

**ACADEMY OF PERFORMING ARTS IN PRAGUE, FILM AND TV SCHOOL**

Master's thesis by **GIACOMO SOMAZZI**

**THE CINEMATOGRAPHY OF LUCA BIGAZZI:**

**AN ANALYSIS OF HIS CAMERA WORK AND LIGHTING STYLE**

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Giacomo Somazzi, in his introduction, carefully summed up the influences and vitalities that were important to Cameraman Bigazzi's development both in the field of film craft and in his artistic direction.

He then mentions the crucial impact in his life of meeting with directors, the beginnings with Silvio Soldini, then Gianni Amelio and Francesca Archibugi, Mario Martone, Giuseppe Piccioni, Cipri and Maresco.

Finally, in 2004, an important moment comes - Bigazzi begins to work with Paolo Sorrentino. Their joint filmography is impressive enough:

Conseguenze dell'Amore - Consequences of Love, L'Amico di Famiglia - The Family Friend, Il Divo, This Must Be The Place, La Grande Bellezza - The Great Beauty, La Giovinezza – Youth.

In the second chapter, the author details Bigazzi's beginnings in the cinematographic profession, the first black-and-white 16 mm film "Paesaggio con Figure", awarded later in Locarno. It also describes in detail how the technical and technological progress has made possible and still enables the expression of the artistic aims of Cameraman Luca Bigazzi.

Next chapter is dedicated to cooperation with Paolo Sorrentino and on several examples the author illustrates the gradual convergence of this outstanding pair. Carefully describes how the visual style of the film is created in cooperation with the director, enough attention is devoted to the creation of a light-tonal solution of individual scenes as well as camera movements and thoroughful color selection. La Grande Bellezza is the last of their work that has been filmed with traditional technology – film stock.

The milestone of the digital switchover is the next work of La Giovinezza / Youth / 2015.

Giacomo Somazzi describes the technical details of digital filming, including the use of the HDR technology and higher sensitivity of digital recording. This allows far-reaching changes in technology of shooting feature films, new solutions in lighting scenes with valuable influences to the artistic results and to the budgets.

Giacomo Somazzi gathered very carefully available material and analyzed sufficiently cinematographic craft and artistic contribution of cameraman Luca Bigazzi to the Italian and World Cinematography.

It was a pity that Giacomo had failed to meet Mr. Bigazzi personally as he planned.

I recommend this thesis for reading and for acceptance and I suggest the "A" mark.

Prague, the 19th of September 2018

Ervín Sanders