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## CINEMATICA EXPO

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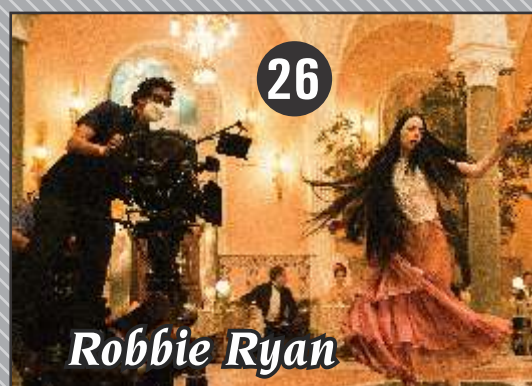
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# CINEMATICA EXPO:

## The Mega Premier Convergence of Creativity and Innovation

Cinematica Expo stands as the ultimate convergence of the film industry's brightest minds, aspiring filmmakers, and cutting-edge technology. This dynamic event blends creativity with innovation, presenting the latest advancements in filmmaking and the artistry behind the scenes. Attendees engage with industry leaders, participate in immersive workshops, and witness groundbreaking demonstrations that redefine visual storytelling. For seasoned professionals and emerging talents alike, Cinematica Expo offers unparalleled opportunities to connect, learn, and elevate their craft, solidifying its status as the essential destination for anyone devoted to the future of cinema.

Cinematica Expo, proudly presented and title sponsored by Sony and powered by Zeiss, and co-sponsored by Canon and Annapurna Studios.

### The Vision Behind Cinematica Expo

Founded by P.G. Vinda, Cinematica Expo aims to revolutionize the filmmaking industry by converging creative minds and technological

advancements in the world of cinematography and filmmaking. In association with Indiajoy and organized by a collaborative force including the Telugu Cinematographers Association (TCA) and Vinda Productions, supported by the Telangana Government and TVAGA (Telangana VFX, Animation, and Gaming Association), and event organizers Flying Mountain Concepts, Cinematica Expo celebrates the past, present, and future of Indian cinema.

Cinematica Expo's motto, "Uplifting Cinema, Fusing Artistry, Forging Futures," reflects its commitment to elevating the film world by blending creative artistry with cutting-edge innovation.

### Testimonials: A Resounding Success

The inaugural edition of Cinematica Expo, held at the HICC Novotel in Hyderabad, was a spellbinding success, graced by prominent figures in the industry.

### Akkineni Nagarjuna, Indian Star Actor and Film Producer:

"I'm very, very happy and overwhelmed with the Cinematica Expo

event in association with Indiajoy. It's been a fantastic journey for Hyderabad and the Akkineni family from establishing Annapurna Studios in 1974 to something spectacular like this in Hyderabad. I'm excited about the rise of technology in Telugu filmmaking, and I believe Hyderabad is going to become the Film Capital of India."

### K.K. Senthil Kumar, Acclaimed Indian Cinematographer

"It's a spectacular experience for cinematographers and filmmakers. Previously, we had to visit international expos like IBC and NAB to experience this kind of event, but Cinematica Expo 2023 proves that Hyderabad is now a significant hub for filmmakers to explore the latest equipment and technology in the global industry."

### Jayesh Ranjan, IAS, Special Chief Secretary, Department of Information Technology, Electronics & Communications (ITE&C) and Department of Industries & Commerce:

"Indiajoy has been organizing exceptional events for years, providing a platform to elevate technological





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advancements in filmmaking. This year's Cinematica Expo, in association with Indiajoy, promises to be an additional attraction and a spectacular experience. Our government will continue to support such events that significantly impact and elevate our industry to a global level."

**Nag Ashwin, Indian Film Director, Kalki 2898 AD Fame**

"It's a great and well-organized movie premiere and expo. I'm surprised to see a huge crowd at Cinematica Expo in association with Indiajoy. For the last ten years, our Telugu film's technical standards have been improving, and production houses from Bollywood and Hollywood are collaborating with us. This event provides a great opportunity for film enthusiasts to explore and adopt emerging technologies."

**Mamidi Harikrishna, Director - Department of Language & Culture Government of Telangana:**

"Photography and cinematography have a profound impact on the social evolution of humanity. I applaud the contributions of Telugu

cinematographers to global cinema. This Cinematica Expo is a much-needed event to elevate our film industry standards to a global audience."

#### **An Overview of the Two-Day Event**

Cinematica Expo 2023 brought together the latest in filmmaking technology and celebrated the crafts of cinematography and filmmaking. Esteemed directors like Indraganti Mohanakrishna and Meher Ramesh, along with renowned cinematographers K.K. Senthil Kumar, S. Gopal Reddy, Ajay Vincent, and M.V. Raghu, were among the distinguished guests. The two-day event served as an interactive platform for filmmakers, enthusiasts, and professionals.

Attendees explored numerous exhibition stalls showcasing advancements in filmmaking technology, from cutting-edge cameras and lenses to innovative post-production software and virtual reality tools. These stalls offered hands-on experiences and live demonstrations, providing an immersive look into the future of cinematic arts.

A highlight of the event was the launch of the book "Visual Storytellers," celebrating the art and biographies of distinguished cinematographers. The book, conceived by P.G. Vinda, with illustrations by Surendra Chacha and compiled by M. Kamal Nabh, was published in collaboration with the Languages and Culture Department of Telangana and Vinda Productions.

#### **What Cinematica Expo Offers**

Cinematica Expo offers a comprehensive platform for professionals in the cinematography and filmmaking industries. Key features and offerings include:

##### **Exhibitions and Showcases:**

Discover the latest equipment, technology, and innovations in cinematography, including cutting-edge cameras, lenses, lighting, sound equipment, and post-production tools.

##### **Workshops and Masterclasses:**

Participate in hands-on sessions and training with industry experts and renowned filmmakers, gaining in-depth knowledge on various aspects of cinematography, film production, and editing.

##### **Panel Discussions and Keynotes:**

Attend insightful discussions and presentations led by influential figures in the industry, learning about trends, experiences, and future outlooks on filmmaking and cinematography.

##### **Networking Opportunities & OTT**

**Platforms:** Connect with fellow professionals, filmmakers, producers, and technology providers, exploring collaborations, partnerships, and new opportunities within the industry.

##### **Film Screenings, Competitions &**

**Cinematica Awards:** Enjoy a selection of films, including independent projects, documentaries, and experimental films, while witnessing innovative cinematography and storytelling techniques. Participate in competitions and awards ceremonies recognizing excellence & innovation in filmmaking.

##### **Shaping Filmic Elegance:**

##### **The Innovators of Cinematica Expo**

**P.G. Vinda:** A prominent figure in Indian cinema, P.G. Vinda is the founder







and Managing Director of Cinematica Expo and President of the Telugu Cinematographers Association (TCA). Known for his meticulous work in films like "Grahanam," "Sammohanam," and "Vinayakudu," Vinda promotes technological advancements and professional development within the cinematography community. His directorial debut, "The Lotus Pond," marks his journey as a filmmaker.

**Arya:** CEO of Cinematica Expo and Flying Mountain Concepts, Arya is an accomplished advertising and branding expert. He drives Cinematica Expo with his keen understanding of target audiences and mastery of effective advertising channels, creating unparalleled networking opportunities for exhibitors and aspiring individuals.

#### Conclusion: Looking Forward to Cinematica Expo 2024

Cinematica Expo stands as a testament to the passion, creativity, and dedication of the individuals

behind it. By bringing together the best of the film industry, the expo not only celebrates cinematic excellence but also inspires the next generation of filmmakers to dream big and push the boundaries of storytelling.

As we look forward to the second edition of Cinematica Expo in 2024, the vision remains steadfast: to continue uplifting cinema, fusing artistry with innovation, and forging futures. With a promise of more groundbreaking technology, insightful discussions, and inspiring showcases, Cinematica Expo 2024 is set to be an even greater celebration of cinematic excellence.

**Event Dates:** November 16th & 17th, 2024

**Location:** HICC, Novotel, Hyderabad, India

#### What's New in Cinematica Expo Second Edition - 2024:

**Global Insight:** Bringing together globally leading tech giants and

technicians to unfold the secrets of futuristic cinema. Attendees will gain unparalleled insights into the latest trends, technologies, and techniques shaping the future of the film industry.

**PitchRoom:** A groundbreaking innovation by the Cinematica team, PitchRoom offers a unique space for aspiring filmmakers to pitch their ideas directly to industry leaders and production houses, providing invaluable exposure and opportunities for collaboration.

**Gala Party:** To cap off the event, a spectacular gala party promises an unforgettable experience with music, entertainment, and networking. Attendees will have the chance to mingle with tech giants and industry celebrities, celebrating the future of cinema in style.

Join us at Cinematica Expo 2024, where the magic of cinema meets the marvel of innovation.



July - September 2024





# Hoyte Van Hoytema

## On Shooting Oscar Winner "OPPENHEIMER"



Hoyte Van Hoytema is widely regarded as one of the most innovative and skilled cinematographers in contemporary cinema. His camera work is characterized by several distinctive qualities:

Van Hoytema is known for his technical prowess and willingness to experiment with new technologies. He has worked extensively with large-format and IMAX cameras, pushing the boundaries of image quality and scale. His collaborations with directors like Christopher Nolan have often led to groundbreaking work in the realm of high-resolution and immersive cinematography.

A hallmark of Van Hoytema's style is his use of naturalistic lighting. He often employs practical light sources and ambient light to create a realistic and immersive atmosphere. This approach lends a sense of authenticity and depth to his images, making them feel grounded and lifelike.

Van Hoytema has a keen eye for texture and detail. His images often feature rich, tactile surfaces that enhance the visual storytelling. Whether it's the rugged terrain of a war zone in "Dunkirk" or the intricate set designs of "Her," his attention to texture adds a layer of visual complexity to his work.

His camera work frequently involves dynamic and fluid movement, which enhances the narrative's pace and energy. He skillfully uses handheld cameras, Steadicams, and sophisticated tracking shots to create a sense of immediacy and



engagement. This is evident in films like "Interstellar" and "Tenet," where the camera work plays a crucial role in the storytelling.

Van Hoytema's collaborations with directors like Christopher Nolan, Spike Jonze, and Sam Mendes have been particularly noteworthy. His ability to understand and translate a director's vision into compelling visual narratives is a significant aspect of his success. This collaborative spirit ensures that his cinematography not only stands out but also serves the story effectively.

His use of color is both deliberate and expressive. Van Hoytema often employs a muted, desaturated palette that underscores the emotional tone of the film. In "Ad Astra," for example, the subdued colors reflect the protagonist's isolation and introspection. Conversely, in "Spectre," he uses a more vibrant and varied palette to enhance the film's glamorous and high-stakes world.

While many cinematographers have transitioned entirely to digital, Van Hoytema continues to champion the use of film, particularly for its unique aesthetic qualities. He often combines film and digital formats to achieve specific looks and feels, as seen in "Dunkirk" and "Interstellar," where IMAX film and traditional 35mm film were used to stunning effect.

#### "INTERSTELLAR":

Van Hoytema's work on "Interstellar" is celebrated for its breathtaking space sequences and the way he captures the vastness and mystery of the cosmos. The use of IMAX cameras provided unparalleled image quality, making the space travel scenes particularly immersive.

#### "DUNKIRK":

His cinematography in "Dunkirk" is a masterclass in tension and scale. The use of large-format cameras and practical effects helped create a visceral and realistic portrayal of the evacuation of Dunkirk.

#### "HER":

In contrast to his work on large-scale blockbusters, Van Hoytema's cinematography in "Her" is intimate and delicate. The use of soft, natural lighting and close-ups creates a sense of personal connection and emotional depth.

#### "AD ASTRA":

This film showcases his ability to blend visual spectacle with introspective storytelling. The muted color palette and thoughtful compositions reflect the film's themes of isolation and exploration.

Hoyte Van Hoytema's camera work

is distinguished by its technical innovation, naturalistic lighting, rich textures, and dynamic movement. His ability to adapt his style to different genres and directors while maintaining a high level of visual excellence makes him one of the most sought-after cinematographers in the industry.

Hoyte Van Hoytema, a highly regarded cinematographer, has been influenced by various individuals and elements throughout his career. Here are some key influences:

Sven Nykvist, the legendary Swedish cinematographer known for his work with Ingmar Bergman, has been a significant influence on Van Hoytema. Nykvist's mastery of natural light and his ability to convey deep emotional states through subtle lighting techniques have inspired Van Hoytema's approach to cinematography.

While Christopher Nolan is primarily a director, his collaborative relationship with Van Hoytema has had a profound impact on the latter's work. Nolan's preference for practical effects, large-format film, and innovative camera techniques has pushed Van Hoytema to explore new territories in cinematography, leading to visually stunning results in films like "Interstellar," "Dunkirk," and "Tenet."







Stanley Kubrick's meticulous attention to detail and innovative use of camera technology have also influenced Van Hoytema. Kubrick's work in films like "2001: A Space Odyssey" and "Barry Lyndon" showcases a level of precision and visual storytelling that Van Hoytema admires and strives to emulate in his own projects.

