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THE TYPES, FUNCTIONS AND TECHNICAL APPARATUS OF BASIC AND SPECIAL CAMERA MOVEMENTS USED IN NARRATIVE FILM

THESES OF DOCTORAL DISSERTATION

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In the course of film history, film style, as well as the camera movements used in narrative film, have gone through many changes: their use, types, and functions have been influenced by economic and manufacturing conditions, the consolidation of styles, the formal features of individual genres, the style concepts of authors, co-mediums, and the state of contemporary technologies. In my thesis, I describe the camera movements used in narrative film which, based on two contexts, have been sorted into the categories of basic and special camera movements: on the one hand, analyzing the effects and functions of camera movements through film and scene examples, and, on the other hand, describing the technical apparatus (devices and systems) needed to move the camera. This complex and systematic study was formed in the cross-section of theoretical and practical approaches; the subject matter was inspired by film theory, the literature of film as a profession, and countless important film examples as well as shooting experiences, which are also reflected in the tone and formulation of the thesis. The aim of the dissertation, on the one hand, is to point out the possible effects and functions of a cinematographic tool, camera movement, thus giving frames of reference for the analysis of completed films and the planning of future films. At the same time, by analyzing the technical possibilities of camera movements, I consciously wanted to make the passage and connection between style and technology explicit.

There are four major chapters of the dissertation: the first examines the literature of camera movements and defines the five major functions of the camera movements which are referenced in the thesis, thus forming a basis for interpretation and analysis of later introduced scene examples (1). The next two major chapters cover the main types of basic and advanced camera movements, illustrated in each case with examples, problematizing them, and in separate sub-chapters, taking into consideration the relevant camera-moving devices and systems used in the film industry, a brief description of which are also linked to a number of film analyses (2–3). In the fourth part of the dissertation, I first examine the actual camera movements from the aspects of shot breakdown and lighting, finally placing them in the context of two Hungarian story-telling feature films in which I worked as a cameraman (4). These case studies, which conclude the thesis, are intended to demonstrate the versatility with which knowledge of the functions and techniques of camera movements presented in the previous chapters are incorporated into the cameraman's work during the planning, preparation, and shooting of the films.

1. Historical changes in film style and the functions of camera movements

The first part of the chapter briefly reviews the history of style and the processes behind the development of features in contemporary filmmaking. The Hollywood storytelling film format has served as a reference point throughout film history; its powerful effect is demonstrated by the 'intense continuity' (David Bordwell) of contemporary film style, which is, in fact, an elevated version of classical continuity and, alongside shortening shots and the accelerating rhythm in films, an important part of spectacular and brilliant camera movement. In this section, I draw attention to the understandable phenomenon in the contemporary media environment that while in the beginning the innovation of certain camera-moving devices was specifically driven by dramaturgical or technological needs for setting a scene, their use in intense continuity has often become excessive and further enhanced the contemporary appreciation of the visual world of films.

In order to map the significance of camera movements, we must take into account the 'duality' (Patrick Keating) connected to the perception of a cameraman's work: the romantic, idealistic conception identifies the cameraman's work as an artistic performance consisting of expressing the mood of the events, mediating the atmosphere of the situations, and expressive photography; however, the cameraman is also part of a hierarchically organized industrial profession, one that operates as a commercial venture, and a prerequisite is to pursue his craft with the technical knowledge of various cinematographic equipment and systems. Accordingly, in my dissertation, I would like to focus on the aesthetic significance and the technical conditions of camera movements.

The rest of this chapter reviews mainly English-language film theory (Vivian Sobchack, Edward Branigan, David Bordwell) and professional (Blair Brown, Gábor Szabó, Serena Ferrara, Jakob Isak Nielsen) literature, drawing attention to the common positions of the various authors (e.g., the anthropomorphism of camera movement, the creation of the viewer's sense of space, the subjectivity and focalization of the actors), as well as to the differences between classification methods and typologies. The chapter closes with definitions of the five functions I consider most prominent and determinative when looking at the analyzed examples. Among these, the most neutral and most common is the *informative function* (1), which is almost imperceptibly informative, providing spatial orientation and playing a descriptive and neutral role. The *emotional function* (2) is often associated with a faster motion of the camera, dramatic reports or the transmission of the character's momentary internal state. The *symbolic function* (3) occurs when the camera movement receives a symbolic, metaphorical surplus report that is separate from the actual time and space of the scene or is wholly independent from it; it is particularly characteristic of camera movements (e.g., switch pan, tracking shot) for which not the subject or content of shots but the mode of movement and style are saturated with symbolic meaning. The *decorative function* (4) occurs rarely, but all the more strikingly, in storytelling films and refers explicitly to the ornamental nature of motion with regards to camera movements, calling the viewer's attention to the geometry and pattern of this movement and the power of pictorial phrasing. Finally, the *expressive function* (5) collectively applies in all cases when moving beyond the impersonal and natural nature of the camera; through its style, timing, rhythm or choreography, the shot conveys a surplus meaning that relates to the content of the given scene.

