

Department of Cinematography

Final Thesis Evaluation

Author: Sridhar Bargav

Title: The cinematography of Santosh Sivan: An analysis of his camera work and understand his approach

Evaluation by the Thesis Mentor: professor Vladimir Smutny

Evaluation of the content and resulting form of a theoretical Thesis:

Appropriate choice of Thesis objective and approach **A**

Relative completeness of the literature search in relation to the topic **A**

Ability to adopt a critical approach and use specialised literature sources **A**

Logical structure of the Thesis, continuity and proportionality of chapters **A**

Linguistic level and style **A**

Compliance with the bibliography standards (no thesis may be recommended for defence if there are multiple quote sections indicating no source in the text **A**

Sufficient extent of images, justification for and appropriateness of such images, graphic representation **A**

Originality of the Thesis, contribution to the field of interest **A**

Overall Evaluation of the Thesis A

Chapter One

The thesis begins with short biography on Santosh Sivan. Santosh Sivan studied in Film and Television Institute Pune. He was influenced by Indian cinematographers like A. Vincent, M. Irani S.Mitra, VK Murthy, K.K. Mahajan etc. and western cinematographers as Nestor Almandros, Vittorio Storaro and many others. Santosh Sivan's work in Hindi film Raakhi-1989-was noticed by a then up and coming director Mani Rathnam. Director was impressed with Santosh Sivan camera language and technical prowess and collaborated with him on their first movie together Thalpathi 1991. This was a big brake in Santosh Sivan's career, which gained him reputation as talented cameraman. This ends Santosh Sivan citation "There are a number of reasons I look into before taking up a film. If I like directors or their previous works, I scope for me explore a new space, I take it.

Chapter Two

Collaborations with Mani Rathman.

Sridhar Bargav's Thesis very rigorously describing and analyse each of Santosh Sivan's film. Wrote about colour and lighting stylisation, he truly pushed the limits of the dynamic range and comment technical camera tools and technology. Tree movies Thalapati, Roja, Inuvar are analyses rigorously in detail. Each of film has truthful, correct and eigenvalues in conclusion.

Chapter Tree

Self directed films

Malli (Jasmine) 1996 it is a children's film which was met with positive criticism in India and won in a few festivals internationally. In Malli a very simple colour triadic scheme comprising of red, blue and green has been employed Santosh Sivan. Thesis's citation. "The meaning of colour is different from the Western values: for example red symbolises birth, purity and fertility in Indian culture, whereas in Western society, it represents passion, love and danger. Western audience always find Indian films to be very colourful. This is case because culturally wearing black or greys is looked down upon and considered gloomy. Indians psychologically feel uplifted when the colours they use are bright and saturated. This is too colourful for the tastes Western film makers like desaturated palette in general." end of citation.

Terrorist. The film with low budget, instead Santosh Sivan opted to use stylisation with a lot of close-ups shots, shallow depth of field, by using long lenses. The film won a number of awards at international festival in 1998.

Author Master's Thesis Sridhar Bargav did a great job. A prerequisite for good thesis is thorough study and analyses Santosh Sivan's films and also analyses his interview in magazine and internet.

I recommend this thesis for acceptance and evaluate it with the "A" grade

Prague September 2019

professor Vladimir Smutny

Date:

Signature: