

CARNEGIE MUSEUM OF ART: Light! Exhibition VidScript
FINAL



VISUAL

TITLE SEQUENCE PARALLELS HISTORY OF LIGHT... COME UP FROM BLACK TO FIRE? THEN QUICK-CUT MONTAGE OF TYPES OF LIGHT, PERHAPS ENDING WITH STARBURST-TYPE OF VERY BRIGHT LIGHT? IDEALLY, ALL FORMS OF LIGHT SHOULD BE IN LIMBO—NO BACKGROUND

LIGHT TYPES MIGHT INCLUDE VARIOUS KINDS OF CANDLES AND LAMPS FROM EXHIBITION BOOK?

AS VERY BRIGHT LIGHT BLOOMS ON SCREEN, TITLE SCREEN APPEARS:

Light!

THEN SECOND TITLE SCREEN, SMALLER:

The Industrial Age 1750-1900
Art & Science, Technology & Society
Carnegie Museum of Art

PERHAPS WITH THE SECOND SCREEN, WE SEE A BURNING CANDLE... AFTER A FEW SECONDS, WHEN MUSIC ENDS, CANDLE IS EXTINGUISHED; AT THE SAME TIME, THE TYPE GOES AWAY AND WE'RE IN BLACK?

AUDIO

START MUSIC WHILE IN BLACK... MUSIC SHOULD PARALLEL TITLE THEME, WHICH IS GOING FROM DARKNESS TO BRIGHTNESS AND BACK TO SEMIDARKNESS

MUSIC STING HITS AS LIGHT BLOOMS AND **Light!** APPEARS

MUSIC FADES AWAY WHILE SECOND SCREEN IS ON

WHEN MUSIC ENDS, CANDLE IS EXTINGUISHED, AND, IN THE SILENCE, WE HEAR A BREATH-PUFF SOUND AS CANDLELIGHT IS BLOWN OUT

VISUAL

(Lifesaving Light will run approximately 1:10)

AFTER A FEW SECONDS IN BLACK, DISS UP TO TITLE ***Lifesaving Light*** (SHOULD EACH TITLE SCREEN IN THE PIECE HAVE THUMBNAIL FROM BEGINNING OF ITS VIGNETTE?)

STOCK SHOTS (FROM ART?): NIGHT ON STORMY OCEAN... THEN SHIPWRECK ON ROCKS— PREFERABLY NIGHT SCENE

CU_s OF WRECKED SHIP

FRESNEL LENS—VIDEO FROM AMSTERDAM? ALSO SHOW DIAGRAM ON P. 116 OF BOOK?

STOCK SHOTS OF VARIOUS LIGHTHOUSES, BEACONS SHINING

STOCK SHOT: STATUE OF LIBERTY ONSITE— WIDE? DAYLIGHT

AUDIO

START VIGNETTE SOUND FX UNDER TITLE—STORM SOUNDS PLUS BOOMING SURF? STORM SHOULD SOUND WILD AND DANGEROUS

NARRATOR: **For centuries, darkness was the enemy of sailors. Lives and cargo were lost when ships crashed into rocks they couldn't see.**

STORM SOUNDS UP FULL BRIEFLY

CROSSFADE STORM SOUNDS WITH MUSIC—PERHAPS CLASSICAL, SOMETHING FAIRLY QUICK-PACED AND NOT TOO CONTEMPORARY

In 1821, a French physicist named Fresnel invented a special compound lens. It concentrated light into a beam powerful enough to pierce the blackest night.

Coupled with new and stronger light sources—like the electric bulb—Fresnel's lens was soon used around the world, as lighthouses became universal beacons of safety... and hope.

NEW MUSIC HERE... NATIONAL ANTHEM, BUT NONSTANDARD VERSION? STEPHEN FOSTER? JOPLIN-TYPE RAG?

Perhaps the world's most famous lighthouse is the Statue of Liberty, a gift to America from France in the late eighteen-hundreds.

VISUAL

CU OF TORCH, GILDED (STOCK?) MAKE SURE WE SEE THE GOLD GLEAMING

MATCHING CU (STOCK?) OF ELECTRIFIED TORCH, THEN NIGHTTIME SHOT WITH TORCH BEAMING... MAYBE MOVE IN ON IT?

