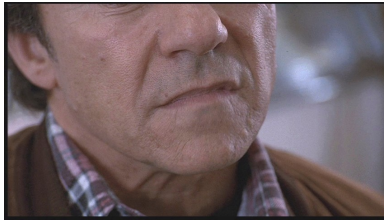


Examples Of Composition

Smoke

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Smoke (1995)

directed by Wayne Wang

photographed by Adam Holender

The sequences of shots, all performed over a long, single take with a slow zoom give examples of a two-shot from an over-the-shoulder perspective, followed by a one-shot, a

close-up, and finally an extreme close-up shot.

Auggie (Harvey Keitel) is telling a Christmas story to Paul (William Hurt). This story is for Paul's benefit as he is writing a holiday piece for the New York Times. Hence our opening perspective gives us Auggie, the story teller, and Paul serving as an extension of the audience listening to Auggie.

Paul doesn't matter much in this context, and that is why he slips away from the image. Auggie, as the story teller is the focus and the camera is drawn towards him. The second image of the four informs us of that much. However, as the principle actor of the story is also Auggie, the image must also dwell more on him. As the story becomes more intimate, Wayne Wang chooses to draw in even closer to Auggie's mouth (which, for Harvey Keitel, is extremely expressive).