

SUMMARY OF DOCTORAL DISSERTATION

Visual narrative issues in widescreen formats

This theoretical paper, which is a commentary on an artistic achievement, is divided into three parts. In the first part, I set out the technical details and historical facts related the widescreen formats, with the particular focus on the anamorphic format. In the second part, I present my conclusions about working with anamorphic lenses in the film *'Legions'*. In the third part, I demonstrate the potential of the wide-screen option in a range of popular cameras, including high-end and low-end models. I have structured this section in this way because I believe that without a clear understanding of the fundamental aspects of the widescreen anamorphic format, my conclusions in the second part may not be fully comprehended.

In the first part, I introduce the concepts and terms I am using in the rest of the work. I present the concepts and terms taking into account the historical context of the emergence of the anamorphic format because the past has contemporary consequences. In this phase, I present the first conclusions and remarks concerning the work with anamorphic optics. Even the older models of anamorphic lenses offer a unique definition of the image, which is in high demand today, given the highly technical images produced by modern digital cameras. I then recall the circumstances and basic facts surrounding the creation of the anamorphic format and its technical specifications.

In the second part, I outline the specific considerations of the anamorphic optics I use and consider the visual narrative issues offered by this format, based on my own experience of making films shot in anamorphosis, in particular the film *'Legions'*. I compare the anamorphic format with the widescreen spherical format, highlighting the advantages and disadvantages of both. I outline ways to evaluate the options and suggest ways to test cameras and lenses.

The third part is a comprehensive guide to the wide format options offered by contemporary digital cameras.

Date and signature:

24.09.2024 