2. Types, tools and technologies of basic factual camera movements

This category of camera movements includes such basic types of motion as panning, tracking shots, crane, and zoom. In the chapter, I present these different types, and the effects and variations of these types are described through scene examples, and then I review the related classical tools (see e.g., stands, camera car, types of cranes, zoom techniques), illustrating the technical development by presenting manual, mechanical/hydraulic and remote control devices.

Within this, for example in connection with panning, I conclude that this form of motion has been introduced for the purpose of framing; depending on the optics used or the speed of the movement it can also have emotional and/or expressive functions (see the abstraction effect of the periscope systems reminiscent of experimental films, e.g., in the scenes of Krzysztof Kieslowski's *Three Colors: Blue* or Damien Chazelle's *Whiplash*, or motion blur resulting from rapid movement in one of the scenes of Darren Aronofsky's *Requiem for a Dream*). In the case of pan and tilt, I point out the importance of the direction of motion, including the selection of starting and end points, which particularly in the case of tilt may carry additional meanings, including the power relations between characters, among others (see, for example, the relevant scenes of Paul Thomas Anderson's *The Master*, Kieslowski's *Three Colors: Red*). Although the pan-shot – as a rather informative type of panning – may carry symbolic meanings, the much more prominent, sometimes decorative functioning circular pan is more often associated with expressive and emotional functions (e.g., the death of Boris in Mikhail Kalatozov's *The Cranes Are Flying*); similarly, the whip pan connects characters and objects, in which case the motion blur of sweeping (see the closing orchestra scene of *Whiplash*) also has a very expressive effect. Covering the equipment necessary for pan movements, I present the stands and stand heads required (see Fluid Head, Gear Head, Special Heads), with special emphasis on the expressive technique of dutching; here, the possible effect is to represent an off-balance state of mind and value system, illustrated in one of the scenes from Anthony Minghella's *The Talented Mr. Ripley*.

The tracking shot is also a natural movement type, and in narrative film, it often serves to follow objects and characters. In this sense, it is a textbook example of motivated camera movements; depending on the path, choreography and stop of the movement, the tracking shot can also fulfill

expressive and symbolic functions (see the eating scene in Wong Kar-wai's *In the Mood for Love* and the carriage scene in Ferenc Kósa's *Ten Thousand Days*). The approaching tracking shot models the natural movement of human attention and turning, but depending on other variables (distance, rhythm, background) it can also become ostentatious, mannered or even intentionally comical. Among countless variations, I illustrate some of its strong forms, for example, the tension cutting through the scene with the natives (Francis Ford Coppola: *Apocalypse Now*), the exorcism presented with backward movement (Paul Thomas Anderson: *There Will Be Blood)*, as well as the ghost-viewing scene based on the camera's and actor's combined and reversed movement (Akira Kurosawa: *Throne of Blood*). The curved tracking shot and circular tracking shot can have a stylistic effect through their specific motion path and can convey additional meanings (for example, in Péter Gothár's *Time Stands Still* the break during the dance class scene, or the last big conversation of the two women in *This Day Is a Gift*).

