

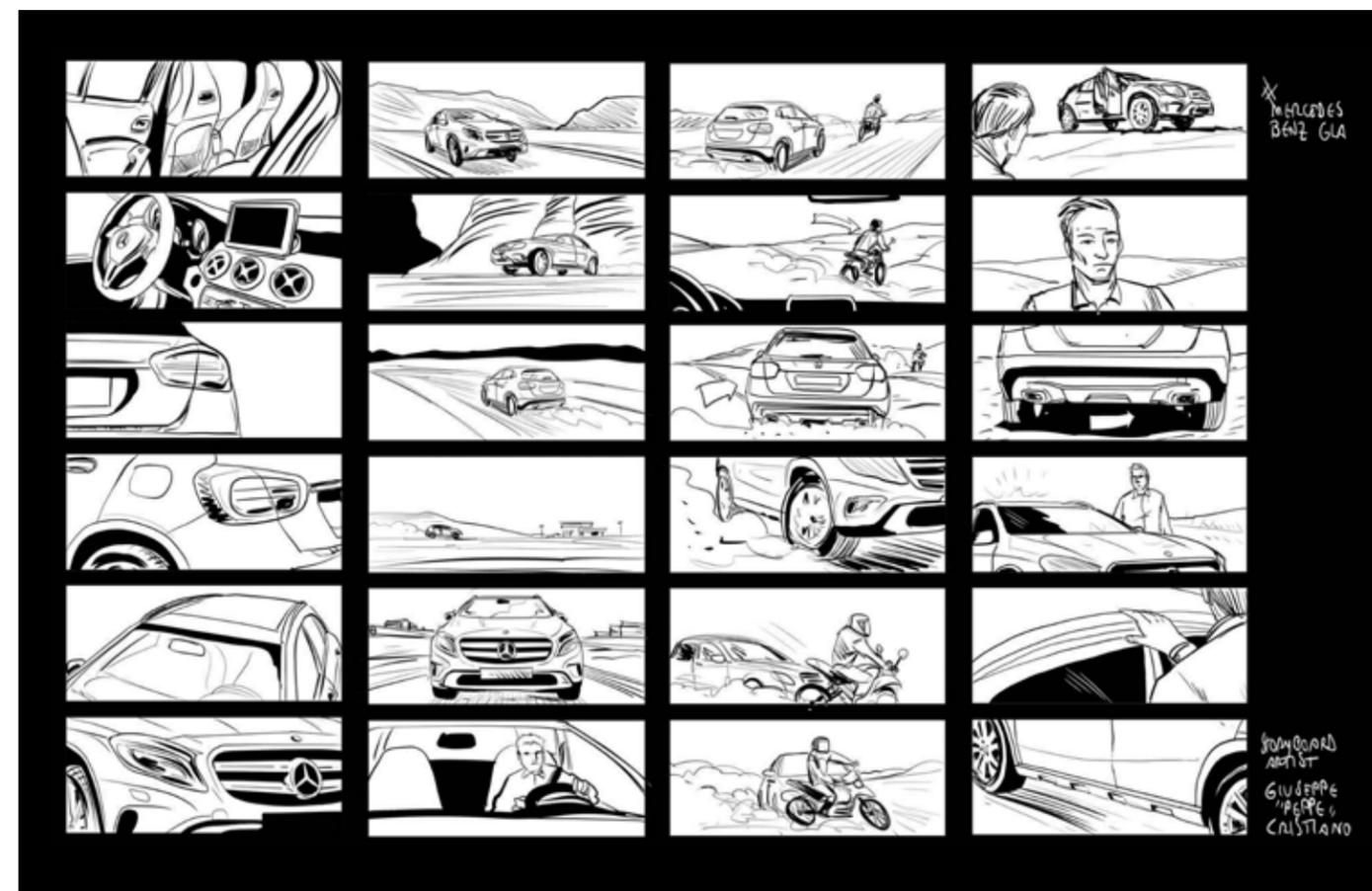
ITALY



SWEDEN



STORYBOARD ARTIST GIUSEPPE CRISTIANO



Giuseppe Cristiano one of the most sought after and booked Storyboard Artist worldwide. He is a former comic artist and scriptwriter who has been drawing storyboards for almost two decades. He

freelance for advertising agencies and film production companies Worldwide. Over the years he has written and internationally published several books and manuals in the subject. His seven titles, makes him the one who has written the most books about Storyboarding in the World. His books are currently used in Colleges and Film Schools World Wide where he occasionally also teaches. His experience varies from Animation, Music Video, Advertising, Feature Film, Video Games, Events and more. He also produces concept art, design, illustrations for print and magazines.

WHAT IS STORYBOARDING GIUSEPPE?

An invisible art, if you will, that is mostly seen by few, people refers to storyboard as the comic strip of the script. But it's more to it than that, Storyboard is visualizing, yes but it also includes everything that the script doesn't. For example the transitions between scenes are never depicted in the text, merely a "cut to" and the storyboard artist needs to figure out how to translate that "cut to" in the smartest possible way. Actions are described in the script when there is not even a location. One will have to figure them out from scratch. Positions, composition, movements, format, mood, direction of scene and so forth it's never contained in the script which at times needs to be even re-written or adapted to make better sense. Plot holes sometimes are discovered during the storyboarding process.