Van Hoytema has mentioned that he draws inspiration from visual artists and photographers, whose work helps him think about composition, color, and light in new ways. The work of artists like Edward Hopper, known for his use of light and shadow to create mood and narrative, can be seen as an influence on Van Hoytema's style.

Working in the industry, Van Hoytema has undoubtedly been influenced by his peers. Cinematographers such as Roger Deakins, known for his impeccable craftsmanship and storytelling ability, and Emmanuel Lubezki, famous for his naturalistic lighting and long takes, are contemporaries whose work has likely impacted Van Hoytema's approach to his craft.

His education and early career experiences have also shaped his style. Van Hoytema studied at the National Film School in Łódź, Poland, a renowned institution that has produced many influential filmmakers and cinematographers. The rigorous training and exposure to European

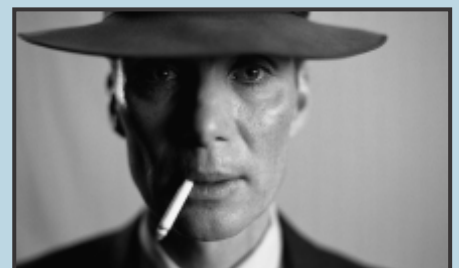
cinema traditions at Łódź provided a strong foundation for his later work.

Hoyte Van Hoytema's cinematography is a blend of various influences, ranging from legendary cinematographers like Sven Nykvist and Stanley Kubrick to contemporary directors like Christopher Nolan and fellow cinematographers. His unique style, characterized by naturalistic lighting, rich textures, and dynamic camera movement, is a testament to his ability to absorb and innovate upon the techniques and philosophies of those who have inspired him.

#### IMAX CAMERAS AND THEIR USE IN "OPPENHEIMER"

Christopher Nolan's "Oppenheimer," a biographical drama about J. Robert Oppenheimer and the development of the atomic bomb, is a film of grand scale and intense detail. To capture the gravity and intricacy of this historical narrative, Nolan and his trusted cinematographer, Hoyte Van Hoytema, turned to IMAX cameras. Their use of IMAX technology in "Oppenheimer" not only enhances the visual storytelling but also brings a new level of immersion and authenticity to the cinematic experience.

IMAX cameras are renowned for their ability to capture high-resolution images with exceptional clarity, depth, and scale. They offer a resolution that is significantly higher than traditional 35mm film, making them ideal for





large-format presentations. Nolan, a long-time advocate of film and IMAX, often uses these cameras to create a more immersive and impactful viewing experience. For “Oppenheimer,” this choice was particularly poignant, given the film’s historical significance and the need to convey the magnitude of the events depicted.

#### **IMAX MSM 9802:**

This is one of the standard IMAX film cameras that Nolan frequently uses. It captures images on 70mm film, which is double the width of traditional 35mm film, providing a much larger frame with more detail. The MSM 9802 is known for its robustness and ability to handle large-scale shots, making it perfect for capturing the sweeping landscapes and detailed period settings of “Oppenheimer.”

#### **IMAX MKIV:**

Another staple in the IMAX camera lineup, the MKIV, is often used for its superior image quality and reliability. It captures stunningly detailed images that are essential for the kind of visual storytelling Nolan aims for. In “Oppenheimer,” the MKIV would be instrumental in shooting complex scenes that require both precision and a grand scale.

#### **IMAX DIGITAL CAMERAS:**

While Nolan primarily favors film, he has also utilized IMAX digital cameras for certain shots, especially those that require more flexibility or are logistically challenging to shoot on film. These digital cameras maintain the high resolution and clarity expected from IMAX while providing additional versatility.

Shooting with IMAX cameras presents several challenges, including their size, weight, and noise. These cameras are significantly larger and heavier than standard film or digital cameras, requiring specialized rigs and equipment. Moreover, the noise generated by IMAX cameras can be an issue during dialogue-heavy scenes.

To address these challenges, Van Hoytema and his team employed various solutions:

#### **CUSTOM RIGS:**

Specialized rigs and mounts were used to maneuver the bulky IMAX cameras, allowing for smooth and dynamic shots.

#### **SOUND MANAGEMENT:**

For dialogue scenes, especially those requiring quiet environments, the team sometimes used traditional film cameras or digital alternatives and later matched the footage in post-production.

#### **TECHNICAL EXPERTISE:**

The crew’s extensive experience with IMAX technology ensured that they could anticipate and mitigate potential issues, ensuring the highest quality footage.

The use of IMAX cameras in “Oppenheimer” significantly enhances the film’s visual impact. The large-format shots provide a level of detail and depth that draws the audience into the story, making the historical events feel immediate and real. The clarity and scale of IMAX footage are particularly effective in capturing the vast, desolate landscapes of the testing sites, the intricate details of period-specific settings, and the nuanced

performances of the cast.

Moreover, IMAX’s high dynamic range and color accuracy ensure that every frame of “Oppenheimer” is visually stunning, whether it’s a quiet, introspective moment or a grand, explosive scene. The immersive quality of IMAX helps to convey the emotional weight and historical significance of Oppenheimer’s story, offering audiences an unparalleled cinematic experience.

The use of IMAX cameras in “Oppenheimer” underscores Christopher Nolan’s commitment to pushing the boundaries of cinematic storytelling. By harnessing the superior image quality and immersive capabilities of IMAX technology, Nolan and Hoyte Van Hoytema have created a film that is not only visually spectacular but also deeply engaging and authentic. “Oppenheimer” stands as a testament to the power of large-format filmmaking, bringing history to life with unprecedented clarity and impact.

#### **CHRISTOPHER NOLAN’S**

“Oppenheimer,” a biographical drama centered on J. Robert Oppenheimer and the creation of the atomic bomb, stands out not only for its compelling







narrative but also for its exceptional visual craftsmanship. A significant part of this visual achievement is attributed to the use of Kodak 65mm film stock. Nolan, a staunch advocate of film over digital, has once again chosen this large-format medium to bring a unique depth and richness to the story of *Oppenheimer*. 65mm film stock offers several advantages over standard 35mm and digital formats:

#### HIGHER RESOLUTION:

The larger negative size of 65mm film captures more detail, resulting in images with higher resolution and clarity. This is especially important for a film like *Oppenheimer*, where the visual intricacies of both the natural landscapes and period-specific sets need to be meticulously rendered.

#### ENHANCED DEPTH AND DIMENSION:

The increased surface area of 65mm film allows for a greater depth of field and a more pronounced three-dimensionality. This helps create an immersive viewing experience, drawing audiences into the film's world more effectively.

#### RICHNESS IN COLOR AND CONTRAST:

Kodak 65mm film stock is renowned for its exceptional color reproduction and dynamic range. The film captures subtle nuances in light and shadow, providing a visual richness that is hard to replicate with digital formats.

#### TECHNICAL ASPECTS AND CHALLENGES

Using 65mm film stock presents both technical opportunities and challenges. Nolan and his cinematographer, Hoyte Van Hoytema, are well-versed in the nuances of large-format filmmaking, having previously used similar techniques in films like *Dunkirk* and *Interstellar*.

#### CAMERA EQUIPMENT:

The choice of 65mm film necessitates the use of specialized cameras. For *Oppenheimer*, the production primarily used the Panavision System 65 and IMAX cameras, both of which are designed to handle the larger film format. These cameras are more cumbersome than their 35mm counterparts, requiring

careful planning and additional equipment for stabilization and movement.

#### LIGHTING AND EXPOSURE:

Shooting on 65mm film demands precise control over lighting and exposure. The film stock's sensitivity to light variations means that cinematographers must be meticulous in their lighting setups to ensure that scenes are properly exposed, capturing the desired mood and atmosphere without losing detail.

#### COST AND LOGISTICS:

The use of 65mm film is more expensive than standard formats, both in terms of the film stock itself and the processing required. Additionally, the larger and heavier equipment necessitates a more extensive logistical setup, impacting everything from camera rigs to transportation.

The decision to use Kodak 65mm film stock for *Oppenheimer* significantly enhances the film's visual storytelling. The format's superior resolution and depth bring a sense of grandeur and detail to the historical drama, making the era and its events feel more immediate and real. Key visual aspects of the film benefit from the use of 65mm film:

#### HISTORICAL AUTHENTICITY:

The high-resolution detail of 65mm film captures the authenticity of the period settings, from the intricate designs of 1940s laboratories to the stark, desolate landscapes of the testing sites. This level of detail helps immerse the audience in the historical context, making the story more tangible and believable.

#### EMOTIONAL INTENSITY:

The rich color and dynamic range of Kodak 65mm film enhance the emotional depth of the film. Subtle expressions, the play of light on faces, and the contrast between different environments are all rendered with exceptional clarity, allowing the audience to connect more deeply with the characters and their experiences.

#### EPIC SCALE:



The development and testing of the atomic bomb are events of immense scale and consequence. The use of 65mm film captures this epic scope, making the visual representation of these events as impactful as their historical significance. The large-format images convey a sense of grandeur and gravity that underscores the film's themes.

The use of Kodak 65mm film stock in "Oppenheimer" is a testament to Christopher Nolan's dedication to the art of filmmaking. By choosing this large-format medium, Nolan and Hoyte Van Hoytema have ensured that the film's visual narrative is as powerful and immersive as its story. The exceptional resolution, depth, and color reproduction of 65mm film bring the historical drama to life with a richness and authenticity that digital formats struggle to match. "Oppenheimer" not only stands as a cinematic achievement but also as a tribute to the enduring power of film as a medium for storytelling.



Hoyte Van Hoytema, an acclaimed cinematographer known for his work on films such as "Interstellar," "Dunkirk," and "Oppenheimer," has shared his thoughts and views in various interviews. Here are some of the key points and philosophies he has expressed:

Van Hoytema, much like Christopher Nolan, often emphasizes the importance of practical effects and the use of film over digital formats. He believes that film provides a texture and depth that digital formats cannot match. In an interview with American Cinematographer, he mentioned the tactile quality of film and how it captures light and color in a way that digital cannot replicate.

Van Hoytema has highlighted the significance of his collaborative relationships with directors, especially with Christopher Nolan. He appreciates directors who have a clear vision but also allow for creative freedom. In interviews, he has often spoken about



the synergy between his visual style and the director's storytelling, emphasizing how mutual respect and understanding are crucial for creating compelling cinema.

A consistent theme in Van Hoytema's work is his use of naturalistic lighting. He aims to create environments that feel authentic and believable. In various interviews, he has discussed his preference for using practical light sources and ambient lighting to achieve a natural look. He believes that this approach helps in grounding the film in reality and making it more relatable to the audience.

Van Hoytema is known for his willingness to experiment with new technologies and techniques. He has spoken about his interest in pushing the boundaries of what is possible in cinematography.

For example, while working on "Interstellar," he developed new ways to shoot IMAX footage in confined spaces. He has expressed that innovation is key to keeping the visual language of cinema fresh and exciting. □□□



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July - September 2024





# Edward Lachman

## On Shooting Oscar Nominated "EL CONDE"



Edward Lachman, renowned for his evocative cinematography in narrative films, has also left an indelible mark on the documentary genre through his distinctive visual style and insightful storytelling approach. Edward Lachman's journey into documentary cinematography was informed by a deep-seated appreciation for visual storytelling and a keen interest in exploring the human condition. Drawing inspiration from pioneering documentary filmmakers such as Dziga Vertov, Robert Flaherty, and Frederick Wiseman, Lachman embraced the documentary form as a powerful means of documenting reality and illuminating untold stories.

Lachman's approach to documentary cinematography is characterized by its intimate portrayal of subjects and environments, coupled with a poetic visual style that transcends traditional documentary conventions. His collaborations with acclaimed directors and documentarians have yielded a body of work that resonates with authenticity, empathy, and visual innovation.

In the documentary "Visions of Light," directed by Arnold Glassman, Todd McCarthy, and Stuart Samuels, Edward Lachman's cinematography illuminates the artistry and craftsmanship of some of the world's greatest cinematographers. Through interviews and visual examples, the film celebrates the contributions of cinematographers to the cinematic medium, offering insights into their creative processes and enduring influence.

Directed by Lisa Lewenz, "A Letter Without

Words" is a poignant documentary that explores the personal and historical journey of filmmaker Lisa Lewenz's grandmother, Ella Lewenz. Edward Lachman's cinematography captures the archival footage and personal artifacts that form the heart of the film, providing a visual narrative that intertwines past and present, memory and history.

In collaboration with director Wim Wenders, Edward Lachman's cinematography in "Pina" pays tribute to the groundbreaking choreographer Pina Bausch. Shot in 3D, the documentary immerses viewers in the transformative power of dance, capturing the emotional intensity and physical grace of Bausch's choreography. Lachman's mastery of light, space, and movement enhances the visual storytelling, creating a cinematic experience that transcends the traditional boundaries of documentary filmmaking.

Edward Lachman's documentary cinematography is distinguished by its meticulous attention to detail, nuanced approach to lighting, and ability to evoke profound emotional responses from audiences. Whether capturing the intimacy of personal stories or the grandeur of artistic expression, Lachman's visual language enhances

the narrative depth and thematic resonance of each documentary he collaborates on.

