

Department of Cinematography

Final Thesis Evaluation

Author: Leo Michael Bruges

Title: THE EXAMINATION OF THE CREATIVE POTENTIAL OF CINEMA LENSES

Evaluation by the Thesis Mentor

Evaluation by the Opponent

Author of Evaluation (name, surname, department):

Prof. Vladimír Smutný

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

Appropriate choice of Thesis objective and approach.....

Relative completeness of the literature search in relation to the topic

Ability to adopt a critical approach and use specialised literature sources

Logical structure of the Thesis, continuity and proportionality of chapters

Linguistic level and style

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

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

Originality of the Thesis, contribution to the field of interest

Overall Evaluation of the Thesis (A-F)A

Recommendations:

Individual verbal evaluation of the theoretical Thesis:

This thesis primarily focuses on examining the exploitation of cinema lenses by the contemporary cinematographer. The present digital era is a time of a multitude of choices for camera technologies, shooting formats using both film stock and digital and as broad a range of lenses as never before. From vintage lenses to the modern-day glass, spherical to anamorphic, prime lenses to zoom lenses, the question is what process the cinematographer employs to select a lens for a film, and how does he know it is the right one for the relevant style or mood. The lens selection may seem overwhelming and somewhat daunting even. The goal of this thesis is to demystify this process. The first chapter gives a definition of a simple lens and explains how it works. The parameters of the lenses follow along with observations on the limitations, characteristics and technical aberrations, which define the performance of a lens.

The second chapter looks into the types of cinematic lenses and their differences from photographic lenses. The third chapter focuses on the process of lens testing for filming, gradually moving into the field of practical approach.

Three interviews with contemporary cinematographers present the thought processes, the actual parameters of lens selection and the ways of how these are interlinked with the creative process of making a cinematic image. The interviews refer to the cinematographers' latest projects, all of which were award-winning films premiered in 2019: Joker (DoP: Lawrence Sher), The Two Popes (DoP: César Charlone) and Painted Bird (DoP: Vladimír Smutný).

Quoting from the introduction. The choice of the topic of the work is correct because the lens selection was and is a very important part of cinematography. Digital cameras have other properties than film therefore, the demands on the lenses have changed.

The Graduate, L.M.Burges, cooperated perfectly in the preparation of this thesis. We adopted a systematic approach with frequent consultations. The part dealing with optics and lenses from a technical point of view was prepared by the graduate and is great. I believe nothing has been omitted and the illustrations are bountiful.

L. M. Burges put the creative potential of Cinema lenses in the title of his thesis. In general, the thesis clarifies the requirements that cameramen have for lenses in the digital age; the graduate describes and understands them well. The interviews with the three cinematographers give a practical view on the creativity in the use of lenses. DoP Lawrence Sher and his movie, Joker, demonstrate the creative use of the lens for the purposes of emotional effect in connection with the psychology of the characters in the film. DoP Charlone uses lenses for 16mm cameras on a digital camera to get a sense of retrospective. It is beyond the scope of this review to comment on all the interesting points in the interview. The Thesis confirms the ability of the Graduate, L. M. Burges, to analyse film language in terms of its image side; his approach to writing the Thesis was fine, honest, systematic and logical. propose accepting the Thesis for defence, and I grade it with an "A".

Date:

Signature: Prof. Vladimír Smutný