

Giacomo Somazzi

The cinematography of Luca Bigazzi, an analysis of his camera work and lighting style

Giacomo Somazzi master thesis deals about the Italian cinematographer Luca Bigazzi and aims of Giacomo was to analyze cinematographers most prominent films, starting from the independent low-budget projects of the early 80s in Milano up until the fruitful collaboration with Paolo Sorrentino.

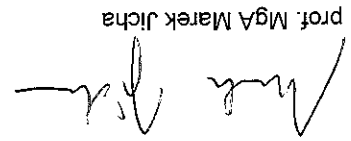
The thesis is very well worked out, briefly chronologically arranged according to the development of cameraman Bigazzi's creations. Giacomo explores the beginnings of Bigazzi's work based on the experience gained in practice (before film school) by first writing advertising scenarios for Milan productions in the 70's. His first film, *Landscape with Figures*, was shot in 1983 with a classmate Silvio Soldini, who shot a 16mm film. Through the screening of the film at the Locarno Film Festival, attention was drawn to his work and he started to gravitate toward the camera. He has also made other films that have been successfully screened at film festivals in Italy earning awards such as the **Silver Ribbon** at the *Sindacato Nazionale Giornalisti Cinematografici Italiani* for the film *Bread and Tulips*, and the **David di Donatello** award of L'Accademie Italian Cinema for the film *Lamerica*, plus the Venice film festival award for the films *So They Laughed* and *The Pear Tree*. He has collaborated with directors Gianni Amelio, Francesca Archibugi, Mario Martone, Giuseppe Piccolini, Cipri and Maresco.

In 2004, he started to work with Paolo Sorrentino on *The Consequences of Love*, with which he won the **Silver Ribbon** in 2005. He started to cooperate on additional Paolo Sorrentino films such as *The Family Friend* (2006), *Il Divo* (2008), and *This Must Be the Place* (2011), for which he won the **David di Donatello** for best Director of Photography in 2012. His film *The Great Beauty* (2013), won the **Oscar for best foreign film** in 2014, and finally *Youth - La giovinezza* (2015), won the best film at the European Film Awards in 2015. In 2016, Bigazzi and Sorrentino started working on the Television series *The Young Pope* and their last film *Them - Loro* (2018) is going to be presented as the Italian entry at the Oscars in 2019.

Giacomo made a thorough analysis of Bigazzi's work and correctly split it into these two chapters. He points to Bigazzi's creative credo, which is the service of the director and his adaptation to his visual conception. The film comes after the director's vision and actors' performance and its only purpose is to serve them and translate into images the essence of the film. Bigazzi tries to create a natural light within the 360° range to make the director, the actors, and himself able to improvise and work fast and intense. Giacomo notes that Bigazzi never keeps prepared concepts, but he respects current conventions with the director and his visions. His images are therefore so clean and intense, following story and acting of actors. He does not like to change lighting in the scene so often. His working style came from his experiences in early low-budget productions.

Bigazzi: "I never did and I would never make a decision about photography if it is not shared first with the director. I can intervene as the first person on the set, in some decisions to take during the shooting of a single scene, but never beforehand, when the director conceives the visual structure of the film."

The thesis is quite good. I propose to accept the work and suggest to evaluate Giacomo Somazzi work with the classification A.



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