As a Director of Photography in documentary filmmaking, Edward Lachman has made a significant impact on the genre, inspiring filmmakers to explore new visual possibilities and push the boundaries of storytelling. His commitment to authenticity, empathy, and cinematic innovation continues to resonate with audiences around the world, reaffirming the transformative power of documentary cinema.

In conclusion, Edward Lachman's work as a Director of Photography in documentary films exemplifies his profound dedication to visual storytelling and artistic expression. Through collaborations with visionary directors and a mastery of cinematic techniques, Lachman has illuminated the human experience and captured the essence of reality with unparalleled clarity and beauty. As we celebrate his contributions to documentary filmmaking, we recognize Lachman's enduring legacy as a pioneer, innovator, and storyteller whose impact will continue to inspire generations of filmmakers to come.

Edward Lachman, renowned for his evocative cinematography, stands as a pillar of American filmmaking, known

for his ability to seamlessly blend visual artistry with narrative depth. His career spans decades and encompasses collaborations with some of the most visionary directors in cinema history. This article explores Edward Lachman's distinctive approach to cinematography, his notable works, and his enduring impact on the art of filmmaking.

Edward Lachman's journey into cinematography was shaped by a combination of artistic influences and personal experiences. Born in 1948, Lachman grew up immersed in the visual arts, drawing inspiration from photographers like Robert Frank and Henri Cartier-Bresson. His early exposure to the works of European filmmakers such as Ingmar Bergman and Federico Fellini instilled in him a deep appreciation for cinematic storytelling and visual composition.

After studying at Harvard University and the University of Paris, Lachman began his career in the film industry, initially working as a camera assistant and later transitioning to cinematography. His early collaborations with directors like Werner Herzog and Wim Wenders in the 1970s provided him with invaluable experience and shaped his approach to capturing light, emotion, and narrative on film.







through his cinematography. In films like "I'm Not There" (2007), directed by Todd Haynes, Lachman experiments with narrative structure and visual aesthetics to deconstruct the mythos of Bob Dylan and explore the fluidity of identity. His use of multiple film stocks and aspect ratios reflects the film's fragmented narrative and eclectic blend of genres, demonstrating his innovative approach to storytelling through visual means.

Edward Lachman's commitment to cinematic innovation is evident in his embrace of both traditional film techniques and emerging digital technologies. While known for his mastery of celluloid and traditional film stocks, Lachman has adapted to advancements in digital cinematography, integrating new tools and techniques to enhance his visual storytelling.

His influence extends beyond his technical prowess to his mentorship of aspiring cinematographers and dedication to preserving the artistry of film. Lachman's contributions to the industry have been recognized with numerous awards and accolades, including an Academy Award nomination for Best Cinematography and the ASC Lifetime Achievement Award.

To conclude, Edward Lachman's career as a cinematographer exemplifies the transformative power of visual storytelling in cinema. His collaborations with visionary directors and his ability to capture light, emotion, and narrative depth on film have left an indelible mark on the cinematic landscape. From his early influences in

One of the defining partnerships of Edward Lachman's career has been with director Todd Haynes, with whom he has collaborated on multiple films, including "Far From Heaven" (2002), "Carol" (2015), and "Wonderstruck" (2017). Lachman's cinematography in these films is characterized by its lush visual style, meticulous attention to period detail, and ability to evoke complex emotional landscapes.

In "Far From Heaven," Lachman employs a vibrant colour palette reminiscent of Douglas Sirk's melodramas from the 1950s, using rich hues and soft lighting to explore themes of repression and desire in suburban America. The film's visual elegance and emotional resonance earned Lachman an Academy Award nomination for Best Cinematography, solidifying his reputation as a master of his craft.

Edward Lachman's cinematographic style is marked by its

versatility and sensitivity to narrative context. Whether capturing the stark beauty of rural landscapes in "Days of Heaven" (1978) or the intimate moments of human connection in "Carol," Lachman's use of lighting, composition, and camera movement enhances the thematic depth of each film he works on.

In "Carol," Lachman employs soft focus and naturalistic lighting to evoke the tender, forbidden romance between two women in 1950s New York. His camera work delicately navigates the emotional complexities of the characters, creating a visual language that mirrors their internal struggles and desires. The film's intimate cinematography received widespread acclaim and further cemented Lachman's reputation as a master of visual storytelling.

Throughout his career, Edward Lachman has explored themes of identity, memory, and cultural history



photography and European cinema to his pioneering work in American filmmaking, Lachman continues to inspire audiences and aspiring filmmakers alike with his dedication to artistic excellence and innovation.

As we celebrate Edward Lachman's contributions to the art of cinematography, we are reminded of the profound impact of his work on the medium itself. Through his lens, he has illuminated the human experience with unparalleled sensitivity and artistry, leaving behind a legacy that will continue to shape the future of cinema for generations to come.

Edward Lachman, renowned for his evocative cinematography, collaborates with director Pablo Larraín in the film "El Conde" to weave a tapestry of historical drama and personal turmoil. This article delves into Lachman's distinctive camera work, exploring his creative process, collaboration with Larraín, thematic exploration, and the visual language that enriches "El Conde."

Edward Lachman's career spans decades of cinematic excellence, marked by collaborations with visionary directors and a commitment to visual

storytelling that transcends boundaries. His work on films like "Far From Heaven" and "Carol" has earned him acclaim for his ability to blend technical prowess with emotional depth, making him a sought-after cinematographer in the industry.

Pablo Larraín, known for his distinct narrative style and exploration of complex characters, brings a unique perspective to filmmaking. His films, including "Jackie" and "Neruda," delve into historical and personal narratives with a keen eye for detail and a deep understanding of human psychology. In "El Conde," Larraín's collaboration with Lachman explores themes of power, identity, and the impact of history on individual lives.

"El Conde" centers on the life of a historical figure, blending elements of biography with fiction to create a compelling narrative. Lachman's initial discussions with Larraín revolved around capturing the essence of the protagonist's journey through a visual language that reflects both historical accuracy and emotional resonance. The cinematographer's approach to lighting, framing, and camera movement was integral to shaping the film's aesthetic and narrative trajectory.

Lachman's cinematography in "El Conde" reflects a meticulous attention to historical detail and visual authenticity. Through the use of period-appropriate lighting techniques, color palettes, and set design, he transports audiences to the specific time and place of the narrative. The film's visual texture evokes a sense of nostalgia and realism, enhancing the audience's immersion in the protagonist's world.

Lighting plays a crucial role in Lachman's cinematographic approach, serving as a narrative tool to convey mood, emotion, and character dynamics. In "El Conde," the interplay of light and shadow underscores the protagonist's internal struggles and external conflicts. Lachman's mastery of chiaroscuro techniques creates a sense of depth and complexity, illuminating the layers of the narrative with subtle nuances and visual poetry.

Lachman's use of camera movement and composition in "El Conde" contributes to the film's exploration of psychological depth and character development. Through fluid camera work and carefully composed frames, he captures intimate moments of introspection, interpersonal dynamics, and pivotal historical events.







cinematic masterpiece that resonates on multiple levels. As audiences immerse themselves in the world of "El Conde," they are treated to a visual symphony that illuminates the complexities of history, identity, and human emotion with unparalleled depth and clarity.

In the realm of contemporary cinematography, Edward Lachman stands as a beacon of artistic excellence and innovation, continually pushing the boundaries of visual storytelling. His collaboration with Pablo Larraín in "El Conde" reaffirms his status as a visionary artist whose work transcends time and genre, leaving an indelible mark on the cinematic landscape. As we celebrate the enduring legacy of Edward Lachman, we are reminded of the transformative power of cinematography to provoke thought, evoke emotion, and capture the essence of the human experience.

Edward Lachman, celebrated for his distinctive approach to cinematography, has also made significant contributions as a director in independent filmmaking. This article delves into Lachman's career behind the camera, focusing on his work as a director, his artistic influences, notable films, and enduring impact on the independent film landscape.

After studying at Harvard University and the University of Paris, Lachman embarked on a career in cinema, initially gaining experience as a cinematographer. His collaborations with directors such as Werner Herzog and Wim Wenders in the 1970s provided him with invaluable insights into the craft of filmmaking and shaped his distinctive visual style.

Edward Lachman's transition from cinematography to directing was a natural evolution of his passion for storytelling and visual expression. His directorial debut, "Ken Park" (2002), co-directed with Larry Clark, marked a bold entry into independent filmmaking. The film, a provocative exploration of adolescence and taboo subjects, garnered attention for its raw, unflinching portrayal of youth culture and societal norms.

Each shot is meticulously crafted to resonate with thematic significance and narrative progression, reflecting Lachman's commitment to visual storytelling as a means of emotional engagement.

The collaboration between Edward Lachman and Pablo Larraín in "El Conde" exemplifies a creative synergy rooted in mutual respect and artistic exploration. Their shared vision for the film's visual language and thematic resonance allowed them to push boundaries and challenge conventions, resulting in a cinematic experience that transcends traditional storytelling norms.

Throughout his career, Edward Lachman has embraced technological innovations while maintaining a reverence for cinematic craftsmanship.

In "El Conde," his use of advanced camera techniques and digital post-production tools enhances the film's visual impact without compromising its artistic integrity. Lachman's adaptation to new technologies reflects his dedication to evolving alongside the industry while preserving the timeless artistry of cinematography.

Edward Lachman's contribution to "El Conde" underscores his legacy as a master cinematographer whose work continues to inspire and resonate with audiences worldwide. His ability to blend technical expertise with emotive storytelling has cemented his reputation as a visionary artist committed to pushing the boundaries of visual narrative. Through his collaboration with Pablo Larraín, Lachman reinforces the transformative power of cinematography in illuminating the human experience and capturing the essence of historical and personal narratives.

In conclusion, Edward Lachman's cinematography in "El Conde" exemplifies the artistry and craftsmanship that define his illustrious career. Through a nuanced exploration of light, composition, and visual aesthetics, Lachman elevates Pablo Larraín's narrative vision to create a





"Ken Park" established Lachman as a director unafraid to tackle controversial themes with honesty and visual intensity. His collaboration with Larry Clark underscored his ability to capture the complexities of human relationships and societal issues through a distinct cinematic lens.

As a director, Edward Lachman's films are characterized by their intimate portrayal of characters navigating profound emotional and existential landscapes. In "The Virgin Suicides" (1999), directed by Sofia Coppola and lensed by Lachman, his cinematography vividly captures the ethereal beauty and melancholic atmosphere of suburban adolescence. The film's dreamlike visuals and evocative imagery reflect Lachman's ability to imbue storytelling with visual poetry and emotional resonance.

In "Dark Blood" (2012), Lachman's collaboration with director George Sluizer, he explores themes of isolation and survival in the desolate landscape of the American Southwest. The film, notable for its haunting cinematography and enigmatic narrative, showcases Lachman's skill in creating immersive visual worlds that resonate with audiences long after the credits roll.

Throughout his career as a director, Edward Lachman has forged collaborations with visionary filmmakers and artists who share his commitment to independent storytelling. His work with directors like Todd Haynes ("Far From Heaven," "Carol") and Sofia Coppola ("The Virgin Suicides") exemplifies his ability to

contribute to films that push the boundaries of narrative and visual storytelling.

Lachman's approach to directing emphasizes collaboration, artistic freedom, and a deep understanding of cinematic language. His willingness to explore diverse genres and narrative styles reflects his dedication to challenging audiences and provoking thought through his films.

Edward Lachman's contributions to independent cinema extend beyond his role as a director and cinematographer. His advocacy for artistic expression, innovative storytelling, and independent filmmaking has inspired a new generation of filmmakers to push boundaries and explore the human condition through visual storytelling.

As an influential figure in the independent film landscape, Lachman continues to champion creative freedom and the power of cinema to provoke, inspire, and challenge societal

norms. His films resonate with audiences for their authenticity, visual beauty, and profound exploration of universal themes.

In conclusion, Edward Lachman's career as a director in independent cinema is a testament to his enduring passion for storytelling and visual expression. From his early influences in photography and European cinema to his groundbreaking work as a director, Lachman has left an indelible mark on the independent film landscape.

Through his films, Lachman invites audiences to explore the complexities of human experience, confront societal taboos, and embrace the transformative power of cinema. As we celebrate his contributions to independent cinema, we recognize Lachman's legacy as a visionary filmmaker who continues to shape the future of storytelling through his unique artistic vision and dedication to the art of filmmaking. □□□



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# Matthew Libatique

## On Shooting Oscar Nominated "MAESTRO"



Matthew Libatique is a highly versatile and innovative cinematographer known for his dynamic and visually striking work. His cinematographic style is characterized by a few key elements. Libatique often employs dynamic camera movements to enhance the storytelling. Whether it's the frenetic, hand-held style in *\*Requiem for a Dream\** or the fluid, ballet-like movements in *\*Black Swan\**, his camera work is always purposeful, designed to draw the audience into the emotional core of the story. Libatique is known for his willingness to experiment with new techniques and technologies. In *\*The Fountain\**, for example, he used macro photography to create unique, otherworldly visuals without relying heavily on CGI. His work often features a blend of practical effects and cutting-edge technology to achieve the desired look and feel. A key strength of Libatique's cinematography is its ability to evoke strong emotional responses. He has a knack for using light, color, and composition to reflect the inner states of characters. This emotional resonance is evident in films like *\*Black Swan\**, where the visual style mirrors the protagonist's psychological turmoil. Libatique's collaborations, particularly with director Darren Aronofsky, highlight his ability to work closely with directors to realize their vision. His cinematography is always in service of the story, enhancing the narrative through visual means. This collaborative spirit ensures that his work is cohesive and deeply integrated with the film's overall aesthetic.



