

Abstract

This bachelor thesis concerns the cinematography style of Roger Deakins. The aim is to describe and understand his work methods and philosophy regarding the profession. In the first part, the text expounds upon the work of cinematographers in general, and attempts to identify the elements that cinematographers contribute to the collaborative process of filmmaking. The following section features an analysis of the film *Prisoners* (2013) using neoformalistic principles. Then, the conclusions of this analysis were compared to the visuals of films (*Sicario*, *Blade Runner 2049*) created in a Deakins collaboration with director Denis Villeneuve. Next is a comparison of camera elements found in the Deakins-Villeneuve works in contrast with Deakins' cooperation with directors: Sam Mendes, Andrew Niccol, & John Crowley. The thesis' methodology highlighted camera elements which could be described as part of Deakins' camera style. Lastly, a comparison and contextualisation of the results of the latter analysis with what Deakins says about his work in his podcast and in interviews.

Key words

Cinematographer, Roger Deakins, Denis Villeneuve, Prisoners, cinematography style analysis