ANOTHER MATCHING SHOT (STOCK?), THIS TIME OF RENOVATED TORCH... PULL OUT TO WS?

KA-LIGHT-O-SCOPE PIECE #1 (PER LULU / TEY SUGGESTION, LET'S TRY TO RECREATE OR AT LEAST PARALLEL INsofar AS POSSIBLE THE LIGHT SHOW THAT WILL TAKE PLACE AT THE TOP OF THE CMA STAIRCASE OUTSIDE THE EXHIBITION)... LET'S HOLD THESE TO ABOUT :05?... DO WE WANT A DIP TO BLACK BEFORE/AFTER THESE PIECES TO SEPARATE THEM FROM THE VIGNETTES?

AUDIO

Lady Liberty didn't start out as a lighthouse—originally, the torch was gilded.

But almost immediately it was electrified. It served as a warm and welcoming beacon in New York Harbor until the 1980s, when the electric torch was replaced...

with another gilded one: a classic case... of “back to the future”.

MUSIC BRIEFLY (:02-:03?) UP FULL TO END?

WITH EACH OF THESE INTERSTITIAL KA-LIGHT-O-SCOPE PIECES, LET'S USE “AUDIO WALLPAPER” IN WHICH SEVERAL VOICES (MIXED GENDER, AGE, TYPE, ETC.) SPEAK AN “ENDLESS” LIST OF LIGHT-BASED PHRASES (SUGGESTED LIST ATTACHED)... IN EACH INTERSTITIAL, AUDIO LIST IS JOINED AND LEFT IN PROGRESS, FADING UP AND FADING OUT

IS THIS BEST DONE W/O ANY MUSIC, SINCE THE VIGNETTES WILL HAVE MUSIC?

VISUAL

AUDIO

(Nocturnal Spectacles will run approximately 1:20)

DISS UP TO TITLE **Nocturnal Spectacles**
(WITH THUMBNAIL FROM PIECE?)

SOUND FX: ROAR OF INDUSTRIAL FURNACES... UP FULL DURING
TITLE

WS COALBROOKDALE (TRANSPARENCY)

SFX UNDER NARRATION

**NARRATOR: In the 18th and 19th centuries, artists and the public
were intrigued by spectacular light against the nighttime sky.**

ZOOM IN ON FLAMES?

GOOSE SFX BRIEFLY?

**Some of the nocturnal spectacles were industrial. The artist
Louthenburg captured the thunderous power of England's vast
Coalbrookdale coke and iron works.**

WS GIRANDOLA (BOOK, P. 77); ZOOM IN?

CROSSFADE INDUSTRIAL ROAR WITH FIREWORKS SFX—
FIREWORKS UP FULL VERY BRIEFLY?

**Others were public entertainment—like this fireworks display in
Rome, painted by Wright of Derby. You can almost smell the
smoke...**

EIFFEL TOWER (TRANSPARENCY)

CROSSFADE FIREWORKS SFX WITH "FRENCH-FLAVORED
MUSIC"—UP-TEMPO

**By the late 1800s, countries competed with lighting spectaculars at
international expositions, and artists worked to capture them. This
Georges Garen wood engraving shows the illumination of the Eiffel
Tower in 1889...**

VISUAL

HOFFBAUER (TRANSPARENCY)... ECUs IF CAN SEE CHIPS ETC.

EDISON FILM... MIDDLE PART IS MOST SPECTACULAR, SO FOCUS ON THAT?

KA-LIGHT-O-SCOPE PIECE #2 (SAME SORT OF VIDEO AS #1... ALL THESE WILL BE THE SAME VISUALLY)

AUDIO

...and this handcolored lithograph, by Hoffbauer, includes glittery mica chips and tin spangles to represent the spectacular lighting at the 1900 Paris exposition.

CROSSFADE TO AMERICAN TURN-OF-CENTURY PERIOD MUSIC

Thomas Edison himself shot this film of the 1903 Pan-American Exposition in Buffalo, New York. Electric light was new enough that families still using oil lamps at home must have thought this was absolutely magical.

MUSIC UP FULL VERY BRIEFLY TO STING/END

HOW ABOUT IF, IN EVERY OTHER ONE OF THESE LITTLE INTERSTITIALS, WE LOWER THE "AUDIO WALLPAPER" LOOP LEVEL AND DO A V/O INVITING VIEWERS TO THE EXHIBITION? PERHAPS SOMETHING LIKE: **The "Light!" exhibition, featuring the art and artifacts from this video and much more, is open now-- right at the top of the stairs.**

WE CAN WRITE SEVERAL VERSIONS OF THIS, IF THAT WOULD BE USEFUL..

VISUAL

(Painting by Daylight will run approximately :40)

DISS UP TO TITLE ***Painting by Daylight*** (WITH THUMBNAIL FROM PIECE?)

MOVE ON CONSTABLE PAINTING? (IT'S AT CMA)

CAN WE DO SOMETHING TRICKY (YO, JOE!) WITH THE KERSTING WINDOW SO IT LOOKS AS IF WE'VE SEEN THE CONSTABLE SCENE THROUGH THE WINDOW? AND THEN PULL BACK FROM THE WINDOW TO SEE THE WHOLE SCENE INDOORS?

CU SCREEN OVER BOTTOM OF WINDOW

CU EASEL AREA NEAR ARTIST'S RIGHT HAND

WHOLE PAINTING... AND/OR ZOOM TO/OUT THE WINDOW?

KA-LIGHT-O-SCOPE PIECE #3

AUDIO

MUSIC UP FULL DURING TITLES, THEN UNDER VO... MAYBE SOMETHING LIGHT AND CRISP AND CLASSICAL? E.G., A MOZART PIANO CONCERTO?

NARRATOR: **Daylight is ideal for artists. It is bright and stable, and its rich color includes all the shades of the rainbow. This Constable painting uses outdoor daylight.**

This painting, by Kersting, shows an artist making good use of daylight indoors.

The window probably faces north, source of the most constant daylight.

An opaque screen covers the lower part of the window so the light will fall mainly from above, creating fewer shadows.

The easel is turned slightly to catch the light without casting a shadow from the painter's right hand.

What was the artist painting? We can't know—but, whatever it was, he had the ideal light for it.

MUSIC UP FULL VERY BRIEFLY TO END/STING

VISUAL

(Through a Glass, Wrongly will run approximately 1:30)

DISS UP TO TITLE ***Through a Glass, Wrongly***
(WITH THUMBNAIL FROM PIECE?)

NEWTON'S OPTIKS TITLE PAGE (P. 45)

PRISM IN USE (USE REAL ONE AT CMA?)... WE
NEED TO SEE BEAM, PRISM, SPECTRUM
ALTERNATIVE: USE EXPERIMENT ON CD-ROM?

PITTONI PAINTING (BOOK, P. 47)—WIDE SHOT?

MOVES ON PAINTING

CUT AMONG FIGURES IN PAINTING

BACK TO WS?

ZOOM INTO TOP OF LIGHT BEAM... AND FOLLO IT
DOWN THE DIAGONAL

SHOW BEAM HITTING FOCUSING LENS AND
THEN LEAVING IT

FOLLO LIGHT TO/THRU PRISM—AND LEAVING IT

AUDIO

MUSIC (I'M HEARING VIVALDI IN MY HEAD?) UP FULL WITH TITLE
SCREEN, THEN UNDER NARRATION

NARRATOR: **In 1675, Isaac Newton described an amazing
discovery:**

**a beam of light passing through a prism refracts—it bends, and
breaks apart into a spectrum of colored rays.**

**A half-century later, the Italian artist Giovanni Battista Pittoni
decided to create a splendid tribute to Newton's work.**

(WRY TONE) **The result was... mixed.**

**The painting—called “Allegorical Monument to Sir Isaac Newton”—
was skillfully done. It shows some of history's great philosophers
and scientists in learned discussion around Newton's tomb.**

But the science shown in the painting was... simply wrong.

(SLOWER) **Light enters the room through a small opening high in
the wall. But this beam of light travels a very long way without
becoming diffuse, or spreading, as a real light beam would.**

(SLOWER) **The light hits the first lens—a focusing lens—and then
(WRY) continues at an angle Mother Nature would not recognize.**

(SLOWER) **Finally, the light passes through the prism-- and bends
... at another impossible angle.**

VISUAL

PULL BACK OUT TO REVEAL WHOLE PAINTING?

