

# KLASSIKER DER SPIELEGESCHICHTE

## L. A. NOIRE

18. DEZEMBER 2014





# Film Noir

## Formästhetische Merkmale

„Lacking a generic framework, critics have frequently defined film noir in terms of a particular look or visual style that habitually employs high-contrast (chiaroscuro) lighting, where deep, enveloping shadows are fractured by shafts of light from a single source, and where asymmetrical or off-center compositions, unconventional camera angles and movements, and distorting wide-angle lenses render an alienating and threatening sense of space. However, these stylistic conventions are clearly used in other types of film, and many films that are frequently referred to as film noir do not exhibit these features. Similar problems occur if noir is defined through its particular, and unusually complex, narrative devices including voice-overs, multiple narrators, flashbacks, and ellipses that break with the Hollywood convention of straightforward causality and lead to ambiguous or inconclusive endings. Such devices characterize many noirs but are by no means the majority.“

Andrew Spicer



# Film Noir

## Narration

„Das Kennzeichen des Film noir ist sein Sinn für in einer Falle sitzende Menschen – gefangen in einem Netz von Paranoia und Angst, unfähig, Schuld von Unschuld zu unterscheiden, echte Identität von falscher. Die Bösen sind anziehend und sympathisch [...]. Seine Helden und Heldinnen sind schwach, verstört. Die Umwelt ist düster und verschlossen, die Schauplätze andeutungsweise bedrückend. Am Ende wird das Böse aufgedeckt, aber das Überleben der Guten bleibt unklar und zwiespältig.“  
Robert Sklar in *Movie-made America: A Cultural History of American Movies*

# Low Key Aufnahmen



Fritz Lang: M – Eine Stadt sucht einen Mörder



Orson Wells: Citizen Kane



Howard Hawks: The Big Sleep

# Femme Fatale

Feminist authors have viewed them as energized, intelligent, powerful, and able to elicit strength from their sexuality, cinema portrayals usually reserved for men. Society developed terms such as "dark lady," the "spider woman," and the "evil seductress" as a reflection of our misogynist, phallocentric worldview



The visual presentation of the *femme fatale* is significant. The *noir* heroine is often photographed in a manner that emphasizes her sexuality. She is frequently photographed without softening filters and with abstract lighting techniques, which emphasize a severe, harsh, pallid face. In the picture frame, she is often placed in a superior position vis-à-vis the male. *Film noir* fashion either emphasizes her carnality – extended, running, suggestive dresses – or her autonomy and aggression – square, padded shoulders or tailored suits

These women are to be feared while simultaneously scapegoated for society's problems. She controls her own sexuality, setting her apart from the patriarchal system.

# THE FARMER'S WIFE

The Magazine for Farm Women



## Bon Ami

keeps  
white  
shoes  
white



**G**RASS stains, mud stains, dampness stains—they all come right off my white shoes at a touch of Bon Ami. It does not paint a temporary layer of white over a layer of grime as the shoe whiteners do; but it uncovers the original white and makes the shoes

look like new again. (You don't need any shoe whitener until the original white is actually worn through; and even then you should clean the shoes with Bon Ami first to give the whitener a clean foundation, permitting a thin coating to avoid the flaky filled-up look!)

You can use either the cake or powder form of Bon Ami. Avoid too much water—don't sop the shoes. Shoe trees are helpful. Use Bon Ami for white canvas, cloth and all white leathers except kid.

Made in both  
cake and  
powder form

"Hain't scratched yet!"



»just being a woman is her central task and greatest honor... Women must boldly announce that no job is more exacting, more necessary, or more rewarding than that of housewife and mother.«

Agnes E. Meyer, "Women Aren't Men," *Atlantic Monthly*, August 1950

# Neo Noir



1974



1997

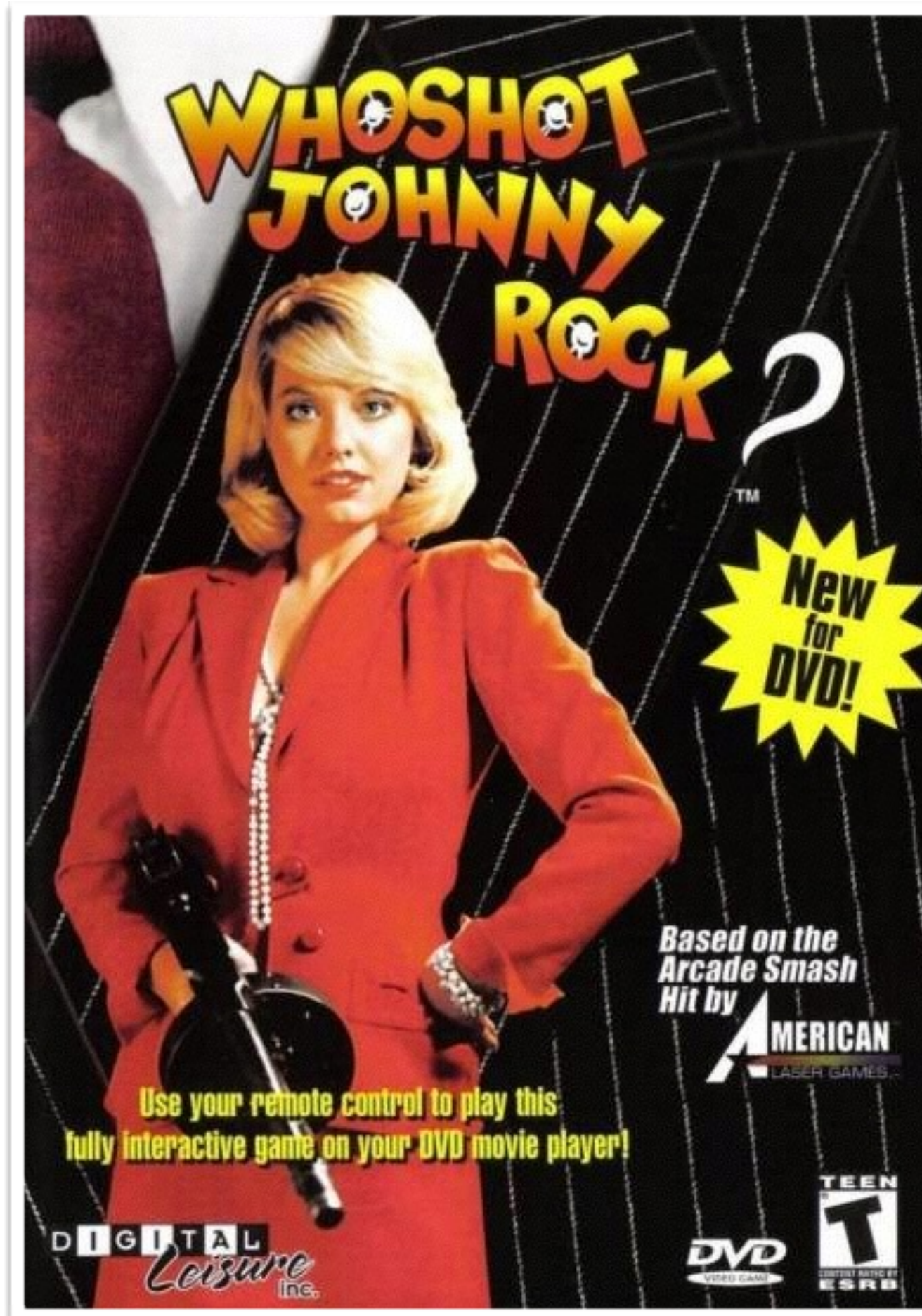


2005

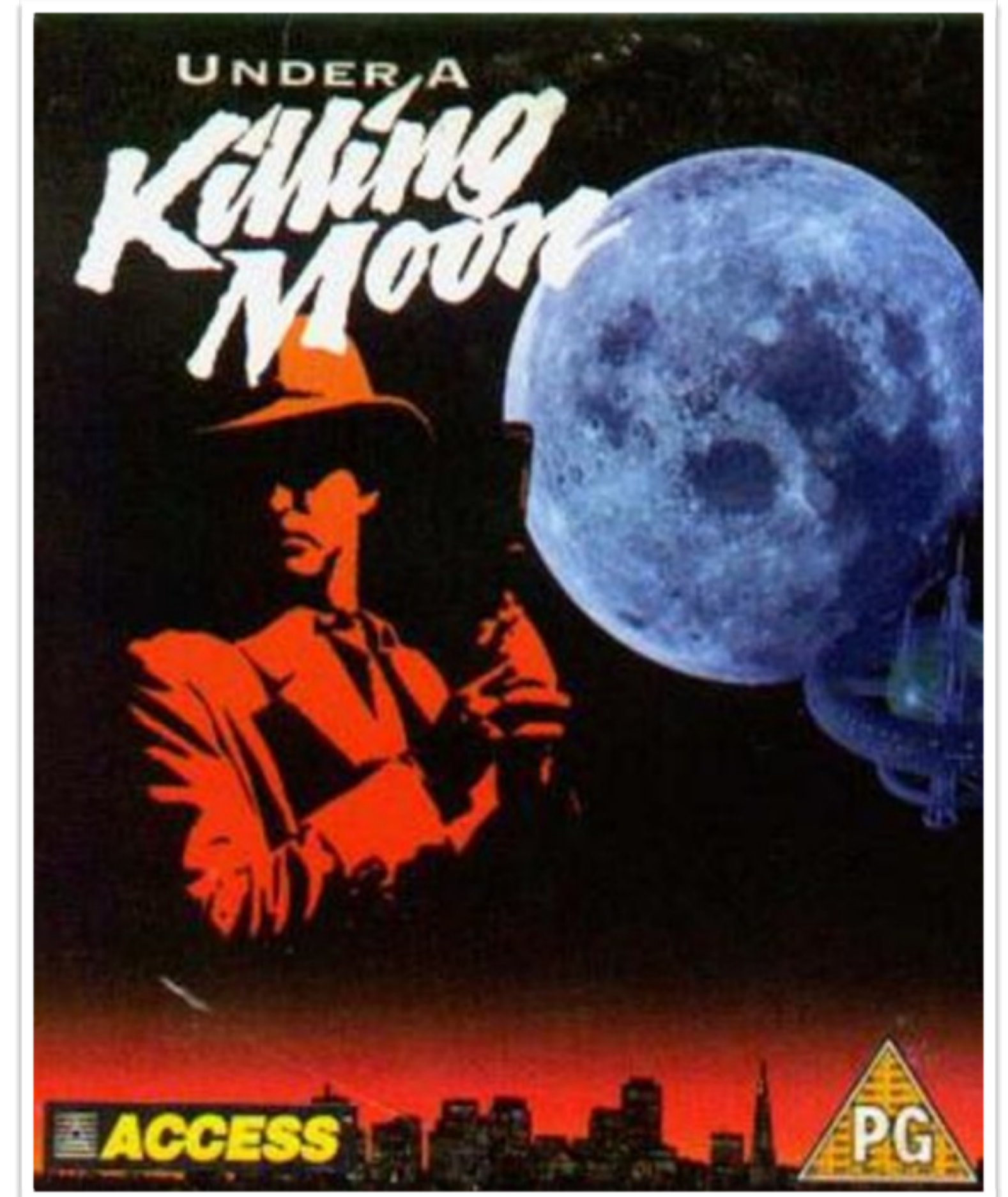
# Game Noir



1985



1991



1994

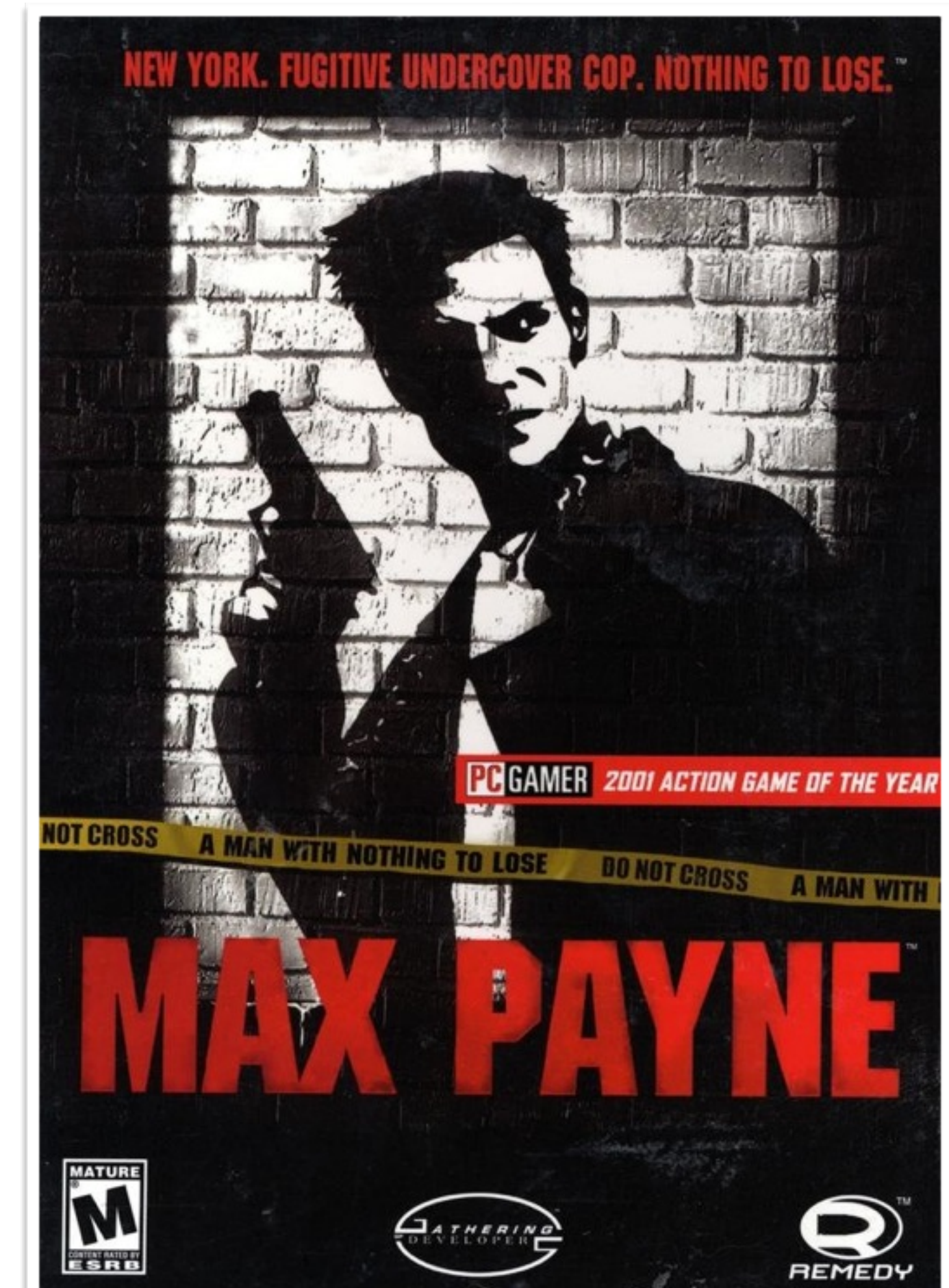
# Game Noir



1997



1998



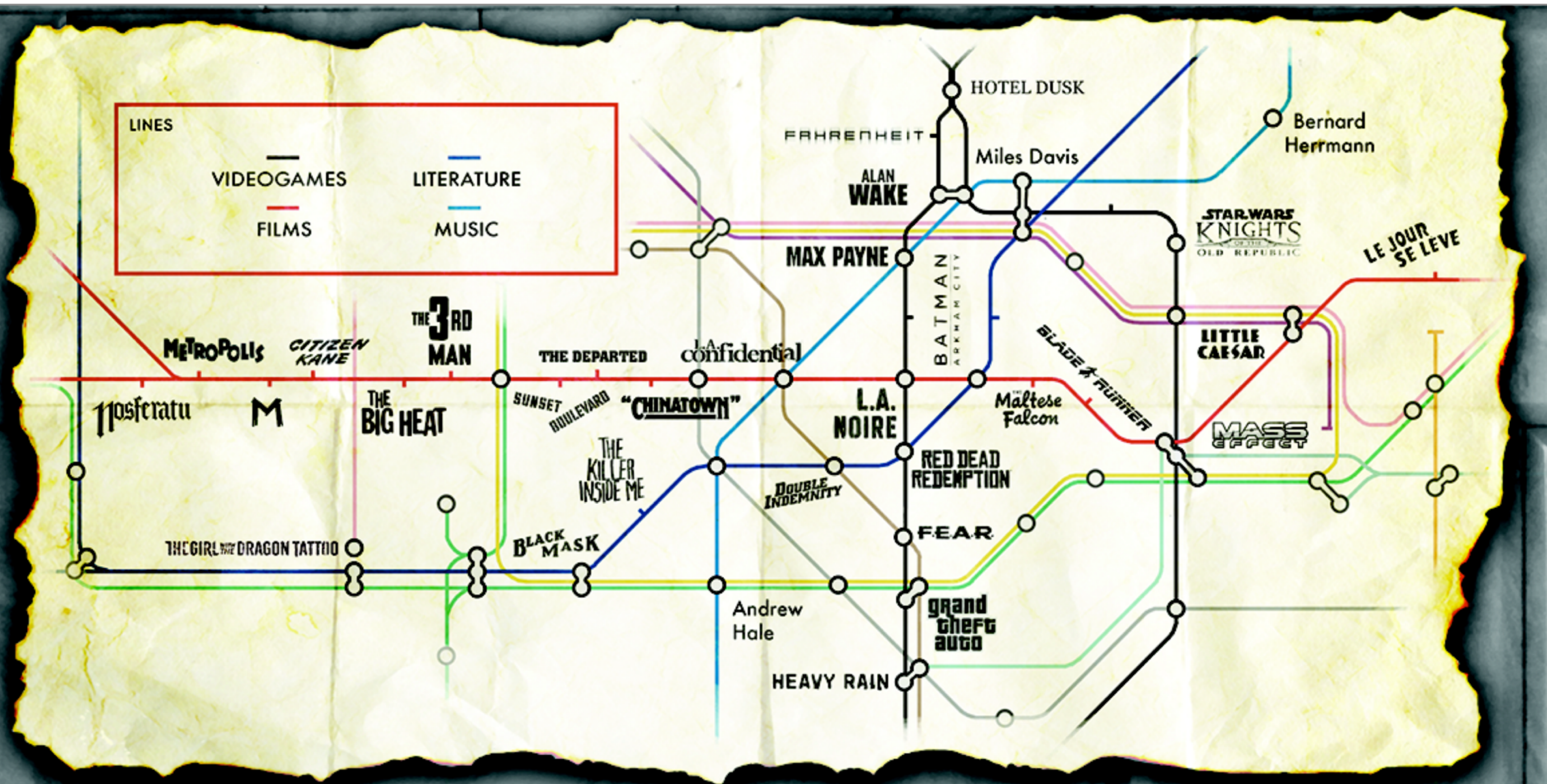
2001



ROCKSTAR GAMES PRESENTS

# L.A. NOIRE™

2011

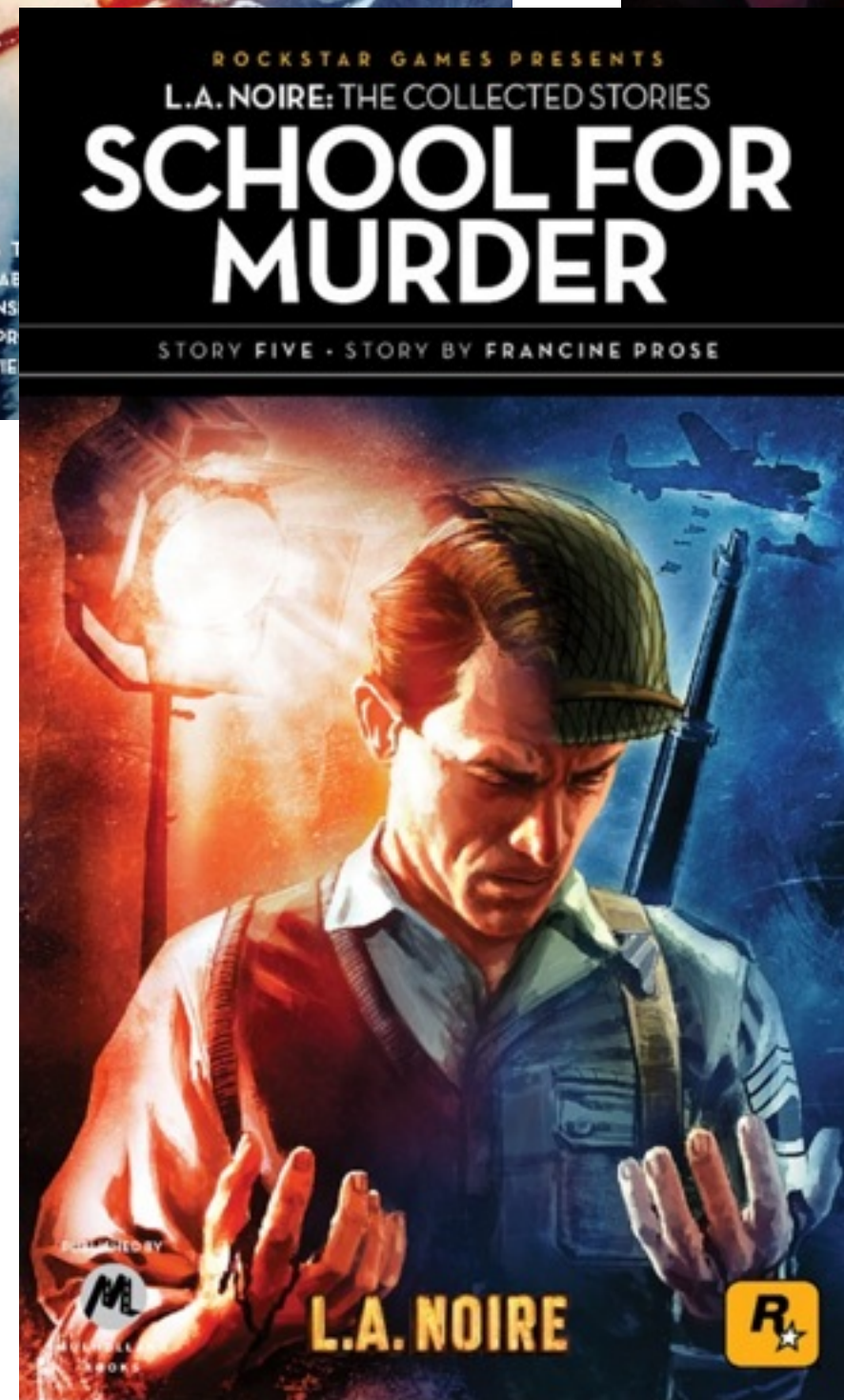
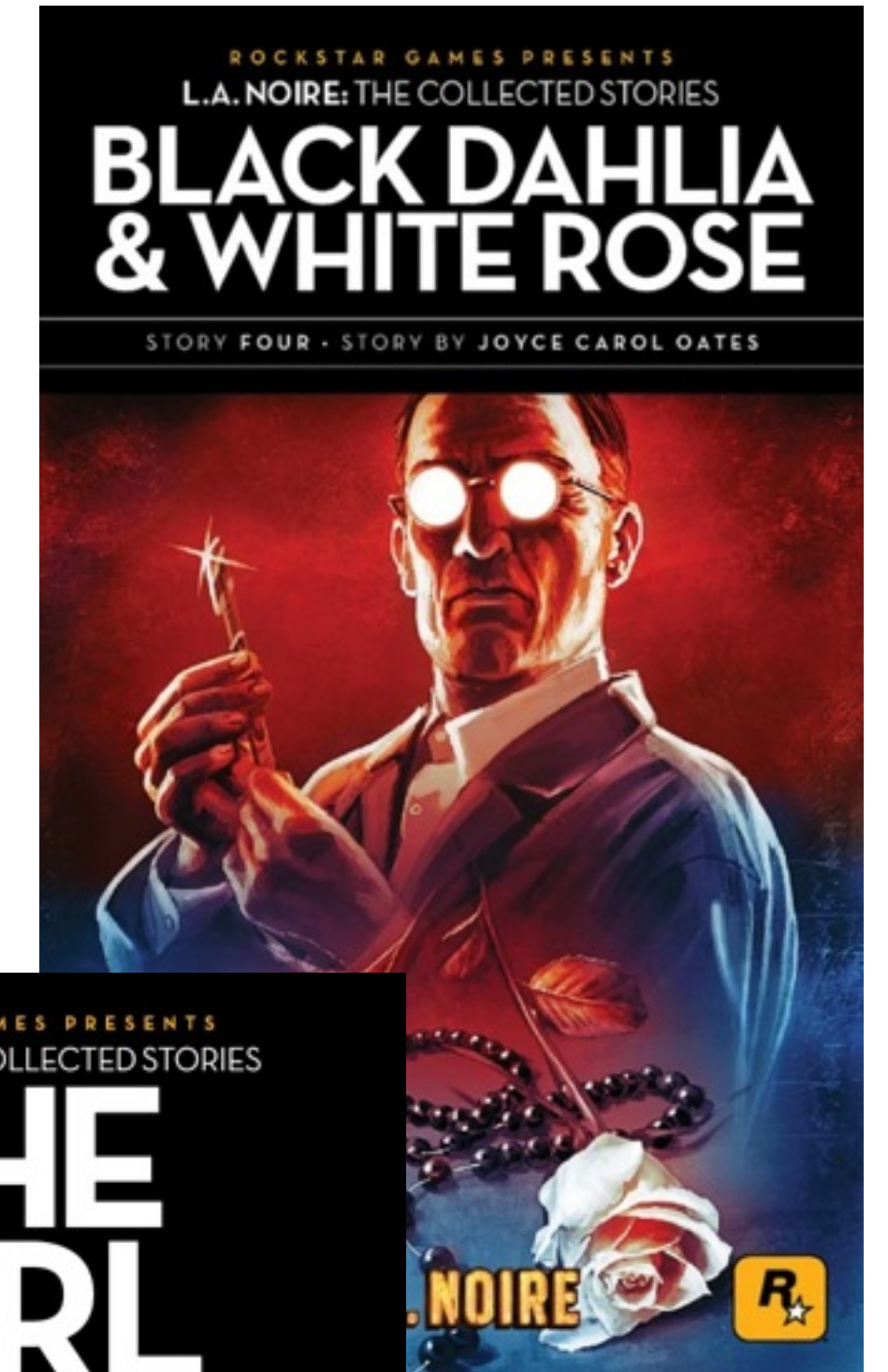
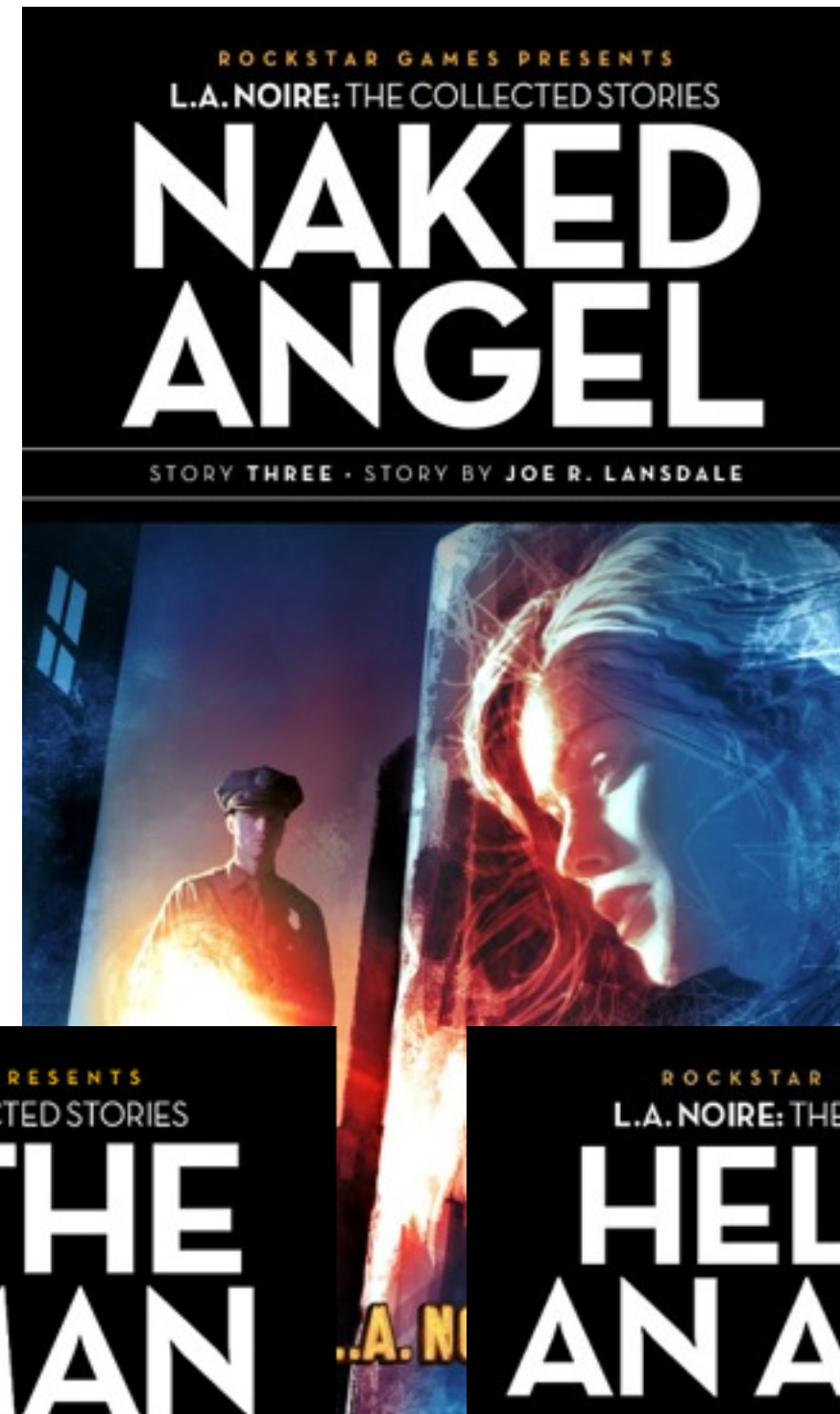


Richard Berger and Julian McDougall: *Reading videogames as (authorless) literature.*



<https://www.youtube.com/watch?v=bvnjHevRceQ>

# Collected Stories



# Lightsprint



[https://www.youtube.com/watch?v=IB5\\_x2BVRH0](https://www.youtube.com/watch?v=IB5_x2BVRH0)

<http://lightsprint.com/features.html>



# Motion Scan

<https://www.youtube.com/watch?v=aL9wsEFohTw>



## Depth Analysis

„What to say about L.A Noire? I think it's an interesting solution to a problem for now. But it's also an interesting dead end. That's exactly what I feel. Their technique is incredibly expensive and they will never be able to shoot body and face at the same time. [...] We are doing that now [at Quantic], and our next games will be shot with performance capture. [...] We see a huge difference between shooting the face and body separately and shooting everything at the same time. Suddenly you've got a real sense of acting that is consistent. You can't imagine how related what you say with your face is to what your body does.“

David Cage



<https://www.youtube.com/watch?v=Viujsq9-hX8>