I isolate the type of tracking shot based not on the spatial position but, in the spirit of the effect achieved, on the movement that is linked to dramatic meaning. The dramatizing tracking shot lets one see or studiously cover up important information, so it does not always follow the character but moves for dramatic effect (as we often see in the films of, for example, Alfred Hitchcock, Jean-Luc Godard, or Andrej Tarkovszkij). In contrast, the revealing tracking shot typically has an informative function, starting off from a narrow shot and slowly expanding the perspective, keeping the viewer in a constant state of alertness and gradually revealing the environment (see the after-battle scene in Kurosawa's *Throne of Blood* or the proposal scene in Kósa's *Ten Thousand Days*). Following this, I discuss in length the example of the long tracking shot: it can bring more events, people, spaces, moods and meanings to a common denominator in the same shot, or it may include several types of previously described tracking shot movements, as can be seen in the examples of the emblematic long tracking shots of Michelangelo Antonioni, Tarkovszkij, Miklós Jancsó or Béla Tarr. In a separate sub-chapter, I discuss changes made with camera movement instead of cuts within long tracking shots, creating an atmosphere of continuity and a unity of time and space, whose characteristics were earlier united by André Bazin's concept of realism. With a detailed analysis and interpretation of the pub scene in *Time Stands Still*, I illustrate how this recording technique can organize tensions and contrasts next to each other, without any jolts or interruptions. The section closes with a mapping of the equipment used for tracking shots, in which along with the description of different dollies (Platform-, Column- and Hydraulic Dolly), the features of the Slider and the Skater Dolly, which enable fast, fine and precise tracking, are also detailed.

The three-dimensional, gravity-defying crane movement which comes with level change does not belong to the anthropomorphic movement forms; therefore, it can be extremely informative, but it can have a potentially expressive or emotional function. Here, I analyze in detail the brilliant, informative, emotional, symbolic and expressive crane movement in the third shot of Kieslowski's *Three Colors: Red*, which is also important for the later development of the story and characterization; it not only represents an important moment in the story but also the underlying problem of the protagonist in a way that projects the solution by linking the two characters in one scene without any cuts. Then, among other examples, breaking down into sections the similarly masterful crane movement applied in István Gaál's *Current* (see the conversation of Zoltán and Vadóc starting in the balcony)*,* I highlight the power to transmit complex meaning through movement when placing close-up and distant views side-by-side and following the characters' complicated movements. Following this, I review the equipment used in crane movement (Jib Arm, mount-, remote controlled- and telescopic cranes), highlighting details such as lightness, fluidity, and the variety of executable movements, as well as the differences between manual and computer control, which are essential features of this airborne camera movement. Finally, I present the most important of the remote heads which control, program and guarantee the stabilization of the movement of the camera (Mövie, Flight Head, Libra-, Scorpio- and Oculus head).

As the last type of basic camera movements, I discuss the optical, i.e., apparent movement of zooming, which is similar to panning (two-dimensional) but different in its character. Zoom, which can be connected to televisioning due to its technical features, has countless additional, artistically exploitable possibilities. Here I point out that zoom, besides being a practical technical tool for shooting, can be used as a unique expressive tool for storytelling, as an *expressive* solution for the transmission of complex meanings. For example, a slow variation of movement can gently direct the viewer's attention to important details of that particular setting (e.g., object, person, event, feeling), or can be used in a unique way for character depiction, as can be seen in Ruben Östlund's *Force Majeure*. It can also have a strong atmosphere-producing effect, as the long, centrally-composed, receding zoom effect introducing the Korova Milk Bar in Stanley Kubrick's *A Clockwork Orange*. In a separate sub-chapter, I discuss a special type of zoom: the contra zoom (or dolly zoom), which combines opposing optical and physical motions. This effect derived from Hitchcock (*Vertigo*, 1958) is considered important because it adds a new emotional dimension to the concept of camera movement, the boundary of physical movement. By recalling some classic Hollywood examples (Steven Spielberg: *Jaws,* Martin Scorsese: *GoodFellas*) and newer European ones (e.g., Matthieu Kassovitz: *La Haine*), I also look at why dolly zoom can be considered a special case of subjectivity and focalization.

3. Types, tools and technologies of special factual camera movements

I refer to manual cam, steadicam, air and water camera movements, as well as those special camera-moving devices that allow mutations from the technical innovations of the fundamental camera movements discussed previously, as special camera movements. For example, the spread of handheld camera and steadicam has strongly affected sizing and staging techniques as they offer more and more creative possibilities to carry out the four basic camera movements and to combine them.

The handheld camera is an anthropomorphic, yet highly expressive camera movement that is suitable both for expressing emotional content and for delivering a powerful presence and the experience of reality. In addition to the French new wave's handheld camera style – advanced by the camera-pen theory of Alexander Astruc which became emblematic in the 60s – I point out the similarities and differences between Dziga Vertov's Kino-Eye program advertised in the 20s, John Cassavetes' style inspired by the New York avant-garde, and the Dogma95 camera handling advertised around the spread of digital cameras to finally illustrate these possibilities through the examples of the handheld camera scenes in an American independent film (Jim Jarmusch: *Stranger Than Paradise*) and a Hungarian film created in Dogma style and deliberately reflects on it (Tamás Dömötör: *Premier*, 2009).

In the next sub-chapter, I detail steadicam, a more balanced version of the handheld camera, released in the 1970s, with special hydraulic damping and mounted on the upper body of the cameraman, which revolutionized camera movement. Here I point out how the tremor-reducing technology has opened up new possibilities for long takes, how it was possible to adjust the screen size, angle and rhythm according to the movement of the characters, leaving maximum freedom for the actors. To illustrate this, I break down into segments a famous scene from Stanley Kubrick's *The Shining*, which was shot with the inventor Garrett Brown (Danny's first interaction with room 237), explaining how Kubrick exploited the aesthetic potential of steadicam, effectively integrating the time of motion into a defined directorial concept. In addition to the technical details and a few analytic movie details, I use one of the dramaturgically important scenes from Alejandro G. Inárritu's *Birdman* (Riggan's forced, half-naked running in the street) as an example of how steadicam can be used to explore the structure of space and the emotional state of the character moving in that space. By recalling the nightclub scene of *GoodFellas,* I show how steadicam movement is able to juxtapose in a single scene without any cuts, the world of decent working people and that of the work-shy 'goodfellas'. In a separate sub-chapter, I summarize my own steadicam experience (Csaba Szekeres: *La belle époque*, 2006, short film), then I present some elements of the equipment park (Trinity, DJI

Ronin, Arri Maxima, Easyrig, Sling Shot), pointing out the expanding room for movement as practical benefits resulting from their development.

In the case of special camera movement, I first write about the sideline-type devices, moved on pre-built paths (Wirecam, Skycam, Divecam) and then about some equipment allowing free movement, such as Body Mount, that can be mounted on the character's body, giving the actor's subjectivity a new tone, or the bodyweight-controlled Segway. The use of Tony Hill's Satellite Rig moving device, which allows 180-degree arcs, is illustrated with one of my earlier diploma films that thematized indecision (Charles Baker: *Indecision*, 2004, short film), before I close this section with an introduction to the special operation of five additional devices (God's View Rig, To See Rig, Wheel Rig, Tero Car and Camera Ball).

In the section on the possibilities of aerial photography, I look at the camera-moving devices capable of moving the camera in the air without ground fixing (e.g., from helicopter, drone, hot air balloon, parachute, etc.). In connection with the most obvious, helicopter shooting, I summarize the strengths and sensitive points of the technique and the most important information about installation based on my experience during the shooting of Tamás Dömötör's *Czukor Show* (2010). Then I present some tools of near-ground aerial photography (Flying Cam, drone, Octocopter), sometimes including scene examples, that are determined by innovations in ever-smaller cameras and digital technology.

I also draw attention to the special problems of underwater filming on the basis of my shooting experiences, pointing out that in these situations, complex movement can be accomplished by cranes submerged under water or with very disciplined body movements, but the challenges of the specific visual conditions of the medium (waves, refraction, color resilience) need to be taken into account. The last section of this third major chapter is dedicated to camera control systems. Drawing on my experience as a motion control operator, I present the further versions of devices capable of the exact, frame-accurate reproduction of a camera's spatial movements (Bolt High Speed Cinebot, Technodolly), outlining the benefits of precise programming and the complex results that can be achieved in this way.

4. The role of factual camera movements in storytelling

In the first part of the last major chapter, I use detailed analyses of example scenes to problematize how camera movement can be used as an alternative to break a scene down to shots in storytelling. I examine how to create causative or other contexts in long shots, with a variety of size, angle and location changes, namely with different internal cuts, and how the view's attention can be controlled during the long shots by embracing both action and reaction, and by varying the focal length between the foreground and the background. Carefully reviewing the details of the composition, I examine one of the long shots in *Ten Thousand Days* (Juli's visit in the prison), where Ferenc Kósa leaves the expression of complex effects to camera motion, and how he changes internal and external focalization, clashing hidden desires and hardcore reality within one scene.

Taking into consideration specifically the storytelling form of feature films, I include questions of multi-camera technique (which I find most useful for action- and performance-oriented films) and lighting among the problems connected to camera movement; here, I illustrate the possibilities of using lighting styles through my strategy implemented in Tamás Dömötör's *Czukor Show* (the distinction between the world of television talk show and reality outside the scenes). In the section summary, I also point out that with the development of technology, not only the camera-moving equipment but also lighting technology can be set to serve long, complex camera movements.