WHY WOULD YOU SAY STORYBOARDING IS SO ESSENTIAL IN A PRODUCTION?

Not long ago I was contacted by a Producer for a job. The young director involved had lots of ideas for a shot but they needed to get some facts

PROJECT RED CARD
 DIRECTOR: FREDRIC RESHEW
 STORYBOARD: GIUSEPPE CRISTIANO



down in order to get the production moving in any direction. A meeting was arranged in a rush because time was of an essence and the client needed to see something. Now "clients" are usually not film-people, they have no clue what you are talking about and a visionary director doesn't really tell them much. A producer on the other hand needs to do cost calculations and visions, dances, shapes and art doesn't really sell it. About an hour in the meeting we didn't really do much and I totally understood the frustration of everybody involved. The fact is, everybody want do movies today. Everyone thinks they have got what it takes. Everything around us makes things look easier than they are. But twenty years and counting in the business I realized that there are a lot of filmmaking aspects still unknown even to production people. One of this is in fact the "storyboarding process". . (Pls highlight on the side as well)Probably one of the most important aspect of the production and yet so few takes advantage of what this tool can offer. It can save production time, cut on expenses, plan the shooting, re-structure scripts, find investors, work on complicate sequences, improve the action, pre-visualize effects, coordinate teams, help with logistics, sell an idea, and the list goes on. All of this for merely a small cost but of which many producers are still scared.

DOES THE MARKET IN EUROPE VS U.S VIEW STORYBOARDING DIFFERENTLY?

When setting the budget and you need savings, the first thing producers cut out is the Storyboard simply because they don't know how important it is. Unfortunately this is the reality for many of the production companies in Europe while in the US, storyboards are used for everything that is production.

ONE WOULD WONDER, WHAT DOES THE DIRECTOR DO THEN? CAN'T HE FIGURE IT OUT WITHOUT THE STORYBOARD ARTIST?

Possibly, some directors are quite skilled and they actually do their own storyboards but they often don't have time for it. The director directs the film first with the artist and together they pre-visualize it in order to find the best entertaining way to tell the story. A second opinion, sometimes a brainstorming will improve a sequence, ideas to blend into the mix. The storyboard artist in



* FREIA PROD. SOCIAL CLUB DIR ROBERT NYLUND / PHILIPPE TEMPELMAN STORYBOARD = GIUSEPPE CRISTIANO

fact are not really chosen for their drawing skills, yes it's important to be a good sketch artist but the ideas, the visions, that is what a director is really after. The more an artist participate to the brainstorm the better.

YOU ARE ALSO RESPONSIBLE FOR HAVING INTRODUCED AND INCLUDED STORYBOARDING IN THE PROGRAMS OF MANY SCHOOLS

-Yes, there are many professions in the film

HIS SEVEN TITLES, MAKES HIM THE ONE WHO HAS WRITTEN THE MOST BOOKS ABOUT STORYBOARDING IN THE WORLD. HIS BOOKS ARE CURRENTLY USED IN COLLEGES AND FILM SCHOOLS WORLD WIDE WHERE HE OCCASIONALLY ALSO TEACHES.



STORYBOARD ARTIST GIUSEPPE CRISTIANO

FACTS:

Known for: Six Feet Under, CSI: NY, Call Girl, The 100-Year-Old Man Who Climbed Out the Window and Disappeared and many more....

Language: Italian, English Swedish

Location: Italy, Los Angeles, Stockholm

FOLLOW GIUSEPPE CRISTIANO ON:

IMDb: www.imdb.me/giuseppecristiano

Webb: www.giuseppecristiano.com

Art Blogg: www.giuseppecristiano.tumblr.com



THE STORYBOARD ARTIST: A Guide to Freelancing in Film, TV, and Advertising

A visual and straightforward manual describing the various aspects of the storyboarding profession. Includes tips and advice from a working professional with expertise in film, television, and advertising.

business that are obscured to people and storyboard has been one of them for decades. I think is about time to give the profession the importance and visibility it deserves, for sure upcoming filmmakers can benefit from it.

Giuseppe has written many books about the subject, several used in colleges and film schools to which he is often invited to give seminars and workshops. His work methods are recognized and a lot of artists World Wide have been inspired by his work.

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MANAGER MARIA VASCSAK
SWEDEN +46 739 10 59 02
U.S +1 (917) 717 90 91
maria@imacontent.com
Imdb: www.imdb.me/mariavascsak

CLIENTS:

ACTOR/SCRIPT CONSULTANT WILLIAM LEGUE
ACTRESS ELISE ROVINSKY
ACTRESS/SCRIPTWRITER EMMA LINDGREN
ACTRESS MOA MALAN
ACTOR JEFFREY GLICKMAN

DIRECTOR / PRODUCER EVA BELING
DIRECTOR/PRODUCER FREDRIC KEITH RESHEW
DIRECTOR/PRODUCER MARKUS STRÖMQVIST
STORYBOARD ARTIST GIUSEPPE CRISTIANO
WIRTER NINA LARSDOTTER

