

SUMMARY

OF THE HABILITATION THESIS

This habilitation thesis presents my main professional achievements concerning the image, as well as my academic teaching and research activities in the field of film and television.

It also lists the projects I wish to continue, both in the academia and in the field of television image. Looking forward into the future, I have also mentioned my intentions to continue my career in the field of television image and documentary film and to analytically research this film genre.

Through this habilitation thesis I desire to make out a case for my capacity to coordinate the professional development of those who wish to research and enrich their studies in the field of television and film image.

Within the structure of this habilitation thesis I considered important to emphasize three major directions in my career, which, together, define and justify the academic field in which I work: the film and television productions I collaborated on and the academic and research activity in the field of *Cinematography and Media*.

My professional preparation followed a natural path, concentrated around my passion for image which constituted the impulse behind all the choices I made throughout my studies.

As it is a vocational field, it often happens that the arguments lay hidden behind the passion for this field of studies which I consider to be unique. My high school studies, my university studies, as well as my PhD studies in the field of Film and Television Image canalized my energy and abilities towards the research area in which I believed my contributions to be the most valuable.

I have been working in film for 30 years and I have had the opportunity to go through the different evolutionary stages of film and television in our country, each of them characterized by both technological and historical-cultural particularities.

In retrospect, my activity in the field of motion pictures was separated from my projects for television, because I believe that, according to designation, each project has its own well defined specificity. My desire to know and explore all the valences of the image materialized through light brought me closer to the field of theater, where I worked as Lighting Designer, as well as closer to the field of musical shows.

For me, each of these opportunities was a reason to experiment and research the hidden potential of visual expressivity. As a creator of images designed for a wide audience, I was always attentive and perceptive to the reactions of those I addressed through my work. An artistic exercise which does not touch the audience is sterile and torments its creator.

My various artistic enterprises have gradually been focused towards television networks which value the image as a visual identity trademark able to sustain and enhance the subliminal and thematic content.

The main television projects I chose to be identified with became landmarks in my activity through their national and international recognition, but most of all through their impact on the audience. I have listed in this presentation TV programs which, due to their specificity, addressed an open-minded audience, one, I believe, not manipulated by the intrusions of the time.

Throughout my career there have been many moments in which I needed to study, to conceptualize notions which had been unclearly, in a diluted manner, unsystematically employed by the practice. I believe that in this way I was able to come nearer to the academic field of this specialty. In academia I had the opportunity to transform my passion into academic research, in an orderly and applied manner, and my relationship with my students enhanced my desire to continue.

The development of my professional career in academia has been centered on the Art of Film and Television Image, as well as the connected fields (artistic and technical) which complete a thorough preparation in this field. The courses I conduct have tried to present a wider spectrum of information about visual expression through filmic means.

Both at the University of Bucharest and at the Faculty of Theater and Television from Cluj-Napoca, I have expressed, through my courses, a comprehensive approach to the audio-visual field, understood as the result of the work of an interdisciplinary team.

In over ten years of teaching, I have had the opportunity to define my study and development priorities, always taking into consideration my interactions with my students. The documentary film has again become a cultural option in film schools and as a means of visual expression it attracts the interest of those inclined towards the expressive force of reality.

In this first section of the paper, I have also presented those preoccupations in academic research that I believe come to complete my practical and teaching activities. Trying to theorize notions and concepts I constantly apply in my professional activity, I managed to structure well my methods of teaching and presentation of theoretical aspects. The analytical scientific pragmatism imposed by the mentioned articles and studies managed to open new ways of research in the area of visual language. One area of interest for the published studies was the

analysis and conception of the visual framework for action development, directly connected to the vast field of painting. In connection to these studies, I approached specific issues related to the film language and the relationship with the filming process.

The essential aspects concerned with the technical means employed by the image operator were also the object of a study overlapping one of my course topics.

The chapters in this thesis reflecting my scientific activity constitute, through their convergent thematic, my area of interest in the field of *Cinematography and Media*.

In the second section, I have tried to shape my personal development strategy and the evolution in the field of television practice, in the academic field at the Faculty of Theater and Television and in the field of scientific research.

My future professional projects are aimed at perfecting the filming methods and techniques, through the assimilation of the latest technological developments in television, as well as an orientation towards documentary, author film.

In my scientific research I intend to synthesize some theoretical notions related to *Lighting of the Cinematographic Frame*, and to publish my results in specialized reviews, results which will later be converted into a textbook for students in Image.

My academic development projects are centered on thematically diversifying the undergraduate and graduate courses, as well as the practical topics, with the purpose of synchronizing the convergent disciplines in the film and media production. I also intend to enhance the use of multimedia platforms which intensely employ the expressiveness and eloquence of the image.

I also plan to initiate workshops on the topic of the image, in which students will have the opportunity to meet the national and international personalities which are present annually at the film festivals in Cluj-Napoca.

In the third section, I presented the biographical references associated to the habilitation paper and the field of *Cinematography and Media*, many of which being included as reading suggested readings in my course syllabi from the Faculty of Theater and Television.