KA-LIGHT-O-SCOPE PIECE #4

AUDIO

(BACK TO NORMAL PACE HERE; TONE IS UPBEAT AND GENTLY HUMOROUS) **The irony is that Pittoni had received detailed instructions about the scene—from Isaac Newton’s nephew.**

(SLOWER, MORE WRY) **To this day, nobody knows what went wrong.**

MUSIC UP FULL VERY BRIEFLY TO STING/END?

INCLUDE AN AUDIO INVITE TO THE EXHIBITION?

(Light / Time will run approximately :40)

VISUAL

DISS UP TO TITLE ***Light / Time*** (WITH THUMBNAIL FROM PIECE?)

SUNDIAL SHOTS—SERIES OF DISSOLVES SO WE CAN SEE SHADOW'S MOVING TO SIGNIFY TIME PASSING AND LIGHT CHANGING? (STOCK?)

ARA COELI (TOP OF P. 83) AND ROUEN CATHEDRAL (TRANSPARENCY OF PAINTING DONE EARLIER IN THE DAY) SIDE BY SIDE

FIRST, A SLOOOOW DISSOLVE BETWEEN THE TWO VIEWS OF ARA COELI (P. 83)... IF POSSIBLE, WOULD BE GREAT TO MATCH THE SHOTS PERFECTLY SO IT'LL LOOK LIKE A TIME EXPOSURE? TOTAL TIME ABOUT :10?

DITTO THE TWO VIEWS OF ROUEN CATHEDRAL TOTAL TIME ABOUT :10?

KA-LIGHT-O-SCOPE PIECE #5

(Changing Light will run approximately 1:00)

AUDIO

BEGIN MUSIC WITH TITLES... MUSIC CHOICE CRUCIAL IN THIS PIECE, BECAUSE MUSIC WILL STAND ALONE FOR MUCH OF IT (THIS PIECE IS MAJOR "EYE CANDY"!)

NARRATOR: **The constant changes in natural light from dawn to dusk challenged painters working outdoors.**

Two artists who met that challenge with stunning skill were Pierre-Henri de Valenciennes and Claude Monet. Each painted multiple views of the same scene at different times of day.

MUSIC UP FULL

MUSIC ENDS—NEED DEFINITIVE ENDING SINCE THERE'S NO NARRATION AT THIS POINT

VISUAL

DISS UP TO TITLE **Changing Light** (WITH THUMBNAIL FROM PIECE?)

VAN GOGH PORTRAIT (STOCK)

WS CHAIR—MAYBE START WITH GAS FIXTURE ON WALL, THEN PULL OUT? DO WE NEED TO GO IN ON CANDLE?

MULTIPLE SHOTS OF KINDS OF LIGHT AVAILABLE AT THE TIME? E.G., ARGAND LAMP (P. 81), GAS LAMP (P. 136 OR P. 43), ARC LIGHT (P. 159)?

CHAIR BY DAYLIGHT (EXISTING VT)

CHAIR BY GASLIGHT

CHAIR BY ARC LIGHT

NOTE: LET'S NOT USE GASLIGHT WITH MANTLE IN THIS SEQUENCE—WOULD TAKE TOO MUCH EXPLANATION OF WHAT A MANTLE IS ETC...??

AUDIO

MUSIC UP FULL WITH TITLES, THEN UNDER NARRATION

NARRATOR: **Vincent Van Gogh was fascinated by gaslight.**

He had gas lighting installed in his studio at Arles in the French countryside. This 1888 work, called “Gauguin’s Chair”, shows the new gaslight—with its bright aura—and an old-fashioned candle, with only a faint glow.

But the new availability of multiple types of artificial light posed a dilemma for many artists, because their carefully selected colors looked very different under different lights.

See, for example, how different “Gauguin’s Chair” looks...

... in daylight

... by gaslight

... and under an early form of electric light called an arc light.

The American artist Thomas Eakins was distressed enough by what light did to his colors that he huffed (USE APPROPRIATE TONE HERE) “One ought to know where the work is going to be exhibited before one even begins to paint it.”

