

## **Abstract**

The aim of this thesis is to present the visual anthropology method and apply it on the concrete films. In the first part is briefly introduced a Brazilian documentarist Eduardo Coutinho (1933–2014) and his art work, the second part is devoted to the development of the visual anthropology method and its current state. It establishes the researched terms of the body, orality and religion which serve as tools for the film analysis. In the third part the method is then applied to four selected films from different creative periods of Eduardo Coutinho: *Cabra marcado para morrer* (1964–1984), *Boca de lixo* (1992), *Edifício Master* (2002) and *Peões* (2004).