

## SUMMARY

The doctoral dissertation by Piotr Matysiak entitled "Space as a form of enriching film narrative - the artistic potential of stereoscopy, based on the film "In Side"", deals with the main issues related to 3D imaging aimed at taking photos in the stereoscopic technique with the main emphasis on stop motion film production. The work is a written commentary on the project - a stop-motion animation entitled "In Side", which was created as part of the research project "S3D vnLAB Studio". It was a research project aimed at exploring the artistic potential of the S3D medium, discovering its narrative possibilities and strengthening the visual expression built using the third dimension in film productions. The text is devoted to the description of research conclusions and to answering the question whether 3D imaging can play an important function in building a dramatic narrative, and thus in the artistic message of each film work.

Apart from the introduction, which introduces the topic of the doctoral dissertation and characterizes the current state of cinematography in the context of the development of three-dimensional imaging, the work includes six chapters.

The first chapter contains a discussion of the historical outline of stereoscopy, the most important inventions influencing the development of the medium, creators and works using 3D imaging.

The second chapter discusses the most important concepts, stereoscopic parameters and technological principles necessary for correct 3D image registration.

The third chapter is a discussion of the background of the film's creation, the main assumptions of the "S3D Studio" research project and the systematics and characteristics of the research and artistic goals set.

The fourth chapter is devoted to the characteristics of the main character of the film "In Side" and the presentation of the main scenario assumptions.

The fifth chapter presents the cinematographic concept of the film "In Side". In the subchapters, I characterize the individual functions of the elements of film language in the scope of a cinematographer's work, including: light, color, composition, camera work, optical systems used.

Chapter six is entirely devoted to discussing the functions of film space and depth in the film "In Side". I also focus on the explication of the basic assumptions that accompanied the construction of the concept of depth, the depth budget and its impact on the dramaturgical narrative in the field of visual expression.

The work ends with a summary and a bibliography, filmography, list of websites and list of illustrations.