My dissertation closes with case studies that show the complexity of a cameraman's work and discuss camera movements within the framework of storytelling films. The first of these is problematizing the narrative integration of experimental techniques through the example of Pater Sparrow's feature film, *1* (2009), in which I had an active role in creating the visual world as a cameraman. The film is based on Stanislaw Lem's 1986 novel, *One Human Minute*, which does not present a traditional story; instead, it is a science-fiction, philosophical reflection on a fictional book

of the same title. The plot starts in a book store, focusing on four characters, and raises self-reflective, metaphysical questions for which the filmmakers created a dream-like visual world combined with elements of contemporary reality.

The challenge of the cameraman's work was that the visual concept to be elaborated had to be adapted to the fact that, at first, the story uses the Hollywood storytelling conventions of crime films as an artifice, and subsequently multiplies the possibilities of interpretation later on with greater freedom. To capture this, we combined standard narrative schemas and language solutions with striking experimental film methods, resulting in a four-level structure (narrative, author, documentary and dream level) that strongly affects the senses and occasionally heightens the pace in an audiovisual universe filled with tension.

Along with the characters, the historical background and the basic narrative structure of the film (1), we also adapted formal and technical parameters (35mm film, classic sizing, keeping the viewing directions, the fundamental continuity of the montage), but the style was characterized by the intense continuity of the contemporary Hollywood film. The camera was moved by machines (hydraulic dolly, crane), and the carefully choreographed long, dramatizing and revealing tracking shots enhanced the possibility of internal cuts. At this narrative level of the film – in addition to the descriptive, orienting camerawork – emphasis was placed on the expressive and decorative functions of the camera movements, which gradually began to attract the viewer's attention.

The second, authorial level (2) was characterized by a change of format and different camera handling in order to make the concept of 'writer – narrator – author – director' more reflective and multifaceted. In this section I show that, even though this level of the story was filmed, there were fictional scenes that were based on the text of the novel or were linked to the four characters, and thus the intricate dramaturgy included more and more subplots that made the narrative intentionally unintelligible and it became difficult to follow. Since as a cameraman I used subjective camera effect (POV) for these sequences, and so with my camera I became an alter-ego of the author narrating the film.

Because one of the sources for the documentary level (3) consisted of archive recordings (news stories, parts from documentaries) that were distinct from the narrative level in their material, style and visual texture, we required different camerawork. Most of the archive-type news recordings we produced ourselves in Super8, 16mm film, HD, and Betacam formats, using documentary film techniques, and our goal in imitating the archive style was for the cinematographic implementation to be as varied and eclectic as possible.

At the dream level (4), reality, the film's reality, fiction, and the film's fiction are all filtered through each other, so here we had the possibility of using the highest number of experimental film techniques. Motivated by the director's concept, these techniques are detailed in this sub-chapter (e.g., frame rate manipulation, deceleration, acceleration, picture freeze, split screen, double exposure). In these scenes, the *symbolic* function of camera movements was the most prevalent; to produce the effect of a sharpened perception, characteristic of an elevated state of consciousness, experimental sequences, wide-angle and macro-optics, frequent zooming and steadicam movement were used, directing the viewer's attention to the subject of the recording and the *expressive* way of showing at the same time.

The setting, lighting, and image compositions of *'1'* combined a kind of fairy-tale surrealism and planning with engineering precision in the same way that the whole work was influenced by the duality of everyday life and metaphysics, and in the same way that its characters are pushing the boundaries between these two worlds. My first feature film, in this sense, has given me the opportunity to make use of my formal experiments and, at the same time, gave me a new challenge as in my previous short films I had often looked for possibilities to get away from narrative conventions. During the shooting of *'1'* I was interested in discovering a language that pushes the boundaries of communication with visual tools and thus breaks away from literature but does not

break away from the story. A language which is closer to fine arts but does not move away from cinematography.

The second case study, which concludes my thesis, is in connection with the feature film of Ágnes Kocsis, *Eden* (2018). Here, I show how the cameraman's work in practice becomes a creative process based on collaboration, taking into account several factors in the film, and how the visual concept, including the principles of camera movement, can arise as a result of a complex preparatory process. While in the earlier part of the dissertation I examined several scenes from several different directors as an external analyst, now – changing the viewpoint – I try to illuminate this from a single filmmaker's perspective, starting from the conceptualization.