Libatique's body of work spans a wide range of genres, from the gritty, psychological drama of *\*Requiem for a Dream\** to the fantastical epic of *\*Noah\**. His versatility allows him to adapt his style to fit the needs of different stories while maintaining a high level of visual artistry.

His use of lighting is both practical and expressive. Libatique often uses natural light to create a realistic look, but he also manipulates light to enhance the mood and tone of a scene. In *\*mother!\** he used a combination of natural and artificial lighting to create a sense of unease and tension.

Libatique's meticulous attention to detail ensures that every frame is thoughtfully composed. His careful consideration of elements like color palette, texture, and visual symmetry contributes to the overall impact of the film.

While he is versatile, Libatique has a recognizable style marked by high contrast, vibrant colors, and a strong sense of visual rhythm. His cinematography often features stark contrasts between light and shadow, rich and saturated colors, and a compelling use of movement and perspective.

In summary, Matthew Libatique is a cinematographer who combines technical expertise with artistic vision. His ability to adapt his style to fit

different genres and stories, while maintaining a strong visual identity, makes him one of the most respected and influential cinematographers in the industry today.

Matthew Libatique, a renowned American cinematographer, has been influenced by several major figures and movements in the world of cinema. Here are some of the key influences that have shaped his approach to cinematography:

Vittorio Storaro, the legendary Italian cinematographer known for his work on films such as *\*Apocalypse Now\** and *\*The Last Emperor\**, has been a significant influence on Libatique. Storaro's masterful use of color and light, as well as his philosophical approach to cinematography, have deeply impacted Libatique's own work.

Gordon Willis, often referred to as the "Prince of Darkness" for his innovative use of shadows and low lighting, is another major influence on Libatique. Willis's work on films like *\*The Godfather\** trilogy and *\*All the President's Men\** showcased how lighting and composition can profoundly affect the mood and storytelling of a film, inspiring Libatique to explore similar techniques.

Conrad Hall, known for his work on *\*American Beauty\** and *\*Butch Cassidy*

and the Sundance Kid\*, has also influenced Libatique. Hall's ability to capture emotional depth and his innovative use of light and shadow have been inspirational to Libatique's own cinematic style.

Christopher Doyle, the celebrated Australian cinematographer known for his work with Wong Kar-wai on films like *\*In the Mood for Love\** and *\*Chungking Express\**, has influenced Libatique with his bold and unconventional visual style. Doyle's use of color, movement, and innovative framing techniques has inspired Libatique to push the boundaries of traditional cinematography.

Haskell Wexler, the American cinematographer known for his work on films such as *\*Who's Afraid of Virginia Woolf?\** and *\*One Flew Over the Cuckoo's Nest\**, has also left a mark on Libatique. Wexler's commitment to realism and his pioneering use of natural light have influenced Libatique's approach to creating authentic and immersive visual experiences.

Gregg Toland, the cinematographer behind the groundbreaking visuals of *\*Citizen Kane\**, is another key influence. Toland's use of deep focus and innovative lighting techniques demonstrated the potential of cinematography to enhance storytelling, a lesson that Libatique has







emotionally impactful films of the past few decades, leaving an indelible mark on modern cinema.

The collaboration between Matthew Libatique and Darren Aronofsky began with Aronofsky's debut feature film, *\*Pi\** (1998). Shot in gritty black-and-white, the film's stark visuals and frenetic style immediately set it apart from other independent films of the time. Libatique's cinematography was instrumental in establishing the film's intense and claustrophobic atmosphere, which mirrored the protagonist's descent into obsession and madness.

Following the success of *\*Pi\**, Libatique and Aronofsky teamed up again for *\*Requiem for a Dream\** (2000). This film, an adaptation of Hubert Selby Jr.'s novel, delved into the harrowing world of addiction. Libatique's use of dynamic camera movements, innovative split screens, and rapid cuts created a visceral experience that left audiences breathless. The film's visual style, combined with its haunting score and powerful performances, solidified its status as a modern classic.

In *\*The Fountain\** (2006), Libatique and Aronofsky took their collaboration to new heights, experimenting with non-linear storytelling and a more ethereal visual style. The film, which spans multiple time periods and explores themes of love, death, and rebirth, required a unique approach to cinematography. Libatique employed a mix of practical effects, innovative lighting techniques, and stunning macro photography to create a dreamlike quality that

applied in his own work.

Libatique attended the AFI Conservatory, where he was exposed to a wide range of cinematic techniques and theories. This formal education, combined with early professional experiences, allowed him to experiment and develop his unique style. Mentors and peers from his time at AFI also played a crucial role in shaping his approach to cinematography.

Libatique's collaborations with directors, especially Darren Aronofsky, have been mutually influential. Working closely with Aronofsky on multiple projects has allowed him to explore and refine his visual style, often pushing him to innovate and experiment with new techniques and ideas.

Beyond specific individuals, Libatique's personal interests and aesthetic preferences have influenced

his work. His appreciation for bold visual styles, psychological depth, and emotional resonance has driven him to create cinematography that is both visually striking and deeply affecting.

In summary, Matthew Libatique's cinematography has been shaped by a combination of legendary cinematographers, formal education, collaborative relationships, and his own personal artistic vision. These influences have helped him develop a distinctive style that continues to captivate audiences and push the boundaries of visual storytelling.

Matthew Libatique, an acclaimed American cinematographer, has built a formidable reputation in the film industry for his visually striking and emotionally resonant work. Among his many notable collaborations, his partnership with director Darren Aronofsky stands out as particularly significant. This dynamic duo has crafted some of the most visually and





perfectly complemented the film's philosophical themes.

Their next project, *\*Black Swan\** (2010), brought them both critical acclaim and commercial success. This psychological thriller, set in the world of professional ballet, demanded a visually immersive and emotionally charged style. Libatique's handheld camera work, combined with his meticulous attention to lighting and composition, captured the intense physicality and psychological turmoil of the protagonist. The film's dark, moody visuals and its exploration of duality and obsession earned Libatique an Academy Award nomination for Best Cinematography.

In 2014, Libatique and Aronofsky collaborated on *\*Noah\**, a visually ambitious retelling of the biblical story. The film's epic scope and complex visual effects presented new challenges for Libatique. His ability to seamlessly blend natural landscapes with CGI elements created a visually stunning and immersive experience that enhanced the film's mythic quality.

Their most recent collaboration, *\*mother!\** (2017), saw Libatique and Aronofsky once again pushing the boundaries of visual storytelling. The film's intense, almost claustrophobic

cinematography, featuring prolonged close-ups and fluid camera movements, created a sense of disorientation and unease that mirrored the protagonist's psychological unraveling. The use of natural lighting and a muted color palette added to the film's raw and unsettling atmosphere.

The collaboration between Matthew Libatique and Darren Aronofsky is a testament to the power of a strong creative partnership. Together, they have crafted a unique visual language that enhances the emotional depth and thematic complexity of their films. Libatique's cinematographic expertise, combined with Aronofsky's visionary direction, has resulted in a body of work that continues to captivate and inspire audiences worldwide.

As they continue to push the boundaries of visual storytelling, fans eagerly await the next project from this dynamic duo. Whether exploring new themes or experimenting with innovative techniques, Matthew Libatique and Darren Aronofsky's collaboration remains one of the most exciting and influential partnerships in contemporary cinema.

"Maestro," directed by Bradley Cooper, is a biographical drama film

that focuses on the life and career of Leonard Bernstein, the renowned American conductor, composer, and pianist. Here are some key aspects of the film:

"Maestro" explores the multifaceted life of Leonard Bernstein, delving into his professional achievements and personal struggles. The film covers significant periods of Bernstein's life, including his rise to fame, his work on iconic compositions such as "West Side Story," and his tenure as the music director of the New York Philharmonic. It also addresses his complex personal life, including his marriage to actress Felicia Montealegre and his struggles with his sexuality.

Bradley Cooper not only directs the film but also stars as Leonard Bernstein. This marks Cooper's second directorial effort, following his successful debut with "A Star Is Born." Cooper's dual role as director and lead actor demonstrates his deep commitment to bringing Bernstein's story to the screen.

In addition to Bradley Cooper, the film features a strong supporting cast. Carey Mulligan plays Felicia Montealegre, Bernstein's wife, capturing the emotional depth and complexity of their relationship. Other notable cast members include Jeremy







richness of the narrative.

In interviews, Matthew Libatique often emphasizes the importance of storytelling through cinematography. He values the role of light, composition, and camera movement in enhancing the narrative and emotional impact of a film. Libatique is known for his innovative approach, blending traditional techniques with modern technology to create visually striking and thematically resonant images. He frequently discusses the collaborative nature of filmmaking, highlighting the dynamic between directors, actors, and crew members in shaping a film's visual language. Overall, his insights underscore the artistry and technical precision involved in cinematography, making him a respected voice in the industry.

Matthew Libatique, an acclaimed cinematographer, is known for his dynamic and visually arresting style. For "Maestro," a biographical film about the legendary conductor Leonard Bernstein, Libatique's choice of cameras and lenses was integral to capturing the film's intricate emotional landscape and historical settings.

For "Maestro," Libatique primarily utilized the \*\*ARRI Alexa LF\*\* camera. The Alexa LF, known for its large-format sensor, provides exceptional image quality, dynamic range, and a cinematic depth of field that is ideal for both intimate close-ups and grand, sweeping shots. The camera's ability to capture subtle nuances in lighting and color was crucial for a film like "Maestro," which demands a high degree of visual fidelity to evoke different time periods and moods.

To complement the Alexa LF, Libatique selected a range of lenses that would provide both versatility and a distinct aesthetic quality:

ARRI Signature Primes\*\*: These lenses are known for their smooth, organic look, with a gentle roll-off in the highlights and a naturalistic rendering of skin tones. The Signature Primes' ability to maintain sharpness and clarity while offering a pleasing bokeh made them a perfect match for the Alexa LF's capabilities.

Strong and Maya Hawke.

Given Bernstein's legacy in the world of music, "Maestro" is expected to have a rich musical component. The film will likely feature some of Bernstein's most famous compositions, both in performance sequences and as part of the score. The visual style is expected to be meticulous, with attention to period details to authentically recreate the different eras of Bernstein's life.

"Maestro" is produced by Martin Scorsese, Steven Spielberg, and Todd Phillips, among others, which indicates a high level of interest and investment from some of the industry's most respected figures. The film has generated significant anticipation and is expected to be a major contender in upcoming film awards, especially considering Cooper's previous success with "A Star Is Born."

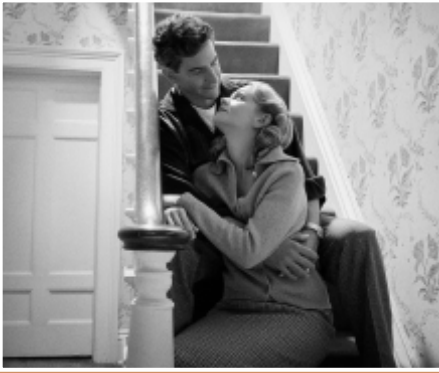
"Maestro" is more than a straightforward biopic; it aims to explore deeper themes of artistic passion, personal identity, and the complexities of fame. By focusing on Bernstein's professional brilliance and personal challenges, the film aspires to paint a comprehensive and nuanced portrait of a man who was both a musical genius and a deeply human figure.

"Maestro" promises to be an intimate and compelling portrayal of

Leonard Bernstein's life, showcasing Bradley Cooper's talents as both an actor and director. With its combination of a stellar cast, rich musical heritage, and a deeply personal story, the film is poised to resonate with both critics and audiences, offering a poignant look at one of the most influential figures in American music.

Matthew Libatique, an American cinematographer, collaborated with Bradley Cooper on the film "A Star Is Born," which marked Cooper's directorial debut. Their work on the film was highly praised for its visual storytelling and emotional depth. Libatique's expertise in capturing intimate moments and Cooper's vision as a director created a compelling narrative that resonated with audiences. Their collaboration showcased a blend of technical skill and artistic sensitivity, making "A Star Is Born" a notable achievement in both their careers.

"Maestro," directed by Bradley Cooper, showcases impressive camera work, thanks to the collaboration with cinematographer Matthew Libatique. Known for his dynamic visual style, Libatique likely brought a distinctive flair to the film's cinematography, complementing Cooper's directorial vision. The camera work in "Maestro" likely contributed to enhancing the storytelling, capturing the emotional nuances of the characters and the



**Vintage Lenses:** Libatique has a penchant for using vintage lenses to add character and texture to his images. For "Maestro," he incorporated lenses such as the **Cooke Panchro** and **Kowa Anamorphics**. These lenses impart a unique warmth and softness, as well as distinctive flaring and aberrations that can evoke the period look of the mid-20th century.

