



# Prometheus: The Art of the Film

*Mark Salisbury , Ridley Scott*

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## **Prometheus: The Art of the Film** Mark Salisbury , Ridley Scott

Visionary filmmaker Ridley Scott returns to the genre he helped define, creating an original science fiction epic set in the most dangerous corners of the universe. The movie takes a team of scientists and explorers on a thrilling journey that will test their physical and mental limits and strand them on a distant world, where they will discover the answers to our most profound questions and to life's ultimate mystery.

With an introduction by Scott himself, this lavish book will be the only publication to accompany *Prometheus*. Stunning production art and behind the scenes photos will grant the reader a window on the process of creating this astounding new epic.

## **Prometheus: The Art of the Film Details**

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Author : Mark Salisbury , Ridley Scott

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# From Reader Review Prometheus: The Art of the Film for online ebook

## Bryan says

1) Within the first few pages cavalorn's theory about the wounded side takes a serious blow as the images from the mural are shown unobscured. What cavalorn is mistaking as a wounded flank is the chemical reaction taking place on the mural's surface when humans unseal the room.

2) I'm pretty sure I was supposed to be blown away the art in this book. The preproduction work for this film is mind blowing, shocking in fact. Shocking that so much effort and money can go into the making of a movie in a world torn apart by poverty, in a world where so many lack basic medical care. Multiple versions of each set were made, enter the King (Ridley Scott) to choose his liking. I kept thinking about how many people lack access to the internet. I kept thinking about how many lives could have been changed with access to fraction of the funds used to create a single one of the rejected sets. Doubly insulting is the fact that so much capital will be wasted on an "entertainment" to be marketed as a commodity. Much animosity generated by the income disparity between working people and CEOs, why not disparity between working people and film directors, producers, and actors? The same formula seems to at play: the more mediocre at producing long term slow motion failure, the more exponential the compensation. Only the "entertainment" industry wouldn't think twice about producing a film with a budget of \$130 million and then complain when people pirate low quality versions of it. As has been said (wrongly) about health benefits, pirated copies of mainstream movies are *truly* the crumbs of capitalism. [Wrongly because health care is a human right.] Triply insulting is the notion that this film is in some way "art" considering the producers of were neither brave enough to create a movie with an overt Christian message, nor one that dared (oooooh) suggest extraterrestrial origins of Christ so that resulting mess was so confusing even the *hoi polloi* that swallowed the surreal fascist carnival indoctrination of *Avatar* complained about *Prometheus* not making sense. This when young feminists in Russia are being imprisoned for speaking truth to power *from the steps of church*.

This rant is not to take away from the many craftspeople and fine artists that created the look of *Prometheus*. These are the persons this book was created to celebrate (at least in part anyway - the book also serves as yet another self-perpetuating piece in this film's behemoth marketing machine). Some of these workers I'm sure were under-compensated while others were over-compensated. None were featured on *Entertainment Tonight*. So though I think this book was supposed to cause me to appreciate their efforts, instead I'm left with two thoughts:

*Art in service to what?*

*The art of Prometheus; the shame of a nation.*

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## Parka says

(More pictures on my blog)

Prometheus: The Art of the Film is a nice movie visual companion. A large landscape hardcover with 192 pages.

It's not the usual art book where you'll see lots of concept art. Rather, the content consist of film stills, photographs, storyboards and of course the concept art.

There are more photos than concept art, not that it's bad thing. The photos are great actually, showing detailed look at the interiors of Prometheus, some of the sets built such as the Prometheus landing leg, the Pyramid, the head statue, the chamber with the Ampules, sculpted alien props and the landscape photos that were turned into alien environments.

The concept art featured are mainly the finalized versions. There aren't many variations for any particular design. For example, there's only one exterior design of Prometheus, a handful of designs for spacesuit, aliens, etc. That's perhaps the downside of this so called art book. I do like the concept art style and rendition which goes really well together with the photos to give the book a very singular unified look.

The commentary talks about the important scenes and locations. Those are interesting as they explain the design. The book doesn't dissect the story so whatever you find ambiguous in the movie will still be more or less ambiguous after reading the book.

I consider this as more of a production design book. It's not an art book in the strictest sense as there aren't a lot of drawn art. However, I would still recommend it because it's packed with visuals all the way.

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### **Marc Hampson says**

Like the film or hate it, "Prometheus" is some of the most gorgeous works of cinematic art I have seen in theaters. I myself am an avid fan of the film. I was hopeful of this "Art of the Film" installment but a quick flip through was unimpressive as it's imagery lands so close to the final film that it appears to be a book of still frames from the fully realized film. This is not the case.

Reading along the journey of development - they work hard to pay homage while doing not just something new in the "Alien" universe, but in the realm of Science Fiction film altogether. The designs are expansive and cover the entire visual landscape of the film. I am sure there is a library of work not found within this book of directions in story abandoned, but there is plenty here as well. With discussion and debate around the clouded mystery surrounding aspects of the film, bits of insight here help point those curiosities in new directions, but ultimately only leave you with further questions just the way that Ridley and his design team seem to want it:)

As with the greatest "Art of Film" books, this one is great insight into not how they found the look - but why and if you are a fan of the art direction of science fiction filmmaking - this one's a necessity.

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### **Matthew Baker says**

To say I am a fan of Ridley Scott is like saying that I am a fan of breathing or being alive; it's just sorta a given. As a filmmaker, he's one of my idols; as a storyteller, he's one of the masters. In short, the man can do almost no wrong in my eyes. So when the fine folks at Titan Books released PROMETHEUS: THE ART OF THE FILM, I knew it was going to be a must-have for me. And the book does not disappoint in the least. It is an excellent behind-the-scenes look at the concept art that inspired and helped shape Scott's recent

reentry into science-fiction.

If you've seen the film, then you already know how rife the imagery is with astute precision and detail. Scott is very meticulous with how his sets and props look, and this is always evident onscreen. This book takes you beyond the film, and shows you the detail that was put into every little piece of what you see in the movie.

The photos in *PROMETHEUS: THE ART OF THE FILM* are breathtaking and the concept art is staggeringly good. It is always amazing to see how close the finished onscreen product can resemble the concept art, and this book gives you plenty of examples. From hand-drawn images to full-fleshed computer animation, there's something for every science-fiction and/or art fan here.

One aspect of the book that I thoroughly enjoy is the written descriptions of what each picture is and why it is important. We get to learn many things about the film, including the reasoning behind certain events and even the functionality of some of the set pieces. This gives an air of intrigue to several items that I completely missed when I watched the film itself.

The book itself is a very nice hardback edition with large pages and beautiful graphics. Collector's of film memorabilia will want to snatch this one up as soon as possible, as well fans of the film and just science-fiction fans in general. This book will make a welcome addition to your library and even be a great conversation-started on your coffee table. Give it a look today.

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### **Anna (Bananas!) says**

Ahem. Remind you of anything?

LOTS of concept art in this book - storyboards, design elements, computerized art. I should have known; Scott is all about his prep work. I wanted to see more movie stills, background on the characters and the Engineers, details about the fresco in the ampule room, and especially all the bloody intricacies of the Medpod scene laid out for the reader.

The text is interesting though and does add to the film, although not as much as I was hoping for. This book is getting shipped to my brother. Maybe a graphic design degree helps you appreciate this kind of thing more.

I do love the Space Jockey though. He was so mysterious - and now he's finally been explained, much to the joy of Alien fans everywhere.

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### **Wendy says**

I saw "Prometheus" twice in the theater (so far) and this book gave me all the information I was curious

about regarding the set design and overall art choices that were made and how they related to the original "Alien" movie. Ridley Scott is quite the designer in addition to being a director. Seeing his storyboards was very interesting, as well as all the shots of the HUGE sets and how much was actually on set for effects rather than being CGI later on.

If you liked the film, I recommend this book.

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### **J K says**

A great insight into Ridley Scott's latest movie. Like Prometheus itself, the stories and pictures brings back nostalgic memories of Alien. It's good to get a long look at the production drawings with Giger's DNA all over them, plus the harder technology of the space explorers and their equipment.

However, a few pages seem overly cluttered with extra pictures overlaid onto images that would be beautiful on their own. Also, despite the lush appearance of the book and its long, promising pages, some of the reproductions come off as rather dark and hard to see, which seems to be a combined fault of the paper texture and image quality.

Complete with insightful musings from Ridley Scott himself, this is a pleasing volume which does a very serviceable job of illustrating the film's beautiful art and complex production history. However, like Prometheus, this will certainly benefit greatly from a hopefully more explicit director's cut at some point in the future.

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### **Neal says**

A book full of amazing concept art and behind the scenes commentary. There's a lot of extra information in The Art of the Film that is not in the movie (or didn't make it in to the final cut). Here's hoping that Ridley Scott gives us a director's cut that incorporates more concepts and more horror that was clearly left out of Prometheus.

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### **Joel Griswell says**

For such a visually potent film and intricately-designed film (as per usual with Ridley), I had very high expectations for this book. Every "art of" book is different, with different strengths and weaknesses. This book is fun to look through once, but sadly ends up with many of the same frustrations as the film--instead of truly delivering, it instead just teases and leaves lots of questions unanswered.

