

Department of Cinematography

Final Thesis Evaluation

Author: Branko Avramovski

Title: Glawogger-Thaler: Auteurs Non Plus Ultra

Evaluation by the Thesis Mentor

Evaluation by the Opponent

Author of Evaluation (name, surname, department):

Mgr. Petra Dominková, PhD., FAMU International

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 topicA.....

Ability to adopt a critical approach and use specialised literature sourcesA.....

Logical structure of the Thesis, continuity and proportionality of chaptersA.....

Linguistic level and styleA.....

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 interestA.....

Overall Evaluation of the Thesis (A-F)A.....

Branko Avramovski has focused in his thesis on three documentary features by the director Michael Glawogger and the director of photography Wolfgang Thaler, both Austrian: *Megacities* (1998), *Workingman's Death* (2005), and *Whore's Glory* (2011). His motivation behind the choice of a documentary instead of a fiction film is clear already from the abstract: "I want to prove that documentary film cinematography is as worthy as fiction film cinematography.," Branko believes that we can trace a certain pattern of camerawork in those films, the one that is similar to the pattern used in the fiction film. Also, based on Branko's belief, we can see in those three films the unique example of the ingenious cooperation between the director and cinematographer.

The thesis has a clear and logical structure – the author begins with the almost philosophical discussion of „looking“ (still anchored, though, in his own experience as a cinematographer), proceeds by introducing us the two filmmakers, and then switches his attention to three aforementioned films, that he extensively analyzes. Throughout the thesis, Branko is using a variety of sources, proving he did extensive research on the subject, otherwise very scarcely covered in the

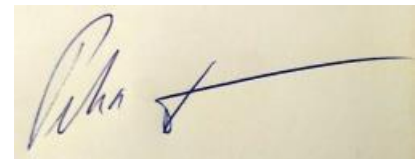
scholarly literature. Branko lets us understand the intention of the *auteurs* by quoting from the interviews with both of them, which is very helpful. Talking about sources, it should be said that Branko quotes properly all the sources and has them listed in the bibliography. The thesis is well written, with the proper wording, and quite captivating for the reader.

The analyses of the films are very detailed, Branko always focuses on one particular feature of a cinematographer's work (framing in *Megacities*, visual leitmotifs in *Workingman's Death*, and colour in *Whore's Glory*) and closely analyzes it with the use of the screenshots that are properly chosen to demonstrate the certain pattern in the work of the *auteurs*.

At the defense, Branko may address some of the following questions: „Is there another duo of director and director of cinematography within documentary worth mentioning?“ „How duo of Glawogger-Thaler may be compared to known duos from fiction cinema (e.g. Bergman-Nykvist, Godard-Coutard)?“ If Branko is knowledgeable of the work of Glawogger without Thaler and vice versa, he may also discuss whether the combination of those two personalities is truly unique, or whether they, more or less, carried on in their work seen in three films chosen, regardless the presence of their colleague.

Overall, I am positive that Branko has demonstrated in the thesis the ability to work creatively and independently, and proved the deep knowledge of the subject, as well as stunning attention to the details. I am sure that his thesis "Glawogger-Thaler: Auteurs Non Plus Ultra" does meet the standard requirements for an MFA thesis, therefore, I recommend it for defense and proposed it be assessed by the grade A.

8th of September, Koryta

A handwritten signature in blue ink on a light-colored background. The signature is stylized and appears to be 'P. Koryta'.

Date:

Signature: