create more ambivalent moods.[68]

- **Tonal distribution and contrast:** To assess the proportionality between darker and brighter tones, Figure 1b is desaturated to display exclusively the brightness range of the composition. In relation to the characteristic curve, the composition consists primarily of mid-tones, lower mid-tones and tones slightly above the toe preserving the details of the shadow areas. The composition reveals minimal highlight tones at the shoulder and minimal deep shadow tones, i.e. tones without detail, situated at the toe of the characteristic curve. This tonal composition, with a prevalence in the mid-tones and upper shadow tones simultaneously resulting in a low contrast ratio, cannot be clearly defined as either low key or high key lighting approach. Malkiewicz attributes contrast and light distribution as one of the most decisive factors in creating a visual mood through lighting. Malkiewicz associates the mood evoked by high key lighting as unambiguous leaving little to the audience's imagination. In contrast, low key lighting with deep shadows hiding

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[67] KALMUS, Natalie. Color Consciousness.

[68] HANUŠ, Karel. *O barvě: Optická stránka barevnosti ve výtvarnictví.*

visual information evokes an ambivalence as a result.[69] Due to the lack of strong contrast in brightness and deeper shadows, the composition of Cop 663 does not convey a particular mood other than through its colour composition.

In considering the aforementioned observations and arguments, the overall visual mood of the composition, displayed within Figure 1a, can be assessed. The complementary colour composition conveys a simultaneous conflict between active and passive temperaments of the foreground and background producing an overall ambivalent mood. Without a clearly conveyed mood through low key or high key lighting approach, the composition of Cop 663 primarily evokes an ambivalence in visual mood through its composition of complementary colours.

Having discerned the visual mood displayed in Figure 1a, the narrative content within the scene is briefly described and analysed. The suggested mood through its content is then interpreted. Wong and Doyle portray Cop 663 in a moment of introspection and in silence. In context, Cop 633 went on a date, yet Faye did not show up to meet him at the arranged bar. He then meets his previous love interest, the Air Hostess, by chance in the convenience store and exchanges some friendly words and glances. A short moment later he sits at the bar of the shop looking out onto the street back at her driving off on the motorbike with her new lover. She turns back at him and waves him goodbye. Cop 663's expression is rather cold at the beginning but then warms up with a smile at the end of the shot. This contextualised moment, portrayed in Figure 1a, is culminating on a significant theme omnipresent in *Chungking Express*. The theme within this scene revolves around love in contrast to the impossibility of love. Correspondingly, the character finds himself in a sort of in-between with regard to his love life and in a state of conflicting emotions. One moment pensive and melancholic then shortly after smiling and seemingly accepting of his condition. Thus, the narrative content conveys an ambivalence in the scene's mood as well as that of the character's inner turmoil. The visual mood conveyed by the cool background in conflict with the warm red-orange top light illuminating Cop 663 is an ambivalent one and in congruence with the mood implied by the narrative content. Therefore, Wong and Doyle's coloured lighting approach here functions as to evoke a visual mood that is in congruence with, rather than in juxtaposition to, the scene's mood implied by its narrative content.

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[69] MALKIEWICZ, Kris. *Film Lighting: Talks with Hollywood's Cinematographers and Gaffers*.

<u>Light analysis of Kitchen Scene:</u>

Figure 2a	Figure 2b

Chungking Express. Film Stills. WONG, Kar-wai (director, writer). Jet Tone Production, 1994. The Criterion Collection (00:22:15 - 00:24:01).

- **Colour Composition:** In Figure 2a, Andrew Lau Wai-keung used coloured light to create a near-complementary or complementary colour composition of magenta and green. He Qiwu, played by Takeshi Kaneshiro, is illuminated by a magenta coloured light in the foreground emanating from the light fixture at the top of the fish tank. The background of the kitchen is illuminated by a complementary green coloured light emanating from the ceiling, yet is not specifically motivated. This composition of He Qiwu evokes a comparable sense of three-dimensionality and selective highlighting to the previous analysed composition of Cop 663. With consideration to the colour wheel, Hanuš brings forth the calming impression that the colour green transmits as well as the impression of excitement conveyed by colours containing a substantial amount of red hue.[70] Correspondingly, the relatively exciting magenta of the foreground contrasts the relatively calm green background in their temperaments, moods. Hanuš' argument of complementary colours conveying more ambivalent moods is equally applicable.[71] Since the colours are in stark opposition to each other, the simultaneous exciting and calming inducing moods of both foreground and background evoke an overall ambivalent mood rather than a clearly defined one.