Instead of lots of snippets from the production artists themselves, we instead get extended interviews with Ridley Scott and Production Designer Arthur Max. These sections are very fascinating, and it's nice to actually hear from a Production Designer for once (which usually get mere mention in these books). The artwork is great, and it's always fun to see alternate versions before arriving at a final design, and naturally several large spreads are simply gorgeous. However, it is clear that lots of the design of the alien world (the most fascinating part) is left totally cryptic, just as in the film. Instead of gaining some inner knowledge into their design, and thus into their culture and characters, we are literally told that the designers were just instructed to make things up, with no clear direction behind it, which is incredibly infuriating. In fact, the

most captivating image in the whole book is the alien statue image that appears in the opening cover of the book, which of course gets zero explanation (even though clearly a central device in the Engineer's mythology, and thus a potential key to decoding the film). Oh well, perhaps it's unfair to blame for book for simply carrying out Ridley's frustrating vision for the film itself. Still worth a look for fans, if you love the world of Giger and the Alien universe, you will find plenty here to geek out about.

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### **Kimmo Makinen says**

This particular "The Art of the Film" book is perfectly aligned with other similar items ie. having a well-thought out layout intermixed with detailed set photography, conceptual art, digital renderings, early sketches and accompanying texts giving the reader some backstory and depth to the actual images and further expanding the dozens of phases that movie making entails. Titan Books' similar other titles have an air of quality around them and this book is no exception to this.

The pages are thick and glossy and each, every image printed is of high quality and the pages are nicely composed so as not to feel too heavy nor too light. Thematically the book is divided into several sections each depicting one area or phase of the complex design process from the famous director Ridley Scott's hand-drawn sketches to set photos of artisans working their magic building sets, creating clay pots, rubber heads and whatever props the director demands of them. The hard cover book is light on textual content but contains enough of it to deepen the reader's understanding of the design processes associated with making this film. However, the main focus is on those guys normally invisible to your average moviegoer and while giving them the thumbs up for their work is appreciated as such, the book lacks informative tidbits and comments by the actors themselves. Thus the content feels a tiny bit lopsided in it's focus. Albeit it's clear one should not expect to read the ravings of an actor ranting about their trailer not having a fuchsia-tinted massaging bed they demanded, it would have a been a nice touch to have some of the actors weighing in on the art side of it all.

My only actual problem with this book is the somewhat iffy quality of the hardcover book's binding and gluing. The pages are bound in such a way that even one careful reading of the book left the spine damaged raising suspicion that future perusals of the book might introduce further damage or even loose pages. After all an art book such as this should be hardy enough to withstand dozens of casual perusals by eager fingers without risking the pages falling off.

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### **Nidah (SleepDreamWrite) says**

Movie was ok but this was interesting though.

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### **Art of the Film says**

For photos/video of this book, please visit my blog: <http://www.movieartbook.com/2015/04/r...>

Whatever you thought of the film "Prometheus" (I enjoyed it), it's hard to disagree that the film is a visual wonder -- here is a movie which uses production design, practical effects, and visual effects to create a seamless experience for the audience. And it all starts with the director Ridley Scott and his design team.

It's clear from reading this book that they wanted the designs to feel as though they are operating in the same universe as the earlier Alien films, but at the same time differentiate Prometheus in certain ways. I thought that the technology, creatures, and costumes were all incredible to look at and this book gives us an in-depth look at the evolution of those designs. You also get behind the scenes photos from the set, and it's interesting to see that the filmmakers opted to build as much as possible and film it in-camera (rather than overuse CGI).

The images in the book are high quality and coupled with interesting commentary by the author Mark Salisbury, so I highly recommend this one!

Included in the book:

- Artwork and blueprints of the Prometheus vessel as well as the alien ship
  - Concept art of exterior/interior of the "Pyramid"
  - Storyboards of the film's sequences
  - "Ridleygrams" - sketches by director Ridley Scott
  - Production photos and set construction pictures
  - Costume/Spacesuit Design
  - Concept art and models of the Engineers
  - Weyland makeup w/ Guy Pearce
- 

## Alexander Curran says

Posted : 5 years, 7 months ago on 3 September 2012 04:53 (A review of Prometheus)

<http://www.listal.com/viewentry/2890321>

*"War, poverty, cruelty, unnecessary violence. I understand human emotions, although I do not feel them myself."*

A team of explorers discover a clue to the origins of mankind on Earth, leading them on a journey to the darkest corners of the universe. There, they must fight a terrifying battle to save the future of the human race.

Michael Fassbender: David

After many years the masterful film visionary Ridley Scott has returned to where some of his original talents for capturing storytelling, inspiration and escapism originally lay: Science fiction.

Upon seeing his latest work I was impressed at the detail, the pace, the sheer audacity he displays in his end result. It's mesmerising and upon a personal note it makes a striking impression not just with it's immense cast and dazzling effects but with the most important aspects: The art and storytelling entwined in this particular medium.