**Custom Lens Modifications:** In some instances, Libatique worked with lens technicians to modify lenses to achieve specific visual effects. This approach allowed him to tailor the optical characteristics to match the narrative needs of particular scenes.

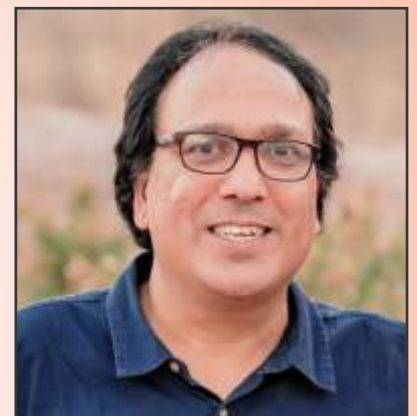
Libatique's choice of equipment was driven by his desire to create a

visually cohesive and emotionally resonant film. The combination of the Alexa LF and the selected lenses enabled him to craft a look that is both timeless and evocative. The large-format sensor provided a broad canvas for the film's compositions, while the lenses offered a range of expressive possibilities, from the intimate and delicate to the bold and dramatic.

Matthew Libatique's work on "Maestro" is a testament to his meticulous attention to detail and his mastery of cinematic techniques.

By carefully selecting and combining the ARRI Alexa LF with a mix of modern and vintage lenses, he was able to create a rich visual tapestry that

enhances the storytelling and immerses the audience in the world of Leonard Bernstein. □□□



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# Robbie Ryan On Shooting Oscar Nominated "POOR THINGS"



In the realm of contemporary cinematography, Robbie Ryan stands as a luminary whose work exemplifies innovation, creativity, and a profound understanding of visual storytelling. Hailing from Ireland, Ryan has carved a niche for himself through his distinctive approach to camera work, leaving an indelible mark on numerous acclaimed films across various genres.

Robbie Ryan's journey into cinematography began with a deep-seated passion for visual arts. He honed his skills at the Dun Laoghaire Institute of Art, Design, and Technology in Dublin, where he cultivated a keen eye for composition, lighting, and narrative framing. His formative years were influenced by the rich tradition of Irish storytelling and the landscape of his homeland, which later permeated his cinematic style.

Ryan's cinematographic style is characterized by its rawness, intimacy, and immersive quality. He often employs handheld cameras to create a sense of immediacy and emotional proximity to the characters and their environments. This technique is exemplified in films like "Fish Tank" (2009), directed by Andrea Arnold, where the fluidity of his camera work enhances the film's naturalistic portrayal of a young girl's coming-of-age.

Another hallmark of Ryan's work is his ability to capture the essence of place and atmosphere. In "American Honey" (2016), also directed by Andrea Arnold, Ryan's cinematography evokes the vastness and spontaneity of the American landscape, using



wide-angle shots and natural light to immerse viewers in the journey of the film's protagonists.

Ryan's collaborative spirit and adaptability have allowed him to work with a diverse range of directors, each with their unique storytelling sensibilities. His partnership with director Ken Loach on "The Angels' Share" (2012) showcased his ability to balance social realism with moments of lyrical beauty, using his camera to underscore the humanity and struggles of the characters.

In addition to his work with European filmmakers, Ryan has also made significant contributions to American cinema. His collaboration with director Noah Baumbach on "Marriage Story" (2019) demonstrated his versatility in capturing the emotional intricacies of interpersonal relationships, employing a nuanced visual language that complemented the film's intimate narrative.

Ryan's exceptional talent has not gone unnoticed within the industry. He has received acclaim for his work on films such as "The Favourite" (2018), directed by Yorgos Lanthimos, which earned him nominations for prestigious awards, including the Academy Award for Best Cinematography. His ability to seamlessly blend technical precision with artistic vision has solidified his reputation as one of the most accomplished cinematographers of his generation.

Robbie Ryan's contribution to cinematography extends beyond technical prowess; it embodies a

profound commitment to storytelling and an innate understanding of visual language. Through his evocative camera work, Ryan continues to push the boundaries of cinematic artistry, enriching each film with his unique perspective and enhancing the audience's cinematic experience. As he continues to collaborate with visionary directors and explore new creative frontiers, Robbie Ryan remains a beacon of inspiration for aspiring cinematographers worldwide, leaving an enduring legacy in the annals of cinematic history.

Robbie Ryan, the esteemed cinematographer, has been influenced by several factors and individuals throughout his career, shaping his distinctive approach to cinematography:

#### **NATURALISM AND REALISM:**

Ryan's style often reflects a commitment to capturing the authenticity of human experiences and environments. This approach is reminiscent of the works of filmmakers and cinematographers who prioritize realism, such as:

#### **HASKELL WEXLER:**

Known for his documentary-style approach and social realism in films like "Medium Cool" (1969).

#### **GORDON WILLIS:**

Noted for his use of shadow and light to create mood and atmosphere, seen in films like "The Godfather" trilogy.

#### **EUROPEAN CINEMA TRADITIONS:**

Coming from Ireland, Ryan has likely been influenced by the storytelling traditions and visual aesthetics of European cinema, which often emphasize character-driven narratives and rich cultural landscapes. Directors and cinematographers from this milieu may have inspired his approach, including:

#### **JEAN-PIERRE DARDENNE AND LUC DARDENNE:**

Known for their naturalistic filmmaking style and focus on social issues in films like "Rosetta" (1999).

#### **AGNES GODARD:**

A collaborator with directors like Claire Denis, known for her intimate and atmospheric cinematography.

#### **DIRECTORS HE HAS WORKED WITH:**

Ryan's style has been shaped by his collaborations with various directors, each contributing to his growth and development as a cinematographer. Notable directors include:

#### **KEN LOACH:**

Known for his socially conscious films that often feature naturalistic cinematography, such as "The Wind That Shakes the Barley" (2006).

#### **ANDREA ARNOLD:**

Collaborations on films like "Fish Tank" (2009) and "American Honey" (2016) have likely influenced Ryan's approach to capturing raw emotion and spontaneity.







emotion and intimacy through cinematography, often employing handheld cameras and naturalistic lighting to immerse viewers deeply into the characters' lives and environments.

In films like "Fish Tank" and "American Honey," Ryan's cinematography under Arnold's direction transcends traditional storytelling, creating a visceral experience that feels both immediate and immersive. Their work together often explores themes of youth, identity, and the human condition, drawing on Ryan's ability to capture fleeting moments and nuanced emotions with remarkable sensitivity.

Their collaboration extends beyond mere technical prowess; it reflects a deep artistic synergy where Ryan's visual language enhances Arnold's narrative vision, resulting in films that are visually arresting and emotionally resonant. Together, they have crafted a cinematic partnership that continues to push boundaries and redefine the art of storytelling through the lens.

Robbie Ryan, the celebrated cinematographer renowned for his evocative visual storytelling, brings his distinctive flair to "Poor Things," directed by the visionary Yorgos Lanthimos. Known for their previous collaboration on "The Favourite," Ryan and Lanthimos reunite to create a visually stunning and narratively intriguing cinematic experience.

"Poor Things," based on the novel by Alasdair Gray, is a whimsical tale set in Victorian-era Scotland, blending elements of comedy, fantasy, and social commentary. Robbie Ryan's

#### IRISH HERITAGE AND LANDSCAPE:

Growing up in Ireland has undoubtedly influenced Ryan's perspective and aesthetic sensibilities. The rich cultural heritage and scenic landscapes of Ireland may inform his visual storytelling choices, emphasizing a connection to place and atmosphere in his cinematography.

#### ARTISTIC SENSIBILITIES:

Beyond film, Ryan's influences may extend to other artistic mediums such as photography, painting, or literature, which can contribute to his understanding of composition, light, and narrative structure.

In summary, Robbie Ryan's influences are diverse, ranging from cinematic traditions and specific filmmakers to personal experiences and cultural heritage. These influences converge in his work, contributing to his distinctive and impactful approach to cinematography.

Robbie Ryan is known for his distinctive cinematography style, often

collaborating with directors like Ken Loach. Their partnership is notable for its focus on realism and emotional depth, capturing the human experience with a raw and intimate lens. In films such as "I, Daniel Blake" and "Sorry We Missed You," Ryan's cinematography enhances the narrative by immersing viewers in the characters' lives and struggles, often using natural light and handheld cameras to create a sense of immediacy and authenticity. This approach not only supports the storytelling but also reinforces the social and political messages that Loach's films often convey. Ryan's work with Loach exemplifies a powerful synergy between directorial vision and cinematographic artistry, aiming to provoke thought and empathy through the visual language of cinema.

Robbie Ryan's collaboration with director Andrea Arnold is marked by a unique visual style that captures the essence of her narratives with profound authenticity. Their partnership is celebrated for its ability to evoke raw





collaboration with YorgosLanthimos once again proves fruitful as they delve into a narrative rich with dark humor and provocative themes.

Ryan's cinematography in "Poor Things" is characterized by its meticulous attention to period detail and atmospheric richness. The film's Victorian setting serves as a canvas for Ryan to employ his trademark visual techniques, capturing both the grandeur and the eccentricity of the era.

#### COMPOSITION AND FRAMING:

Ryan's use of framing is deliberate, often emphasizing the symmetry and geometry of the Victorian architecture while juxtaposing it with the idiosyncratic characters and their absurd situations. This creates a visual tension that mirrors the film's narrative complexities.

**LIGHTING AND MOOD:** The play of light and shadow in "Poor Things" enhances the film's darkly comic tone. Ryan manipulates natural and artificial light sources to evoke a sense of mystery and intrigue, amplifying the surreal elements of Lanthimos' narrative.

#### COLOR PALETTE:

Ryan's choice of color palette contributes to the film's visual storytelling. From muted tones to vibrant contrasts, each scene is

carefully crafted to evoke emotional responses and underline thematic motifs, such as wealth disparity and societal hypocrisy. In addition to his aesthetic sensibilities, Robbie Ryan incorporates technical innovations that elevate "Poor Things" to cinematic heights:

#### CAMERA MOVEMENT:

Ryan utilizes dynamic camera movements, including sweeping pans and fluid tracking shots, to enhance the film's narrative flow and immerse viewers in the characters' world.

#### VISUAL EFFECTS INTEGRATION:

While maintaining a period aesthetic, Ryan integrates subtle visual effects seamlessly, enhancing the film's fantastical elements without compromising its historical authenticity.

"Poor Things" marks another triumph in Robbie Ryan's illustrious career, showcasing his ability to merge artistic vision with technical expertise. The film's visual language, underpinned by Ryan's cinematography, has garnered critical acclaim for its innovation and ability to transcend genre conventions.

Robbie Ryan's cinematography in "Poor Things" exemplifies his mastery of visual storytelling. Through meticulous attention to detail, innovative use of light and color, and a keen understanding of narrative

nuance, Ryan elevates YorgosLanthimos' vision to create a cinematic experience that is both visually arresting and narratively compelling. As he continues to push boundaries and redefine cinematic aesthetics, Robbie Ryan solidifies his status as a visionary cinematographer whose work leaves an indelible mark on contemporary cinema.

"Poor Things," directed by YorgosLanthimos, is a film that blends elements of dark comedy, fantasy, and social satire. Known for his distinctive and often surreal storytelling style, Lanthimos infuses "Poor Things" with his characteristic wit and penchant for exploring the absurdities of human behavior and societal norms.

#### DARK COMEDY:

The film incorporates humor that is often dark and satirical, using irony and wit to critique social conventions and human foibles. Lanthimos' comedic sensibilities are evident in his portrayal of eccentric characters and bizarre situations.

#### FANTASY ELEMENTS:

"Poor Things" includes elements of fantasy, weaving fantastical elements into a narrative that is grounded in a historical setting. This allows Lanthimos to explore themes of imagination, identity, and transformation through a lens that is both whimsical and







thought-provoking.

#### **SOCIAL SATIRE:**

As with many of Lanthimos' films, "Poor Things" engages in social satire, offering commentary on various aspects of society, such as class dynamics, gender roles, & morality. The satire is often biting & incisive, challenging viewers to reconsider their assumptions about the world around them.

#### **PERIOD DRAMA:**

Set in Victorian-era Scotland, "Poor Things" also functions as a period drama, drawing on historical contexts and aesthetics to enrich its narrative and visual storytelling. This setting provides a backdrop against which Lanthimos explores timeless themes in a distinctive and visually compelling manner.

"Poor Things" is characterized by its blend of genres and Lanthimos' unique directorial approach, which combines dark humor with philosophical inquiry and visual flair. The film challenges genre conventions and pushes boundaries, inviting audiences to engage with its provocative themes and unconventional storytelling.

In summary, "Poor Things" can be classified as a dark comedy with fantasy elements, infused with Yorgos Lanthimos' trademark style of social satire and narrative experimentation.

Robbie Ryan, renowned for his evocative cinematography, has recently shared insightful views in interviews, shedding light on his creative process and the evolving landscape of filmmaking. In his discussions, Ryan often emphasizes the importance of authenticity and emotional honesty in visual storytelling. He frequently highlights the use of natural light and handheld cameras to capture the raw essence of human experiences, aiming to create a genuine connection between the audience and the characters on screen.