- **Tonal distribution and contrast:** The composition consists primarily of tones just above the toe of the characteristic curve with some detail-less shadow tones and some mid-tones. The composition reveals not many highlight tones other than those of the light source itself. This tonal composition and its higher contrast ratio can be characterised as a rather low key lighting approach. Malkiewicz argues that low key lighting evokes an ambivalent mood through suspense in comparison to high key lighting which leaves little to the audience member's imagination.[72] Therefore, Andrew Lau Wai-keung's darker and high contrast lighting approach, displayed in Figure 2a, conceals some information in the shadows and conveys a sense of ambivalence.

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[70] HANUŠ, Karel. *O barvě: Optická stránka barevnosti ve výtvarnictví.*

[71] HANUŠ, Karel. *O barvě: Optická stránka barevnosti ve výtvarnictví.*

[72] MALKIEWICZ, Kris. *Film Lighting: Talks with Hollywood's Cinematographers and Gaffers.*

In considering the aforementioned observations and arguments, the overall visual mood of the composition, displayed within Figure 2a, can be assessed. The complementary colour composition of the relatively exciting magenta foreground stands in stark contrast to the relatively calm green background which evokes simultaneously exciting and calming temperaments between both foreground and background. These two extremes in mood created by the foreground and background result in an overall ambivalent mood. This ambivalence is further underlined through the use of low key lighting. Thus, the overall visual mood evoked by the composition of He Qiwu is ambivalent rather than specific or defined.

Having discerned the visual mood displayed in Figure 2a, the narrative content within the scene is briefly described and analysed. The suggested mood through its content is then interpreted. Wong Kar-wai and Andrew Lau Wai-keung conceptualised this scene to portray He Qiwu in a moment of introspection accompanied by an occasional voice-over breaking the silence of the scene. Temporally situated in the evening of the 30th of April 1994, He Qiwu talks to himself and his dog while eating thirty cans of canned pineapple expiring in just a few hours, on the 1st of May 1994. Throughout the first part of *Chungking Express* He Qiwu formulated an ultimatum that if his ex-girlfriend would not come back to him prior to the expiration date of the canned pineapples that would then signify to him the definite expiration of their love. This moment in which He Qiwu is waiting and hoping for his ex-girlfriend to show up, portrayed in Figure 2a, is culminating on the same theme of love in contrast to the impossibility of love. Similar to Cop 663, He Qiwu finds himself in a sort of in-between with regard to his love life. His introspection on his own situation, love and the unattainability of it translates into simultaneous moods in which key emotions linger around hope and eventual disappointment. The subject and meaning of the scene, thus, evokes an amalgam of opposing moods and emotions. Therefore, an ambivalence in the scene's overall mood can be observed. The visual mood conveyed by the relatively calm green background in conflict with the relatively exciting magenta illuminating He Qiwu is an ambivalent one and consequently in congruence with that of the narrative content. Finally, Wong Kar-wai and Andrew Lau Wai-keung's coloured lighting approach within this scene functions as to evoke a visual mood that is in congruence with that of the mood implied by the scene's narrative content.

In conclusion, through the analyses of both scenes of similar narrative content as well as the near-complementary colour compositions emanating from Andrew Lau Wai-keung and Christopher Doyle's coloured lighting approach, a particular motif is observed. The two characters and their surroundings are portrayed in near-complementary coloured light during scenes of introspection evoking an ambivalence in their visual mood. The subject matter of the narration the characters are contextualised in concurrently conveys a similar ambivalence. Thus, both scenes are permeated by an ambivalence in mood evoked by the complementary coloured lighting which is in congruence with, rather than in juxtaposition to, the mood of the narrative content. Wong Kar-wai, Andrew Lau Wai-keung and Christopher

Doyle's coloured lighting approach here, therefore, not only functions as to create visual interest in generating separation and in directing the attention of the audience member to a significant locus of the composition but also functions as to evoke a visual mood paralleling that of the narrative content. The dramatic situation the characters are surrounded in is consolidated with the visual mood evoked by the coloured lighting strategy.

    To further discuss, rationalising Wong Kar-wai, Andrew Lau Wai-keung and Christopher Doyle's choices in colours emanating from their coloured lighting strategies beyond their chromatic opposition and categorisation into their active or passive, exciting or calm moods would be an exercise in futility. The colours within these scenes do not seem to be chosen at random nor symbolic and seem to emerge out of a certain necessity due to time constraints and budgetary restrictions of Wong's documentary shooting approach in *Chungking Express*. Lau and Doyle's choice in coloured light seems to be inspired by the available lights of the chosen locations in which the scenes take place. Consequently, their choice in coloured light can be rationalised in the available light fixtures of the locations and the potential coloured light these lights are able to produce on the chosen film stock. With regard to the portraits of He Qiwu and Cop 663, they also share certain interesting resemblances with those painted by Henri Matisse and André Derain. Andrew Lau Wai-keung and Christopher Doyle's use of coloured light and the reflected colours thereof share similarities with the Fauvist's intuitive colour approach. Rather than rendering the subject matter realistically, the Fauvists conveyed their impressions of emotions, ideas and thoughts, of a subject through an exaggeration of colour. Doyle himself hints at the intuitive nature of their choices in colours: "Whatever colors the film is presented in are what the filmmakers think the subject deserves."[73]

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[73] DOYLE, Christopher. *A Cloud In Trousers*.

Conclusion

With regard to Christopher Doyle's application of camera motion, the objective of the respective chapters focuses on the assessment of the engaging qualities provided by the camera movements employed within *Chungking Express* and *In the Mood for Love.* In order to discern the engaging aspects of Doyle's handheld camera movements in *Chungking Express,* analyses of two different scenes were conducted and evaluated on the grounds of the camera motion's narrative functions and motivations. As for *In the Mood for Love*, Wong and Doyle's collaboration through music is particularly considered with regard to camera motion. The engaging aspects of the camera movements were analysed on the grounds of the narrative functions they fulfil in synchrony with the rhythm and tempo of the actors' movements informed by music. Due to both feature films' different approaches in camera motion, the results and conclusions are consequently elaborated separately.

Regarding *Chungking Express*, much of the documentary aesthetic in camera motion and lighting was predominantly influenced by the short shooting period of the production. The analyses of both scenes reveal a different methodology in mise-en-scène which further clarifies the significance for motivated camera movement to engage and maintain the audience member's suspension of disbelief. The scene designated as Toy Plane Romance Scene displays motivated camera movements which fulfil clear narrative functions, thus permitting to deduce a certain degree of rehearsal of the mise-en-scène prior filming. Wong and Doyle's approach in using the unrestricted movements of the handheld camera is substantiated by the direct movements of the actors as well as their indirect movements, i.e. the actor's gaze motivating the camera to move towards the locus of their attention. The camera movements are also motivated on the basis of revelation, i.e. directing the audience's attention to an important action or revealing character subjectivity at a significant moment.

Similarly, the documentary style in which Doyle intuitively operates the handheld camera enables him to freely follow the actors and their performances at close distances to include the viewer furthermore into the character's experience, subjectivity. In doing so the audience member's engagement into the diegesis is assured, allowing the audience to partake in that playful moment between Cop 663 and the flight attendant without being disrupted by an unmotivated or ostentatious camera movement. Capturing this well conceptualised mise-en-scène of such a moment of seduction, interconnecting narrative elements such as the toy plane and flight attendant character, is only possible through meticulous collaborative efforts and synergy between the actors, director, set designer, wardrobe designer as well as cinematographer. With care in his camera movements Doyle captured this moment conveying its intimacy in an elegant and engaging manner.

Conversely, the scene designated as Faye's Apartment-Cleaning Scene exhibits some unmotivated and anticipatory camera movements which can be attributed to the improvisatory methodology employed by Wong during that particular scene. Within the improvised scene, the handheld camera movements are less rigorously motivated which is indicative of minimal to no mise-en-scène. The narrative functions the camera movements herein fulfil are predominantly to establish the scenographic space, to follow the actor's movements and to continuously hold the framing on Faye's performance. The analysed sequence of camera movements in relation to Faye's improvisatory performance exhibits some instances of unmotivated and anticipatory camera movements. Doyle's camera motion, although retroactively motivated, still draws attention to itself risking of revealing the artificiality of the filmmaking process and disengaging the audience member from the diegesis.

Simultaneously, the unmotivated camera movements within this scene stand in contrast to meticulously motivated camera movements in the preceding and succeeding sequences, therefore also revealing a discontinuity in camera movement approach. The cause for Wong and Doyle's brief unmotivated camera movements could be manifold: Lack of scene rehearsal or defined mise-en-scène, non-synchronous actor movements in relation to camera operating, unclear telegraphing of the actor's intentions of movement, thus confusing the camera operator in framing the shot. This is somewhat to be expected given the circumstances of the improvisatory nature of that particular scene. Yet Doyle's camera movements throughout *Chungking Express* remain predominantly motivated, thus engaging. In overall consideration, Doyle adjusted to the documentary style using the handheld camera approach that enabled the production of the film to be within their budget as well as its production deadline. With such limitations, Wong and Doyle have proven that through well devised actor and camera mise-en-scènes, they created immersive sequences of handheld camera movements that engage the audience member into the story that is *Chungking Express*.

Apropos of *In the Mood for Love*, it is imperative to note that Wong Kar-wai's use of music serves particular functions in his filmmaking process ranging from inspiration to communication to synchronisation. Wong's concept of motion for *In the Mood for Love* is that of a waltz influenced by Shigeru Umebayashi's Yumeji's Theme. Most interestingly, Wong uses music as a collaborative means to reference and communicate the rhythm and tempo of his vision to Christopher Doyle. Wong uses music to the extend as to play it during the production of important scenes in order to inform the tempo of a dolly track or the actor's pace. In the analysis of the scene designated as Corridor Glance Scene, a correlation between the music and mise-en-scène is observed. On one hand, the slow-paced melody of the high register notes of Yumeji's Theme informs filming the scene in slow motion. On the other hand, the main characters are moving overall at the same rhythm and tempo of the low register notes of the music. Doyle's operating of the camera and the dolly movements are

confident and synchronised with the movements of both actors, whom are informed by the music, pacing in the rhythm of the waltz up and down the stairs of the corridor. Therefore, the mise-en-scène itself is herewith informed by the rhythm and tempo of Yumeji's Theme. More importantly, the rhythm and tempo of the music enables a precise synchronising between the camera movements to the movements of the actors which results in clearly motivated camera movements. Consequently, Wong's use of music enables Doyle to operate the camera in a precise manner that is in synergy with the movements and gestures of the actors, thus increasing the degree of engagement of the audience member with the diegesis. In conclusion, the resulting audience engagement is achieved by the music overlaid over the image as well as the simultaneously perceived rhythm and tempo of the music itself captured in the synchronised movements of the actors and the camera.

With regard to Christopher Doyle's lighting strategies, the objective of the respective chapters focuses on assessing the evocative aspects of the coloured lighting employed within *Fallen Angels* and *Chungking Express.* In order to discern and evaluate the functions of Doyle's lighting approach in *Fallen Angels,* an analysis of a scene was conducted. The lighting strategy was then rationalised on the grounds of Wong Kar-wai and Christopher Doyle's choices in their visual approach. As for *Chungking Express*, in order to discern Wong and Doyle's use of the near-complementary or complementary coloured lighting strategy and its varied functions, two scenes were analysed. The two scenes in question have been chosen on the criteria that both share significant similarities in narrative content and in coloured lighting. Due to both feature films' different lighting strategies, the results and conclusions are elaborated separately.

Concerning the lighting strategy in *Fallen Angels:* On the grounds of the observations made on the different aspects of light in relation to the reflected light from the actors' faces it can be deduced that the lighting of the scene is motivated and convincingly emanating from the available light sources. The results of the analysis in combination with Wong and Doyle's choice in using an extreme wide angle lens of 6.8mm focal length indicate *Fallen Angels'* lighting strategy to be predominantly limited to the use of available and practical lighting. Doyle maintains the exaggerated saturation of the emitted coloured lighting in the images. The exaggerated saturation is a result from the push process in film development which compensates for the insufficient illumination emitted by the available lights in relation to the lower sensitivity of film stock. Having recourse to varied methods of correction, i.e. timing during printing, Doyle not only omits to correct what has been considered unpleasant by many cinematographers at the time but instead embraces and takes advantage of the relatively uneven spectral distribution of fluorescent light fixtures. Doyle herewith creates a strong aesthetic, partly out of a necessity and choice, through the stylisation of the light which is kept consistent throughout *Fallen Angels*. Correspondingly, Wong and Doyle use coloured light in a rather innovative and bold way. Simultaneously, through this stylisation of coloured light, the resulting aesthetic evokes a sense of unfamiliarity, thus revealing the

lighting's affective aspect on mood. Wong and Doyle's choice in location is also grounded on the criterion of mood the space inherently conveys through its light and colours. Finally, Christopher Doyle's lighting strategy in using low key lighting and a monochromatic colour composition through green coloured light sets the conditions to evoke a clear and defined visual mood that is congruent with the mood implied by the scene's narrative content.

With regard to the compositional aspects of *Chungking Express'* lighting, the complementary or near-complementary coloured lighting strategy reveals two predominant functions in terms of visual structure. The brightness values between foreground and those of the background are different, thus evoking a separation of both compositional layers. In considering the colour composition, the reflected colours in the foreground and those reflected in the background form a simultaneous contrast with the near-complementary colour composition produced by the coloured lighting approach. The resulting contrast in saturation created between both opposing colours clearly demarcates foreground from background. Consequently, Doyle's application of contrasting areas of different brightnesses set against each other as well as a contrast in saturation, both generated by the near-complementary coloured lighting strategy, visually prompts two distinct layers within the composition. Therefore, evoking a stark sense of three-dimensionality that sets the condition to engage the audience member. Concurrently, due to warm colours' attributes of advancing towards the observer in contrast to the receding attributes of cooler colours, a guiding aspect is present within the analysed composition. Doyle uses a selective highlighting compositional strategy to direct the audience's attention to an important locus of the composition by lighting the performer's face with warmer coloured light in contrast to a cooler background. In conclusion, the coloured lighting strategy evokes a three-dimensionality through clearly separating the foreground from background and directing the audience member's gaze to an important point in the composition. Thus, Doyle's use of coloured light ultimately serves as to maintain the audience member's engagement while simultaneously setting the conditions to evoke a particular mood within this scene.

Concerning the coloured lighting approach's function in evoking a mood, two particular scenes within *Chungking Express* have been deconstructed and analysed. The scenes have been selected on the grounds of their significant similarities in narrative content and near-complementary coloured lighting in order to establish a correlation. The analyses of both scenes result in the observation of a motif. The two main characters and their surroundings are portrayed in complementary or near-complementary coloured light evoking an ambivalence in visual mood during scenes of introspection. In the scene played by Tony Leung, the complementary coloured lighting portrays a conflict of active and passive temperaments between the foreground and background. The other scene played by Takeshi Kaneshiro similarly conveys a dichotomy of calm and exciting colour composition between the foreground and background. These two extremes in temperament created by the two opposing colours result in an overall ambivalent visual mood within the compositions. The

subject matter of the narration that the characters are contextualised in conveys a similar ambivalence. The two scenes portray the characters in an introspective moment in which they are surrounded by the theme of love and impossibility of it. Both characters are situated in an in-between with regard to their love life portraying the ambivalent nature of their condition. Thus, both scenes are permeated by an ambivalence in visual mood evoked by the complementary coloured lighting which is simultaneously in congruence with, rather than in juxtaposition to, the mood conveyed by the narrative content. In conclusion, the coloured lighting not only functions as to create visual interest in generating separation and in directing the attention of the audience member to a significant part of the composition but also functions as to create a visual mood that is consistent with the mood conveyed by the scene's narrative content. Thus, Wong Kar-wai, Andrew Lau Wai-keung and Christopher Doyle consolidate the dramatic situation the characters are surrounded in with the visual mood evoked by the complementary coloured lighting strategy.

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