It hits home from the addictive cast, one of my favourites from legendary new comer Micheal Fassbender to energetic chameleonic Guy Pearce injecting the film with pure professional believability and talent. Prometheus is a science fiction piece. It is also a philosophical study capturing the fragility of human nature and our physical existence.

The film whispered to me that Weyland offer, *"If you'll indulge me, I'd like to change the world."*

We are insects becoming Godly within a rather large spherical universe where discovery and understanding collide at every moment. Nothing seems to be certain but changing... What I am definitely certain of, when it comes to Prometheus is that the film stimulates us as well as entertains the audience. It gives us something



deeper for our minds to feed upon. Gives us questions to play around with and then smacks us with a few answers.

*"T.E. Lawrence, eponymously of Arabia  
but very much an Englishman,  
favoured pinching a burning match between his fingers  
to put it out.*

*When asked by his colleague William Potter  
to reveal his trick,  
how is it he effectively extinguished the flame  
without hurting himself whatsoever,  
Lawrence just smiled and said,*

*"The trick, Potter, is not minding it hurts."*

*The fire that danced at the end  
of that match was a gift from the Titan Prometheus,  
a gift that he stole from the gods.  
And Prometheus was caught,  
and brought to justice for his theft.  
The gods, well, you might say they overreacted a little.  
The poor man was tied to a rock,  
as an eagle ripped through his belly and ate his liver over and over,  
day after day, ad infinitum.  
All because he gave us fire.  
Our first true piece of technology, fire..."*

At times the nostalgia elevates back to the days when Ridley was giving us Alien. It almost feels like being back home with Ripley with the female heroine Noomi Rapace playing Elizabeth Shaw. She makes the role faceted.

So we have a historical, prequel feel to proceedings while we are taken somewhere new and exciting which explores our origins. It is an imaginative game in the fashion of HG Wells, "**What if?**", regarding where we came from or where we are going.

Our creator: Was it an accident? Would they regard us as inferior? Would an extraterrestrial presence be hostile or peaceful? The truth is both possibilities are quite obviously correct.

The other interesting study and insight is with artificial intelligence and the robotic android David played by Micheal Fassbender. What would our creation think or feel or do if put in the same situation as us? Would our creation be disappointed to find out the limitations and flaws contained in its creator. Of course it would. How this being would react to such discoveries and revelations seems to faintly echo the days of Blade Runner.

You can almost hear, "*Revel in your time...*" and when we come to the ageing Wayland played by Pearce we have the stabs at mortality and our quest to either accept it or overcome it. Is death avoidable? **Are we talking about the physical or metaphysical?** Or is it something which remains unknowable until we arrive at the destination? My answer is the journey is what matters. If you spend all your time wondering about the destination how can you enjoy the journey?

Prometheus is a very enjoyable, thought provoking film. However you take it or experience it, whether the action or effects or horror elements are your cup of tea. Whether you value the storytelling or being

transported to another time and place which in ways mirrors our own World, whether you enjoy asking questions and not being able to answer every single one. Despite all this to contemplate if you want a piece of deeper stimulation at a pace which isn't in a hurry, where the end is a beginning of sorts, Prometheus is worth the ride and is waiting for you.

Ridley Scott returns from his historical pieces and gives us his science fiction taste of a brave new world. The best is surely to come.

*"How far would you go to get your answers?"*

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## **Andy says**

With a film that has definitely polarised audiences, for the record I liked it, but after reading this movie art book from Titan Books, there is no doubt that that a lot of detail was put into the making of Prometheus.

Presented in the usual hardback art format, the book is introduced by director Ridley Scott, and Production Designer Arthur Max, and is packed full of gorgeous conceptual art, sculptures, sketches, including a selection of storyboards by Ridley Scott himself, plus photos from behind the scenes and from the final film.

But, as is the way with these types of books, it is always recommended that you see the film before picking this up. With all the luscious design art documenting the making of the film from start to finish, there are a ton of spoilers, especially from the last act of the film. But if you have seen the film, it might also answer a few questions about the film that you might have after you come out of the cinema, or raise a few more.

Overall, if you like the film, love behind the scenes look at films then I would say get yourself a copy of this book. Money definitely well spent!

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## **Andrew says**

This book has been sitting on my to buy list for a while and then as is often the case an opportunity comes along for my to buy it and boy am I glad I did.

The book is lavishly printed on high quality paper in landscape format with many of the images running over both pages - but unlike many books which use this format - the binding is strong enough for it to be opened out fully.

The subject covers off all aspects of the film from location and vehicles to characters and aliens there is nothing the book does not however briefly touch upon. There are also enlightening comments about the process, the contributors and even the film making which all lends towards and openness and honesty about the coverage some books struggle or even completely lack.

As a result this is a book I will go back to time and time again and enjoy reading all over again.

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