Ryan's interviews also delve into the collaborative nature of filmmaking, where he emphasizes the role of cinematography in supporting the director's vision while also adding a distinct visual perspective. His approach reflects a commitment to pushing boundaries and exploring new techniques to enhance storytelling, often drawing inspiration from a wide range of artistic influences.

Furthermore, Ryan has been vocal about the challenges and opportunities presented by technological advancements in cinematography, noting their impact on both creativity and industry practices. His insights provide a nuanced understanding of how cinematographers navigate the balance between innovation and preserving the essence of storytelling.

Overall, Robbie Ryan's recent interviews offer a glimpse into his

profound passion for cinematography, his dedication to authenticity, and his ongoing exploration of the visual language of cinema. His perspectives not only illuminate his own creative journey but also contribute valuable insights into the broader discourse surrounding contemporary filmmaking.

Robbie Ryan's collaboration with director Yorgos Lanthimos is a testament to the power of visual storytelling that challenges conventions and immerses viewers in surreal and thought-provoking narratives. Known for their distinctive approach to filmmaking, Ryan and Lanthimos have created a series of critically acclaimed films that blend dark humor, unconventional storytelling, and striking cinematography.

In films such as "The Favourite" and "The Lobster," Ryan's cinematography under Lanthimos' direction enhances the unsettling and often absurd worlds depicted on screen. His use of wide angles, natural light, and precise framing not only complements Lanthimos' unique vision but also contributes to the films' atmospheric tension and emotional depth.

Their collaboration extends beyond mere technical expertise; it embodies a shared commitment to pushing boundaries and redefining genres. Ryan's ability to capture both the absurdity and humanity of Lanthimos' characters through his lens underscores their creative synergy.



Together, they craft cinematic experiences that linger in the minds of audiences long after the credits roll.

Ryan's collaboration with Lanthimos exemplifies a blend of artistic ingenuity and narrative innovation, where cinematography serves as a powerful tool to evoke emotions, provoke thought, and challenge perceptions. Their partnership continues to resonate within the film industry, inspiring filmmakers and cinéphiles alike to explore new realms of storytelling through the art of cinematography.

Yorgos Lanthimos chose to work with Robbie Ryan primarily because of Ryan's exceptional ability to visually capture the distinct tone and atmosphere that Lanthimos seeks to achieve in his films. Ryan's cinematography style aligns perfectly with Lanthimos' unconventional storytelling approach, characterized by dark humor, surrealism, and a meticulous attention to detail.

**Here are a few reasons why Lanthimos likely chose to collaborate with Robbie Ryan:**

#### **VISUAL AESTHETIC:**

Robbie Ryan's cinematography is known for its raw, intimate feel and its ability to create visually striking compositions using natural light and unconventional angles. This aesthetic complements Lanthimos' preference for visually arresting scenes that heighten the absurdity or emotional intensity of his narratives.

#### **TECHNICAL SKILL:**

Ryan's technical proficiency, including his use of handheld cameras and innovative lighting techniques, allows him to execute Lanthimos' vision with precision and creativity. This technical prowess is crucial in bringing Lanthimos' often surreal and complex narratives to life on screen.

#### **CREATIVE SYNERGY:**

Beyond technical proficiency, Lanthimos values collaborators who can

contribute creatively to the filmmaking process. Ryan's collaborative spirit and his ability to understand and enhance Lanthimos' directorial vision likely contribute to their successful partnership.

#### **TRACK RECORD:**

Robbie Ryan's impressive body of work and his reputation within the industry make him a sought-after cinematographer for directors looking to push artistic boundaries. Lanthimos, known for his distinctive filmmaking style, would naturally gravitate towards someone like Ryan who shares a commitment to exploring unconventional storytelling techniques.

Overall, Yorgos Lanthimos' decision to work with Robbie Ryan reflects a mutual appreciation for cinematic artistry and a shared desire to push the boundaries of traditional filmmaking. Their collaboration continues to produce visually captivating and intellectually stimulating films that challenge and captivate audiences worldwide.



**Written by: Mr. LALIT RAO**  
**Film Critics (FIPRESCI)**  
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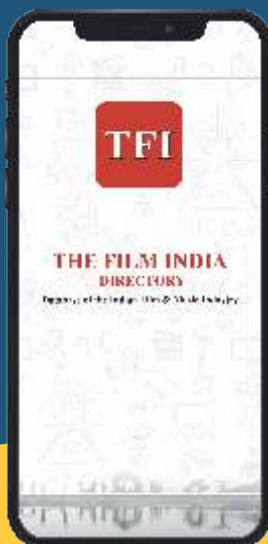
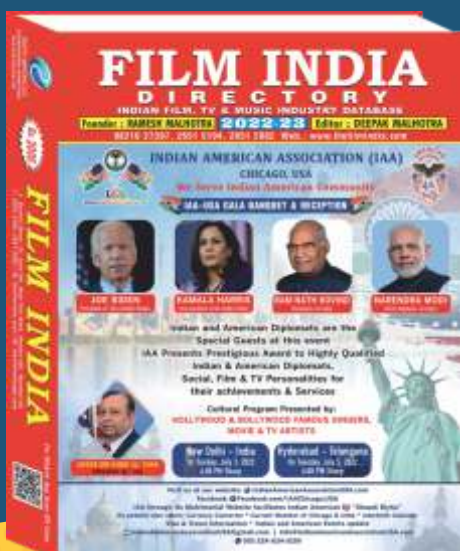
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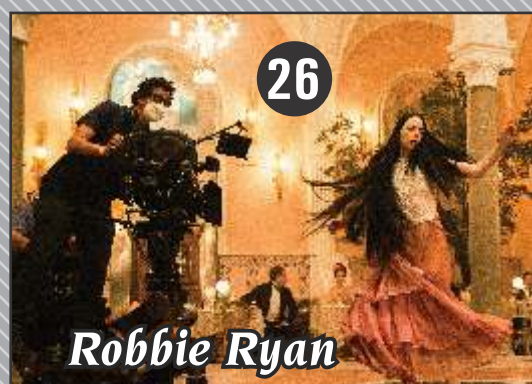
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## On Shooting Oscar Nominated "POOR THINGS"





Dear Friends,

Greetings of the New Year!

10 years ago nature decided to have "Cinematography Art" magazine to be there. I was fortunate enough to be editor and Publisher to be chosen. Again this year to bring the cinematography community the respect it deserves, we honoured the cinematography community. Not only Top 30 cinematographers attended the Function, but also around 120 important guests from allied field like Colourist, VFX experts, and equipment distributors, camera rental houses attended the award night.

**Editor & Publisher:**  
Naresh Sharma

**Associate Editor:**  
Kritika Roy  
**Sr. Designer:**  
Ram Pratap

May I also add that the winners of this award will be featured in the 2024 Calendar. This calendar is being prepared to complement to these awards. It will feature thousand directors, producers, cinematographers of India, which, I am sure, would certainly serve as a catalyst in bringing awareness to your feature in your cap.



**Graphic Designer:**  
Ram Pratap

To value these 18 award winner's we intend to promote this calendar every month so that our event should not be just an one night event, but should be looked forward to every year by the cinematography fraternity.

**Photographer:**  
Tanish Sharma

Cheers!!

Naresh Sharma  
naresh.sharma@cinematographyart.org



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## CELEBRATES INDIAN CINEMA A TRIBUTE TO SANTOSH SIVAN



On May 24 2024, on the last evening before the closing of the Cannes Film Festival, Angénieux, the world-renowned optical manufacturer and flagship of the French lenses industry, celebrated the Pierre Angénieux Tribute.

The Pierre Angénieux ceremony, an official partner of the Cannes Film Festival since 2013, was opened by Thierry Frémaux, Delegate General of the Cannes Film Festival and presented by French journalist Charlotte Lipinska. This year was dedicating it to Indian cinematographer Santosh Sivan (A.S.C\*, I.S.C\*), who also gave a masterclass on

May 23, in the presence of the Ambassador of India, Jawed Ashraf.

The honorary godmother of this exceptional evening was the French actress and director Mélanie Laurent.

Indian actress Preity Zinta, who shot several times under his lens, and Emmanuel Sprauel, President of the Angénieux brand, presented the Angénieux trophy to Santosh Sivan - a set of Optimo Prime lenses (24mm, 32mm, 50mm, the 75mm, and the 100mm) specially engraved with his name - which will allow him to display his extraordinary creativity in new ways. Angénieux is delighted that a new

set of Angénieux Optimo Primes is going to India, a country we celebrate for its cinematic excellence.

“Santosh Santosh has known Angénieux well for a long time. He will use our new Optimo Primes in a very next movie. In each lens, there is a special combination enshrined in each optical heart of Angénieux, which is the result of a personalized design, resulting from the experience of the Angénieux teams, recognizable by the unique perception of the image it produces and bears the Angénieux brand”. **Emmanuel Sprauel**

“His cinema is very real, very raw. Being an actor in front of the camera with Santosh is an absolute pleasure because you know you can trust him, you know it is going to be wow. One thing about Santosh is whatever tough it might be, he is always smiling, he always makes it easy. I’m so proud of you Santosh, we are so proud of you... **Congratulations ! “ Preity Zinta**

Additionally to the Tribute, Angénieux continues to highlight the work of a young operator during this ceremony, for the 6th year since 2018.

For her part, Kadri Koop received the Angénieux Special Encouragement - a special endowment offering her the possibility of using the best of Angénieux technology for the images of



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her forthcoming projects. Kadri Koop received her endowment from the hands of Mélanie Laurent, French actress and director, and from Dominique Rouchon, Managing Director, Angénieux International Sales-Marketing & Communication.

"I dedicate this 11th edition of the Pierre Angénieux tribute to all the workers in the cinema industry who lost their jobs during the Hollywood strikes. My deep thoughts go to our dear customers who should have been with us tonight, who lost their companies as a consequence of the

strikes. There will be better times. We have to look in front of us and we have to encourage the young generation to continue to embrace a career in the cinema industry" **Dominique Rouchon**

"I am particularly happy and proud to present the Angénieux Special Encouragement this evening to a young woman, in a field that is still very predominantly male oriented. Things are changing, but not fast enough and in 2024 there are still too few female cinematographers. Yet one of the key positions on a film set. Here as elsewhere, we need all sensibilities, all

nuances, all talents." **Mélanie Laurent**

"There aren't enough words to express how honored and thankful I am. Thank you Angénieux, thank you my new Angénieux family. I will forever cherish this week in Cannes." **Kadri Koop**

Note that Kadri Koop was originally noticed for her works by Amnon Band, CEO of Band Pro Film & Digital Inc (Angénieux Americas) and his teams.

The ceremony was marked by a montage of sumptuous clips from films







lit by Santosh Sivan, including Dil Se, Asoka, Meenaxi, Fiza, among others. The ceremony concluded with a particularly moving moment with the screening of video testimonials from personalities who crossed paths with Santosh Sivan and who wished to congratulate their friend. Among them, Steven Poster, former President of the famous American Society of Cinematographers (A.S.C.), Mani Ratnam, the director he has worked with the most (Thalapathi, Roja, Iruvar and Dil Se), director Gurinder Chadha (Love at first sight in Bollywood) but also the Indian directors Shekhar Kapur, Mira Nair, Karan John as well as the immense stars of Indian cinema like the actors Shahrukh Khan (Dil Se, Asoka), Mohan Lal (Iruvar, Vanaprastham), Aamir Khan (Raakh), actresses Nandita Das (Before the Rains) and Vidya Balan (Urumi) and cinematographers Anil Mehta (President of the Indian Society of Cinematographers), Sudeep Chatterjee and Ravi K. Chandran, who all praised the work of Santosh Sivan and expressed their pride in seeing their friend becoming the first Indian to win this prestigious award at Cannes.

"I'm hoping that my father, mother and brother who are no more, are

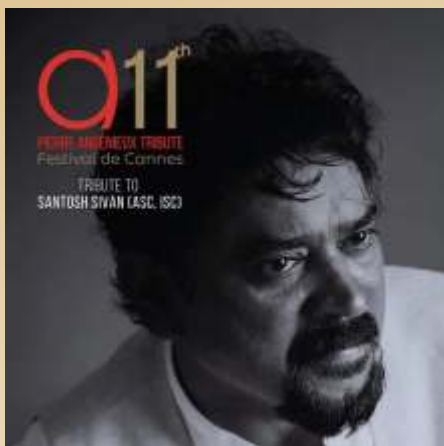
smiling. I've been a bad husband, always filming and leaving my wife and son alone and now they are here and they must be very happy... I owe my gratitude to a lot of people, but most importantly I must thank the state of Kerala whose culture I imbibed through my father and my grandmother. And it is there, in the Malayalam film industry, that I learnt the basics. Of course, cinematography is an art without language or rather has a universal language. From Kerala I shifted to Tamil cinema, then to the Hindi film industry and then to Hollywood. What is great about this profession is that it has no boundaries". **Santosh Sivan**

#### ABOUT ANGÉNIEUX IN CANNES

Official partner of the Cannes Festival since 2013, the well known optical manufacturer Angénieux celebrates every year a major and successful cinematographer with the Pierre Angénieux Tribute during an exceptional ceremony opened by General Delegate Thierry Frémaux and presented this year by French journalist Charlotte Lipinska. This event represents a unique opportunity to turn the spotlight on these professionals, without whom cinema would not exist.