Ágnes Kocsis' film is about Éva, who is living isolated due to her allergic illness, treated by András, a psychiatrist, in the course of a longer therapy, as a result of which her condition begins to improve. In summarizing the first phase of work, I point out that during the exploration of the characters, locations, and background of the story, it became clear that even though the story of the film is intertwined around an illness of modern civilization, *Eden* is primarily a metaphor for loneliness; it is a story about the evolution of a relationship between two sensitive people. As a cameraman, I described at this early stage the three diegetic layers of the film, which were each separated by different degrees of the actors' subjectivity. The basis of this three-story narrative universe – utilizing the dramaturgical centering nature of the lighting and depth of focus – was the camerawork, which structured the visual language of the film through long camera movements, varying the focusing, and combining objective and subjective representation.

At the primary diegetic level was the story-moving relationship of Éva and András (1). In their common scenes, I regarded slow and measured camera movements as the means to convey the sensitive attention and turning toward each other that characterized these two figures. I considered camera movement to be a device for emotional expression, whose speed, rhythm, direction and choreography are creative possibilities with which we can continually refer to not only the feelings of individual characters but also to the relationship between man and woman, the delicate dynamics of getting closer and moving apart. Only after a series of discussions did I begin to realize that no matter how defensible this is as a pronounced concept, it is not certain that it can be applied to the world of cinematography and that the idea can be realized.

At the secondary diegetic level, loneliness appears (2). In the sequences displaying Éva alone, I considered camera movement a suitable device for signaling change in focalization, as it can direct attention to the main character's point of view, intimate perceptions, and inwardness, and move away from the informative function in the context of a long shot. For the uncut scenes connecting the objective and subjective angles, I imagined a freer, more playful, almost abstract camera movement. For the realization, I regarded the floating, airy motion of the steadicam most suitable to separate these sequences – also in terms of character and rhythm of camera movements – from the previous diegetic layer built on precise and disciplined carriage movements. Within this framework of internal focalization, I considered that it presented not only Éva's subjective viewpoint but also her interior, conscious images (desires, suppressions, imagination).

The past formed the tertiary diegetic level (3), which was presented through Éva's memories recalled during therapy. The revived details of childhood appeared in flashback images, and here the task of the cameraman was to create the visual language of memory: I felt the most effective elements were the complete absence of external focalization and the exclusive domination of internal focalization, the first-person narrative, with short shots and free and natural movements of the handheld camera.

In the second part of my case study, I present the coordination of directorial and cinematographic concepts and the final formation of the visual style. In contrast to my first cinematographic concept based on movements and internal cuts, a consensus gradually emerged that the images in *Eden* should inspire the viewer the same way a classical artwork would, giving enough time for the recipient to further consider the sustained, slowly moving compositions. Recordings

made during rehearsals further strengthened the recognition that the originally planned expressive camera movement would put too much weight on the story and actors' performance. The actors' presence and communication carried such a strong emotional charge that required the counterbalance of a more aloof and distant camera movement which made the both the action and reaction, the faces, the body language and the narrower environment of the actors visible.

Much like the establishing shot, this type of camerawork does not incorporate any further size or viewpoint changes, but remains only in a descriptive, orienting status. The goal, therefore, was to preserve the objectivity of the camera, to achieve a sensitivity of the visual field with its elements in such a way that in this context the drama creates itself. For this, the camera needs that particular spot, and the optics that particular focal length that reveals the space in the most expressive way, portrays the actor's work or other important details – finding this can be at least a similar achievement as creating the choreography for a full-site, complex camera movement.

All in all, one of the important theses was that each scene of *Eden* should be interpreted as a thought and should be recorded whenever possible with a 'breath-long' shot. Breaking down the entire film into smaller episodes from this point of view, we aimed to translate the meaning and emotional effect of what happens into the shot displayed in the given episode. Thus, we structured the scenes with the depth, vertical and horizontal variation of the spatial elements, and on the other hand, we created motion, dynamics and change in the image itself – but not necessarily with camera movement.

I close my dissertation with a description of the preparation of a film in which the goal of camera movement was not to emphasize or act on its own but to support the viewer in emotional identification by observation, contemplation and moving together with the actors. *Eden*, with its contemplative, frontal, painting-like composition, has thus become one of the most important films of my career, because during its realization, as a cameraman, it required the creation of a quality through which the two directives set out by André Bazin – starting from the 'believing in picture' concept to 'believing in reality' – were subordinated to the content and form of the film: we used both the masterful, painting-like setting of the screens and the continuity of the long sets, not using any cuts, respecting time-space continuity.