

## **ACADEMY OF PERFORMING ARTS IN PRAGUE - CINEMATOGRAPHY**

### **Review of Laura Camila Cortés master's thesis**

#### **Case Studies of the Influence of Painting on the Cinematographer's work**

This thesis explores the influence painting has had on cinematography and forms this influence has taken. Using a painter as a main character of the film, painter or paintings are used as a reference for the space, or historical reference to be used in creating an authentic space, or as a source for the film's look or atmosphere. All these elements are helping the cinematographer achieve a unified vision of the film and create his own visual style. I found the subject interesting.

Thesis is focusing on four films: *An American in Paris* / 1951/, with cinematography by Alfred Gilks, *Passion* / 1965/, with cinematography by Raul Coutard, *Barry Lindon* / 1975/ with cinematography by John Alcott and *Smotr Philip* / 2003/ with cinematography by Vladimir Smutny.

Each chapter is clarifying basic tools connected with films as Light, Frame, Movement, Space and Color. In each of it we find an appendix explaining specificity of the film: *Artists in Paris*, *Tableaux Vivant*, *Painting with natural light*, *New York movie*. Also each presented film contains technical appendix as for example: process used for shooting / Technicolor / and aspect ratio of the film.

„We see baroque, romanticism, impressionism, expressionism and modern painting portrayed in 24 frames per second.“ As Laura says. There are many comparative color pictures and stills connected with the text which makes the whole thesis attractive, amusing and more readable.

The only problem I see is in introductory chapter explaining generally connection between painting and cinema. Concerning Movement and Space. It would need more to go on philosophy of perception of the image in the art history. The Movement in the painting is connected with the architecture of the image. In the cinema the Space is directly moved depending on technical and light conditions. Concerning Space in the painting we have to enter into the image one by one, the painter is leading our mind. In the cinema you get the Space more quickly, you read it directly. Painter is composing image, cinematographer is composing lighting up the Space.

Sometimes citations are useless and I missed quotation marks, that I could not distinguish who's opinion is it.

The whole thesis was well organized and written clearly. I recommend thesis for defense and suggest a grade B.

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