MUSIC UP FULL BRIEFLY TO STING/END

VISUAL

AUDIO

KA-LIGHT-O-SCOPE PIECE #6

INCLUDE AN AUDIO INVITE TO THE EXHIBITION?

(Against the Glare will run approximately :50)
NOTE: I CHANGED THE ORDER OF THE VIGNETTES TO PUT
A LIGHTER, BRIEFER ONE HERE)

VISUAL

DISS UP TO TITLE ***Against the Glare*** (WITH THUMBNAIL FROM PIECE?)

LIGHTFLARE? (PERHAPS CU OF CENTER PART OF ARC LAMP, P. 159? OR GET A SHOT INTO A LIGHT DURING THE VIDEO SHOOT?)

CANDLE WITH SHADE—PERHAPS WITH ANIMATED FLICKER, PER KERRY'S SUGGESTION (LITHOPHANE TRANSPARENCY)

MOULIN ROUGE (NOT SURE IF TRANSPARENCY? IF NOT, P. 191)... WS AND THEN EXPLORE GROUP SEATED AROUND TABLE... TILT UP TO MIRROR?

BARE BULB WITH GLARE

LAMP WITH TIFFANY SHADE... IF POSSIBLE, START W/LAMP OFF AND QUICKLY TURN IT ON... MAYBE ROTATE LAMP?

KA-LIGHT-O-SCOPE PIECE #7

(The Dark Side of Light will run approximately 1:30)

AUDIO

MUSIC UP FULL WITH TITLES, THEN UNDER NARRATION

NARRATOR: **Light can be harsh.**

People sometimes softened even the gentle glow of a candle—for instance, with this translucent porcelain shade called a lithophane.

New forms of artificial light produced considerable glare. Toulouse-Lautrec's painting "At the Moulin Rouge" shows the effects of gaslight on the nightclub's interior and patrons. The light's harshness is exaggerated by the green tones of the mirrors covering the walls.

Glare became an even greater problem with the invention of the electric light.

New York's Louis Comfort Tiffany responded by creating shades made of richly colored glass in splendid designs-- an elegant solution... to a glaring problem. (LET'S HEAR SOUND FX OF LAMP CHAIN BEING PULLED AS LAMP COMES ON?)

MUSIC UP FULL BRIEFLY TO END

VISUAL

DISS UP TO TITLE *The Dark Side of Light*
(WITH THUMBNAIL FROM PIECE?)

BLACK

NOTE: WE'D TALKED ABOUT USING MONET'S DOMESTIC INTERIOR HERE, BUT IT SEEMS THE WHOLE PIECE IS ABOUT THE ABILITY TO BE OUT AT NIGHT, AND IT DIDN'T QUITE FIT. ALSO, WE'RE ALREADY FAIRLY LONG...

DISS TO DEGAS BALLET/LE DIABLE (P. 167)... WS, THEN TILT DOWN TO AUDIENCE

BENDZ LIFE CLASS (PERHAPS TRANSPARENCY, OR P. 115)... WS, THEN CU LAMP GUY?

TISSOT LADIES/CHARIOTS (P. 189)... WS, THEN LIGHTS?

AUDIO

NO MUSIC—JUST SILENCE

OUTDOOR FOOTSTEPS SOUND UP FULL BRIEFLY, THEN UNDER NARRATION (FOOTSTEPS SHOULD BE KIND OF MENACING)

NARRATOR: **Before there was artificial light, it was often neither safe nor convenient to go out after sunset—so there were few evening events for the public.**

SEGUE TO MUSIC—UPBEAT, EXCITING. MAY WANT TO ADD CROWD NOISES AS APPROPRIATE FOR EACH OF THE FOLLOWING SCENES...??

The new forms of light quickly changed that—and artists quickly incorporated the new realities into their work.

(SOUND FX... MURMUR OF AUDIENCE)

Now, performances were illuminated by footlights, as in this Degas painting.

(SOUND FX... SMALL GROUP, CHATTING)

Wilhelm Bendz showed new lights being adjusted in an art class.

(SOUND FX... LARGE CROWD MURMUR W/HORSE HOOVES?)

Tissot painted the bright new electric lighting at the Paris Hippodrome.

VISUAL

MENZEL DEPARTURE (TRANSPARENCY)

DELPY BOULEVARD (P. 183)

VAN LOOY (P. 213)... START WIDE TO INCLUDE LIGHTS...

... AND ZOOM IN TO WOMAN?

BERNARD (TRANSPARENCY)

STEINLEN (P. 212)... WE NEED TO SEE THE PRIE-DIEU AND THE STREETLAMPS

SLOW PULL OUT ON THE STEINLEN?

KA-LIGHT-O-SCOPE PIECE #8

AUDIO

(SOUND FX... SMALL GROUP GOODBYES?)

And Menzel gave us the warmth of happy guests leaving a party in the glow of gaslight.

BRIEF PAUSE (JUST :02 OR SO?); MUSIC UP FULL DURING IT, THEN BACK UNDER

This was the era in which Paris began to be known as the “city of light”. You can see why in this Delpy painting of a gaslit Parisian boulevard.

NEW MUSIC... MORE SERIOUS, SLOWER-PACED

But while people enjoyed the freedom to move about after dark, public concerns about immorality grew.

Women of the evening became more visible—and artists like van Looy painted them.

Images of streetwalkers and streetlights were often intertwined.

Steinlen even portrayed a prostitute praying in a setting in which streetlamps stand in for candles.

(BRIEF PAUSE BEFORE THE CONCLUDING THOUGHT)

Like any new development in any society through the ages, the new light had a dark side.

MUSIC UP FULL TO END... SHOULD BE A SOMBER ENDING

INCLUDE AN AUDIO INVITE TO THE EXHIBITION?

VISUAL

(Silhouettes will run approximately :35)

DISS UP TO TITLE **Silhouettes** (WITH THUMBNAIL FROM PIECE?)

RIDDLE SILHOUETTE IN CMA COLLECTION

MOHN CUP, P. 87

NOTE: I THINK THE "ORIGIN OF PAINTING" MYTH WOULD TAKE TOO MUCH EXPLANATION HERE. LULU AND TEY MENTIONED THAT SOMEONE ON THE CMA STAFF IS ADEPT AT SILHOUETTE-MAKING; DO WE WANT TO SHOW HIM AT WORK IN THIS PIECE? COULD USE THAT INSTEAD OF THE MACHINE DURING THE EXPLANATION (WOULD REQUIRE ONLY A MINOR REWRITE)...

KA-LIGHT-O-SCOPE PIECE #9

AUDIO

MUSIC UP FULL BRIEFLY, THEN UNDER NARRATION

NARRATOR: The silhouette portrait—the outlined shape of a person's head—became a major fad in the late 18th century.

Silhouettes were named after French finance minister Etienne de Silhouette. His taxation policies made painted portraits too expensive for many people.

Silhouettes are created by placing the subject between a source of light and a wall or a sheet of paper, then tracing the shadow. People even invented special devices to help in the process.

MUSIC UP FULL BRIEFLY TO END

VISUAL

(Painting Shadows will run approximately 1:10)

DISS UP TO TITLE **Painting Shadows** (WITH THUMBNAIL FROM PIECE?)

STOCK IMAGE OF ARTIST'S PALETTE? OVER BACKGROUND SHADED FROM VERY LIGHT TO VERY DARK?

BIERSTADT (NOT SURE IF TRANSPARENCY; IF NOT, P. 145)... SHOW MOST OF WORK, THEN ZOOM IN ON ROOFLET ABOVE STATUE NICHE, AND MOVE TO LEAVES WITH LIGHT ON THEM?

VAN GOGH "TRUNKS", TRANSPARENCY—START WIDE AND GO INTO LIGHT PATCH IN LOWER PART OF PAINTING?

ECU OF LIGHT PATCH SO WE CAN SEE INDIVIDUAL BRUSHSTROKE/S?

SIGNAC "PLACE" TRANSPARENCY; ZOOM INTO DOTS AS FAR AS POSSIBLE (IN ALL THESE PLACES I DON'T MEAN LITERALLY ZOOM—JUST WANT TO NOTE THAT WE WANT TO GO FROM SEEING WIDE TO SEEING ECU!)

