

Department of Cinematography

Final Thesis Evaluation

Author: **Bruno Grandino**

Title: **The Portrayal of Reality on films after Italian Neorealism**

Evaluation by the Thesis Mentor

Author of Evaluation (name, surname, department): prof. MgA Marek Jícha

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-F)	A = outstanding performance exceeding the criteria above

(explanation: A = outstanding performance exceeding the criteria above, B = above-average performance with minimum errors, C = average performance with an acceptable level of error, D = acceptable performance with a higher level of error, E = performance merely satisfying the criteria, F = unacceptable performance)

Recommendations:

The individual verbal evaluation of the theoretical Thesis includes a paragraph summarising the contents and conclusions of the Thesis; presents a more detailed evaluation of the aforementioned criteria, particularly the justification for the D, E, F grades; points out the positive features of the Thesis, particularly if the grade is A, B; formulates the questions for the student to answer during the defence; in conclusion, the evaluation gives a clear statement on whether the author has demonstrated the ability to work creatively and independently in his/her chosen area of research or not, whether the Thesis meets the standard requirements for final theses or not, whether the Supervisor/Opponent recommends the Thesis for defence or not, and the proposed grade. Typically, the verbal evaluation takes 1 standard page; if there are no objections to the Thesis, it may be shorter. With theses where there is nothing to criticise, an additional question should be asked as to where the student should direct his/her subsequent research.

Individual verbal evaluation of the theoretical Thesis:

In his master's thesis, "The Portrayal of Reality on films after Italian Neorealism," Bruno Grandino evaluates his long-term research on camera work in the field of realistic depiction of stories and concepts of the naturalistic concept of depicted reality. He analyzes the work of Italian neo-realist creators, especially the two directors Roberto Rossellini (*Rome, Open City*, 1945) and Luchino Visconti (*The Earth Trembles*, 1948) and uses these examples to search for and verify the studied theoretical sources. He finds that the theories often do not overlap and that the view of the work of the neorealists still remains open even for today's research and contemporary interpretations. His work is based on theoretical articles by A. Bazin, E. Gomrich, R. Williams, J. Alton, J. Reich, B. Crowter, B. Salt and many others. His analysis focuses on the sources of realistic expression in art and how such sources are reflected in the work of neorealists and film directors who followed them later.

Bruno Grandino discovers that realism is not simply the recording of reality with a film camera, but that it is again about the creation of a display convention where the depicted object is not alive, but only looks as if it were. It is therefore a formal representation that has taken root, as it reminds viewers of the documentary or weekly style that they believe in and that they consider to be real. The work of neorealists and later creators of subsequent new waves, or otherwise called groups, always comes out as a reaction to the official mainstream production by Hollywood, which is based on the primary demand for the so-called Glamour depiction. The definition of this term comes from the medieval term *grammatica*, the teaching of magic, sorcery and occult practices. The glamor photography style describes magically depicted portraits of models with a strong tendency to depict the charm of the female body. Hollywood productions have always paid attention to the beauty and portrayal of the glamour type, and this style helped to develop the already existing photographic style of three lights (key light, fill light and back light). A new eight-point system was created, which adds those glamorous lighting accessories such as filler light, clothes light, kicker light, eye light, and background light. Everything is subordinated to the basic task of film photographers, which is the consistent depiction of space and continuous present time. Only in this way will the viewer believe the illusion of the projected story. Bruno Grandino states in his work that: "Glamour, as a concept, is very much used in cinema to appeal to the masses and show viewers the lives of the privileged. Neorealism opposes this and shows the struggles of the lives of the poor, the working class, and thus requires a distance from the ideals of classical cinema, which highly praises embellishment."

Bruno Grandin's work is remarkable for its complexity and in-depth preoccupation with one topic, which he traced extensively in professional literature, which he honestly studied and put into logical connotations, so that he could come up with his own opinion. In the end, he evaluates his findings... „Films are always a construct and the filmmaker has to be aware of that. The techniques used to convey realism have to be picked carefully in order to convey what is intended. In many ways, realism can only be conveyed by avoiding the conventions that are so closely tied to fiction filming and classical films or by using documentary aesthetics. Filmmakers have to utilize the conventions to its advantage and only from the right employment of acting, real locations, camera techniques, lighting, and editing a film can get closer to accuracy, to naturalism."

As a supervisor, I rate the work of Bruno Grandino very highly, Bruno worked on the topic honestly and consulted with the supervisor on details. The work has an excellent image and annotation apparatus and is suitable for further publication as a valuable study material. I recommend accepting this work and grade it A = outstanding performance exceeding the criteria.

Date:

Signature: