

Opponent's Review of Master's Thesis – theoretical part

Name and surname of the student: **Juan Pablo Rozo Rojas**

Thesis title: **Problematics of Aspect Ratio**

Thesis Opponent: Prof. Mgr. Jiří Myslík

The theoretical work presented by Juan Pablo Rojo Rojas deals with cinematic image size and aspect ratio, which significantly influence the composition and structure of a film work and have an impact on the perception of the image viewer demonstrations.

In the first part, the author describes the historical development of image formats from classic to widescreen, not only technically, but also in terms of their impact on the artistic and dramatic aspects of the film image. Choosing the image format affects the composition of a linear surface, light/tone resolution of the image, mise en scène, editing and other means of expression. In describing the anamorphic formats, the author is missing information about modifying the widest CinemaScope system 2.35: 1 to 2.39: 1 reduction in frames, which occurred in 1970. I would also draw attention to the incorrect label of Figure 8 on page 14: "Left negative with the squeezed image" - The picture is positive picture soundtracks.

What is important is Chapter III, which deals with the public's perception of widescreen projections. It would be appropriate here to mention how the illusion of space is changed in the perception of a widescreen image compared with the perception of classical format, and describe the relationship of angle lenses and viewing angles in the cinema.

A fourth chapter (Television and aspect ratio) is about TV formats and describes the problems of broadcasting films on television. It deals with various modifications of widescreen films that have been shown on a television screen. For the authors of cinematographic work, it is always painful when an image is cropped and the aspect ratio is changed. This is a significant intervention into copyright of the works. Here, I would draw attention to a small inaccuracy: when inserting the image into the classic TV format 16: 9 format with black bars on the sides, it is not called "letterboxing" but "pillarboxes".

In the last chapter, the author briefly summarizes the current situation and outlines the near future of digital sensing and presentation technologies.

In conclusion, the author presents a reflection on the choice of the format in relation to the film's content and main idea or intended artistic-dramatic concept. He notes that the decision of a film's format is affected by many aspects, including economic and expected venues of presentation. Commercial pressures are often so strong that the authors have to adhere to them. Still, it is encouraged that the creators of cinematographic works make efforts to minimize interference with image format by producers and distributors, and present their works in the form in which it was created.

The presented theoretical work meets the requirements for a Master's thesis. I recommend it for defense.

Grade: B

prof. Mgr. Jiří Myslík

In Prague on 14.9. 2016