REPRISE THREE PAINTINGS, DISSOLVING FROM ONE TO ANOTHER?

KA-LIGHT-O-SCOPE PIECE #10

AUDIO

MUSIC UP FULL BRIEFLY, THEN UNDER NARRATION

NARRATOR: No artist's paint could match the brilliance of sunlight or the blackness of shade. But many artists still managed to capture the play of sun and shadow.

One of those was Albert Bierstadt. His painting "Sunlight and Shadow" was the hit of New York in 1862. Note the shading and detail in the architectural forms and the leaves.

MUSIC UP FULL BRIEFLY WHILE CAMERA EXPLORES (:03?)

Impressionists relied not on delicate shading but on color and bold brushstrokes to suggest light, shade, and shape.

In "Trunks of Trees with Ivy", Vincent Van Gogh's diagonal blobs and ridges of paint create patches of sunshine that seem to dance.

And, in "Place des Lices, St. Tropez", Van Gogh's colleague Paul Signac used countless uniform dots of pure color to suggest intense sunlight and cool shadow.

MUSIC UP FULL BRIEFLY WHILE CAMERA EXPLORES (:03?)

Different painters... different approaches... but all beautiful and successful ways-- of painting shadows.

MUSIC UP FULL BRIEFLY TO END

INCLUDE AN AUDIO INVITE TO THE EXHIBITION?

VISUAL

(Light / Face will run approximately :30)

DISS UP TO TITLE ***Light / Face*** (WITH THUMBNAIL FROM PIECE?)

VIDEO IS HEAD OF STATUE OF VENUS (IN HALL OF ARCHITECTURE)... HEAD IS AGAINST LIMBO BACKGROUND. PIECE SHOWS HOW HEAD LOOKS WITH DIFFERENT TYPES OF LIGHTING EFFECTS—PERHAPS WITH DISSOLVES IN BETWEEN? AND PERHAPS WITH SOME CAMERA MOVES AROUND HEAD?

AMONG POSSIBLE EFFECTS (AND LET'S KEEP THINKING TO GET THE BEST POSSIBLE SELECTION):

- SILHOUETTE LIGHTING (SHADOW PROFILE ON CLOTH/WALLBOARD?)
- SOFT LIGHTING FROM FRONT PLUS HALO LIGHTING FROM BACK (WARM TONES FROM FRONT, SOFT WARM HALO EFFECT IN DIFFERENT COLOR FROM BACK?)
- EERIE LIGHTING FROM BELOW CHIN/FACE (GREENISH?)
- HARSH LIGHTING SHOWING TEXTURE (BRIGHT, BRIGHT LIGHT)
- STAR FILTER LIGHTING (WARM COLOR?)
- MAYBE END WITH SOMETHING PROJECTED ONTO FACE—LIKE "LIGHT!" LOGOTYPE? OR EVEN, IN SCROLL, WHOLE EXHIBITION TITLE?

TO BLACK

AUDIO

MUSIC UP FULL THROUGH WHOLE PIECE... NO NARRATION AT ALL

JUST MUSIC..... PERHAPS MUSIC WOULD CHANGE WITH EFFECTS (E.G. EERIE EFFECT OF SPOTLIGHT FROM BELOW COULD HAVE OMINOUS MUSIC ETC.)? OR SHOULD MUSIC BE CONSTANT...???

VISUAL

AUDIO

UP FROM BLACK TO:

The Light! Exhibition is sponsored by
(BAYER LOGO/TYPEFACE)(PNC LOGO/TYPEFACE)

MUSIC UP FULL; NO NARRATION UNTIL FINAL VISUAL

**Major support has been provided by the Carnegie
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Light, The Grable Foundation, The Buhl
Foundation, and The Juliet Lea Hillman Simonds
Foundation, Inc.**

BACK TO EXHIBITION LOGO, WITH ADDITIONAL
LINE:

Through July 29

**NARRATOR: The “Light” exhibition continues to shine at the
Carnegie Museum of Art through July 29.**

HOLD LOGO UNTIL MUSIC ENDS, THEN TO BLACK

MUSIC UP FULL TO END—THEN SILENCE, AND VIDEO LOOP
BEGINS AGAIN

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