## ABOUT ANGÉNIEUX :

Angénieux is world-renowned for its camera lenses. Awarded four times in Hollywood by the Academy of Motion Picture Arts and sciences in 1964, 1989 and 2009, and by the Society of Camera Operators in 2012, as well as in 2014 by the British Society of Cinematographers in London, Angénieux lenses are a benchmark for image professionals. They are used worldwide for cinema, TV dramas, music videos or commercials.

The history of the brand started in 1935, more than 90 years ago, with the creation of the Pierre Angénieux Company. Since 1993, Angénieux has become a Thales Group brand.

Cinema enthusiast and genius inventor, Pierre Angénieux laid the foundations of the modern zoom lenses and ensured the continued success of his company which experienced an incredible destiny. Pierre Angénieux was not only interested in cinema: he also turned to photography, television, optronics, and medicine. Angénieux lenses went all the way to the moon! Chosen by NASA in the 1960's, they have participated in different missions of the prestigious American organization. They were aboard Apollo 11 and participated in the extraordinary success of the mission that, 50 years ago, showed the images of man's first step on the Moon.

Published in 2019 the book "Angénieux and Cinema: From Light to Image" (Silvana Editoriale) retraces through 270 pages widely illustrated, the incredible adventure of the Angénieux brand up to its most current challenges. The book is available in English and French.

## SANTOSH SIVAN ON ANGÉNIEUX OPTICS

"Angénieux optics are very popular in India. I have been using them for almost 30 years now and I personally own several of them. It is a wonderful coincidence to receive this award". **Santosh Sivan**

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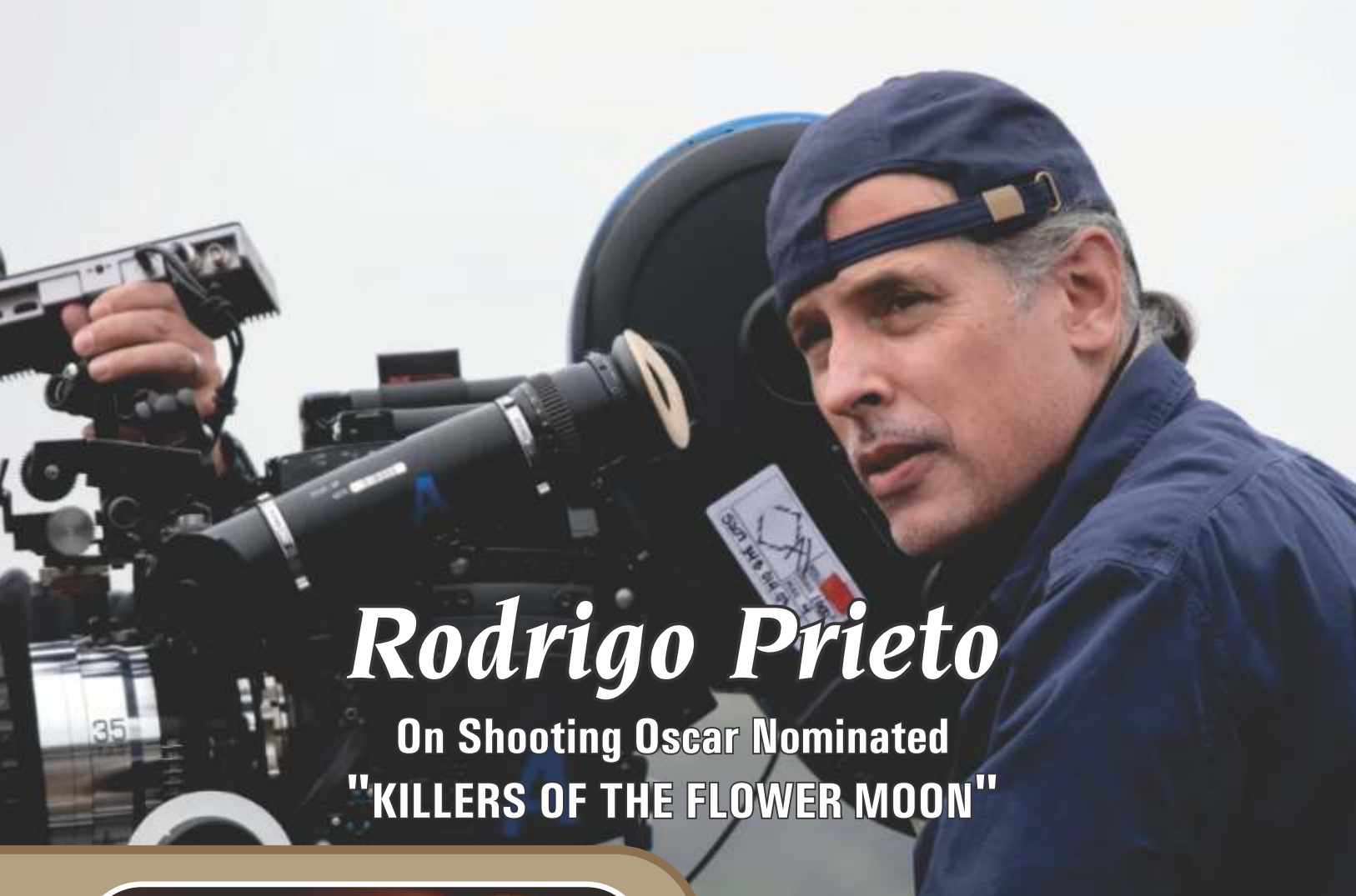
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 2019 BRUNO DELBONNEL (AFC, ASC)  
 2021 AGNÈS GODARD (AFC)  
 2022 DARIUS KHONDJI (AFC, ASC)  
 2023 BARRY ACKROYD (BSC)







# Rodrigo Prieto

On Shooting Oscar Nominated  
"KILLERS OF THE FLOWER MOON"



Rodrigo Prieto, the acclaimed Mexican cinematographer, has steadily built a reputation as one of the most versatile and visually captivating filmmakers of his generation. Born and raised in Mexico City, Prieto's early fascination with the art of cinematography was sparked by his exposure to the rich cinematic heritage of his homeland and his innate ability to capture the essence of human emotion through the lens. As he embarked on his career, Prieto's collaboration with renowned directors, including Ang Lee, Alejandro González Iñárritu, and Martin Scorsese, has cemented his status as a master of visual storytelling, with his most recent work on Scorsese's film "Killers of the Flower Moon" serving as a testament to his remarkable talent and artistic vision. His work on "Killers of the Flower Moon" stands as a crowning achievement, meticulously crafting a period drama that transcends mere historical recreation to become a haunting exploration of greed, corruption, and resilience. "Killers of the Flower Moon" was nominated for 10 Academy Awards last year, including Rodrigo's Best Cinematography nod. But to truly understand the artistry behind the film's visuals, we must first delve into Prieto's journey and his creative partnership with the legendary director.





Born in Mexico City, Prieto's artistic inclinations were evident from a young age. His entry into film was through stop motion. Him and his brother created these little clay monsters for haunted houses during Halloween season. Later, his father bought him a Bell and Howell eight millimetre camera and they filmed those little monsters and projected them through rear screen projection on sheets in those houses. And suddenly, these little monsters were big and moving. They were alive. That got Rodrigo hooked forever. In the early days, Horror was his favourite genre. He was a fan of Ray Harryhausen movies, like Jason and the Argonauts.

After completing his schooling from Centro de Capacitación Cinematográfica in Mexico city, Rodrigo started working as Photographer under Nadine Markova. This is where he fell in love with Photography and eventually found that cinematography was the most playful job in filmmaking. In an interview with Dolby Creator Talks podcast, Rodrigo Prieto said that during his time at the Film school, nobody bothered him as a

cinematographer. He could do whatever. And that's what really led him down that path and he has loved it ever since.

Prieto's approach to cinematography is a delicate balance of technical expertise and artistic intuition. He meticulously crafts a visual language for each film, ensuring that the visuals complement and enhance the narrative. Prieto describes himself as a chameleon because he enjoys living different worlds. He considers a blessing to have had the opportunity in his career to work in different places, in different countries, exploring these worlds that directors are imagining and trying to put himself in their perspective and understand how a director sees their vision. He prefers to see what other people are seeing and learn from them and then build on that. Prieto does not like to put himself as a cinematographer on top of the story and make amazing visuals. His approach is to follow the characters and the emotional moment for each scene. He is more concerned about how does he wants the audience to feel every moment or every beat of a

story. Therefore, Prieto's cinematography is not merely about technical virtuosity; it is about creating an emotional connection with the audience.

His visuals evoke a wide range of emotions, from the awe-inspiring beauty of the Oklahoma landscape to the heart-wrenching horror of the crimes committed against the Osage people. In one particularly poignant scene, Mollie Burkhart stands on a hilltop, overlooking her ancestral land. The camera slowly zooms out, revealing the vastness of the landscape and the smallness of Mollie in comparison. This visual metaphor speaks volumes about the Osage people's struggle to maintain their identity and culture in the face of overwhelming odds.

Killers of the Flower Moon marks the fourth collaboration between Prieto and Scorsese, a partnership that has yielded cinematic gems like Silence and The Irishman. Their shared passion for storytelling through visuals is evident in every frame of this film. Scorsese, known for his meticulous attention to detail, finds in Prieto a





time. By shooting Digital , he was able to stretch the 25 minute magic hour time to 45 minutes. Also , the Sony Venice camera allowed them shoot at 2500 ISO whereas on film, only 800 ISO could be achieved . This hybrid approach allowed him to achieve the best of both worlds, creating a visually stunning film that is both technically impressive and emotionally resonant.

Prieto's approach to lighting is very fascinating .In Killers of the Flower Moon, Prieto used light and shadow to underscore the film's moral ambiguity. The Osage world is often bathed in warm, natural light, reflecting their connection to the land and their traditions. In contrast, the world of the oilmen is shrouded in darkness, their actions hidden from scrutiny. Scenes set in smoke-filled rooms and dimly lit offices create a sense of claustrophobia and moral decay.

For the very first dinner scene in Molly's house between Molly and Ernest followed with the storm , Prieto used a series of very low-profile panels with little LED lights throughout the dining room and living room on Actors through diffusion that were top-lit for the table and would match the oil lamps. This scene happens at night, but many of these scenes were shot during the daytime. They created little tents around each window with a small unit of light that created a sort of a moonlight effect.

In the scene when Robert De Niro's character, Hale, sets fire to his own ranch in order to collect some insurance money , Prieto took inspiration from epic fire scene from the film Days of Heaven. The film was

cinematographer who can translate his vision onto the screen with finesse and artistry.

Prieto's meticulous preparation is evident in the film's visual authenticity. He spent months researching the period, studying photographs and historical documents to ensure that the film's look and feel accurately reflected the 1920s . For example, the white settlers were photographed with an emulation of autochrome, which is one of the first color techniques that was invented by the Lumiere brothers.

That was an import from Europe. So that's why it felt appropriate to use that for the Ernest and their family because they're imported from Europe, and the Osage we photographed as naturalistic as possible in terms of color.

In addition to historical research, Prieto also spent time with the Osage Nation, learning about their culture and traditions. This allowed him to approach the film with a deep sense of respect and understanding, ensuring that the Osage people were portrayed with dignity and authenticity.

To achieve this, Prieto employed a variety of techniques. Firstly, he discovered during his research that position of the sun was very integral to the people of Osage county. The villages were built in relation to the sun, the main street went from east-west. Rituals and prayers at dawn, were done facing the sun and Burials happened when the sun was at the zenith. To accomplish this , he shoot

with Anamorphic lens that were specially recalibrated by Panavision . T - series anamorphic lenses were used with different coatings so that sun flares would be warm instead of blue. With the process of detuning, lenses wouldn't be as sharp, and would have more of a period feel.

Prieto is a master of his craft, possessing a deep understanding of the technical aspects of cinematography. He is not afraid to experiment with new technologies and techniques, always seeking to push the boundaries of what is possible. In Killers of the Flower Moon, he utilized a combination of film and digital cameras to achieve the desired look and feel.

For the daytime exterior scenes, Prieto opted for film, using Arriflex cameras which he felt captured the natural beauty of the Oklahoma landscape more authentically. For the nighttime scenes and interiors, he switched to digital cameras, which allowed him greater flexibility in low-light conditions and longer shooting







Lucas, who is an amazing color grader and they have worked since the movie Alexander with Oliver Stone.

Prieto's camera is not merely a passive observer; it is an active participant in the storytelling process. His camera movements are deliberate and meaningful, often mirroring the emotional states of the characters. For example, in a scene where the Osage woman Mollie Burkhart (played by Lily Gladstone) discovers the body of her murdered sister, the camera slowly pans across the room, lingering on each detail of the crime scene. This slow, deliberate movement not only allows the audience to absorb the shock and horror of the scene but also emphasizes the isolation and vulnerability of the Osage people.

In another scene, the camera follows Ernest Burkhart (played by Leonardo DiCaprio) as he walks through a crowded party. The camera's restless movement reflects Burkhart's internal turmoil as he grapples with his complicity in the crimes against the Osage. This use of the camera as a storytelling tool adds another layer of depth and complexity to the film.

In one particularly poignant scene, Mollie Burkhart stands on a hilltop, overlooking her ancestral land. The camera slowly zooms out, revealing the vastness of the landscape and the smallness of Mollie in comparison. This visual metaphor speaks volumes about the Osage people's struggle to maintain their identity and culture in the face of overwhelming odds.

Rodrigo Prieto is a true visionary, a cinematographer who consistently

shot by cinematographer Néstor Almendros. The scene was entirely lit by fire itself. Prieto wanted to replicate the images of the silhouettes of the people trying to put out the fires. To start with, special effects people were asked to put some fires deep in the background, beyond the house, precisely to create silhouettes of people. Secondly flame bars were installed in front of camera lens to create a little bit of heat distortion. This resulted in a look like the image is being distorted in a liquid way.

For the big explosion scene of Rita's House, the location was inside an airplane hangar in Bartlesville, Oklahoma. Air cannons with some debris and candy glass was used to synchronize to the moment of the breaking glass. From a lighting standpoint, the surrounding streets were lit with cranes with light bulbs around them. But the fire itself or the house in flames, was lit with strategically placed different fires with gas burners. The whole place was lit with 20 by 20 frames with silver lamé. Silver lamé is a material that's silver and hanging loose. It was hanging loosely so that way the grips could move it. And when you're bouncing a light into it with a gel, the reflection is kinetic. It's like fire, you have bright moments, you have dark moments, the shadows on the face move. And on those frames, just out of a shot, they were bouncing 10Ks and 5Ks with different gels, orange gels, CTO, CTS, different types of warm gels. And few grips just kept moving the silver lame and that created this warm light

representing fire.

Color grading is an essential part of cinematography, and Prieto is the master at it. He preps for it as much as possible beforehand in pre-production. Especially with a director like Scorsese, for whom editing is such an important part of the process and he takes his time with Thelma Schumacher. They spend months editing, fall in love with what they've been working with and there's a certain emotion that they've been feeling with the images the way the dailies were made. Since then Prieto has been very keen on making sure that the lookup tables are there even while shooting on film negative, making sure that the dailies will at least have the color saturation, the contrast, and the color that are similar to what he wants at the end.

According to Prieto Dolby Vision is a premium cinematic experience. He says Dolby Vision is just perfect, in terms of the rich blacks and the highlights with detail and detail in the shadows. Prieto works with Yvonne





pushes the boundaries of his craft. His work in *Killers of the Flower Moon* is a testament to his talent and dedication.

He has created a visual masterpiece that not only captures the essence of the story but also leaves a lasting impression on the audience. Prieto's legacy as one of the greatest cinematographers of our time is secure.

His work will continue to inspire and influence filmmakers for generations to come. In the words of Martin Scorsese, "Rodrigo is a true artist, a master of his craft. He is able to create images that are both beautiful and meaningful, images that stay with you long after the film is over."



Written by: **Mr. SWAPNIL KUMAR**  
Assistant Professor  
Amity School of Film & Drama





# Roger Deakins

On Shooting Oscar Nominated  
"EMPIRE OF LIGHT"



In the realm of cinematography, few names resonate as profoundly as Roger Deakins. A master of light, shadow, and visual storytelling, Deakins has consistently elevated the art of filmmaking through his unparalleled artistry. His collaboration with director Sam Mendes on "Empire of Light" is a testament to their shared commitment to cinematic excellence, resulting in a visually stunning and emotionally resonant film. After 13 nominations for Best Cinematography for such films as *The Shawshank Redemption* (1994), *Fargo* (1996), *No Country for Old Men* (2007), and *Skyfall* (2012), Deakins took home the Oscar in 2018 for his work on Villeneuve's *Blade Runner 2049*, and then, he won again in 2020 for Mendes' *1917*. This essay delves into Deakins's meticulous research, collaborative process, and artistic choices that breathe life into the world of "Empire of Light." Roger's breathtaking work on *Empire of Light* has been recognised by the Academy of Motion Picture Arts and Sciences at this year's 95th Awards.

Deakins's approach to cinematography is characterized by his dedication to research and



a deep understanding of the film's setting and themes. For "Empire of Light," a drama set in a coastal English town during the 1980s, Deakins embarked on a journey of immersion. He revisited his own memories of growing up in a similar seaside town, drawing upon the nuances of light, atmosphere, and architecture that defined that era. In collaboration with production designer Mark Tildesley, Deakins meticulously studied photographs and archival footage of coastal England in the 1980s. They explored the architecture of seaside towns, the textures of buildings, and the interplay of light on the sea. Deakins's goal was to capture the essence of the time and place, creating a visual landscape that felt authentic and evocative.

Deakins's cinematography in "Empire of Light" is not merely about capturing beautiful images; it's about telling a story through visuals. The film centres around Hilary (Olivia Colman), a woman working in a fading movie

palace who grapples with mental illness. Deakins uses light and shadow to mirror Hilary's emotional state, creating a visual language that speaks volumes about her internal struggles.

In the film's opening scenes, Deakins bathes Hilary in warm, natural light, suggesting a glimmer of hope and optimism. As Hilary's mental health deteriorates, the cinematography shifts to darker, more claustrophobic spaces, with harsh shadows and muted colors reflecting her inner turmoil. Deakins's use of light and shadow becomes a powerful tool for conveying Hilary's emotional journey, adding depth and complexity to her character.

Deakins's collaboration with Sam Mendes is a cornerstone of his work on "Empire of Light." Their shared artistic vision and mutual trust allow for a seamless creative process. Deakins and Mendes engage in extensive discussions about the film's themes, characters, and visual style. They storyboard key scenes, explore different

camera angles, and experiment with lighting setups to achieve their desired effect. Mendes's trust in Deakins's expertise is evident throughout the film. He allows Deakins the creative freedom to explore and experiment, resulting in a visual language that is both distinctive and cohesive. Their collaborative spirit fosters an environment where creativity can flourish, leading to a film that is visually stunning and emotionally resonant. In an recent interview with Dolby Studios, Deakins said "He's very collaborative. I love that he involves me in the whole process. We talk script a lot, which I like. It's not like, "This is what we are going to shoot." He involves me in the whole visualizing the script, even before pre-production actually starts. I like that. I like that collaborative approach he has, and I like the fact that each story that I've worked with him on has been a very different challenge."

Deakins's technical mastery is evident in every frame of "Empire of Light." He utilizes a wide range of







camera techniques and lighting setups to achieve his desired effect. He employs long takes to immerse the audience in the film's world, allowing them to experience the characters' emotions in real time. He uses natural light whenever possible, creating a sense of realism and authenticity. And he experiments with different lenses and filters to create unique visual textures.

From a technical standpoint, this was Deakins' first experience working almost exclusively with LED lights. It was his first time using an LED Fresnel lamp instead of a traditional tungsten one, and the first time lighting a set entirely with LED bulbs and strip units. This was necessary due to the on-location construction of the lobby interior, where both the exterior and interior were visible simultaneously. LED lighting offered a solution to balance daylight and interior lighting without the heat and color shift issues associated with conventional tungsten sources. This experience taught Deakins valuable lessons about the flexibility and benefits of LED lighting for film

production.

To achieve the desired lighting, Deakins and Higgins faced technical challenges, such as maintaining color balance as daylight changed. They chose to use LED lighting exclusively, which allowed for precise control over light levels and color temperature, ensuring the visuals accurately reflected the film's 1981 setting. While LED technology offered advantages, it was also expensive and required careful implementation to avoid any anachronistic visual cues.

The limited availability of LED lighting equipment in the UK during the shoot presented a challenge, requiring creative scheduling and resourceful use of available fixtures. The crew had to mix and match lighting equipment, sometimes making do with fewer lights than desired due to budget constraints.

Despite the limitations, the crew was able to incorporate new LED fixtures like the Fillex Q5, which offered versatile color management and could function as both a Fresnel or a soft light. However, larger Fillex units were

not available in time for the production schedule.

To enhance the exterior night scenes, Deakins suggested using LED festoon lights along the seafront, reminiscent of those seen in 1980s seaside towns. While securing the festoon lights was a challenge due to shipping delays during the pandemic, the crew successfully installed them, providing a significant visual improvement to the setting. The festoon lights were well-received by the local residents, but some were damaged due to a storm. Fortunately, they remained functional for the duration of the shoot.

Deakins, preferring to work with natural light, would have preferred using real locations over sets for some of the interior apartment scenes, but budget constraints limited those options. He acknowledges that the film is character-focused rather than reliant on scenic views. Shooting on location during the winter months would have also presented challenges with limited daylight and unpredictable weather.

Inconsistencies caused by weather and natural light variations in certain location shots, such as the beach scene, were addressed during the color grading process with James Slattery from Company 3. Slattery's familiarity with the footage from the initial shooting tests through to the final grade proved invaluable in achieving Deakins' desired look.

Some scenes in the cinema lobby also needed adjustments in the grade due to varying exterior lighting conditions. The latitude of the Mini LF camera allowed for fine-tuning highlights and retaining detail, while still maintaining a realistic look that mirrored real-world lighting conditions.

Mendes and Deakins carefully considered the visual style of the film, ultimately deciding on a more stylized, quiet, and static approach to give the characters space within the frame.

Having been impressed with the visual results and versatility of the Alexa Mini LF camera system during the filming of 1917, Deakins and Sam Mendes opted to utilize the same large-format technology for Empire of Light.

The Mini LF camera was used in

conjunction with ARRI Signature Primes, the same lenses used for 1917, chosen for their speed, clarity, sharpness, and light weight. While Deakins opted for a single lens in 1917 to maintain a consistent perspective, for Empire of Light he utilized a wider range of lenses, mostly between 32mm and 47mm, but occasionally employing wider or longer focal lengths.

For this film, the camera crew opted not to use a Steadicam operator. Instead, Deakins sought out a gimbal system that would be accessible throughout the shoot and revisited tests conducted for 1917 with the ARRI Maxima stabilized gimbal head. In contrast, scenes depicting political and racial unrest were filmed with a different approach. Deakins chose not to use handheld cameras, aiming to maintain the film's visual language and avoid a documentary feel. Instead, the drama and realism of these scenes were conveyed through the lighting, such as the silhouettes of the rioters, creating a sense of ambiguity and threat.

The staff locker room served as the backdrop for several scenes, some of which were filmed through a glass

window integrated into the set by production designer Mark Tildesley. This design choice aligned with the film's observational style.

However, lighting the locker room presented a challenge due to the limited space outside the windows. Deakins ultimately used overhead fluorescent lighting to achieve a realistic look consistent with the setting, which was a functional workspace rather than an aesthetically pleasing one. In addition to interior shots, wide shots of the surrounding environment, particularly the ocean, were captured to provide a sense of scale and contrast with the human presence. Some of this footage was not included in the final film.

Silhouettes played a significant role in certain scenes, notably a challenging night scene with the characters dwarfed by fireworks.

To illuminate this scene, a skylight was added to the lobby set, which was then lit from below with LED spotlights. This created a soft, upward light that illuminated the characters' faces while maintaining the focus on the fireworks and the neon Empire sign.





For this scene, individual dimming control was used on the festoon lights, and the color of the neon sign was carefully considered to enhance the yellow tones on the characters' faces. Special effects were added to create a light haze, further.

Deakins's cinematography in "Empire of Light" is not only visually arresting but also thematically rich. The film explores themes of mental illness, social isolation, and the power of cinema. Deakins uses visual symbolism to reinforce these themes, creating a visual language that speaks to the heart of the story.

The movie palace itself becomes a symbol of both escape and confinement. Its grand architecture and opulent interiors represent the allure of cinema, while its darkened auditoriums and flickering screens reflect the characters' inner struggles.

Deakins uses light and shadow to emphasize the duality of the movie palace, highlighting its role as a refuge for Hilary while also underscoring her isolation. The sea, a recurring motif in the film, symbolizes both hope and despair. Its vastness and power offer a sense of possibility, while its turbulent waves reflect the characters' emotional

turmoil. Deakins captures the sea in all its moods, from calm and serene to dark and stormy, mirroring the characters' emotional journeys.

Empire of Light is not just an ode to cinema but also a celebration of friendship. Both cinematographer Roger Deakins and director Sam Mendes emphasize the film's focus on human connection and how friendships form a support system that helps people navigate life's challenges. The film also explores how movies can provide escape and expand one's perspective.

Deakins also highlights the strong bonds formed among the crew during production, emphasizing that the filmmaking process is collaborative and built on relationships. Deakins emphasizes the crucial role played by his long-time collaborators, gaffer Alan Higgins, key grip Gary Hymns and focus puller Andy Harris, in his filmmaking process.

He considers them indispensable members of his team. Gaffer Alan Higgins valued the collaborative filmmaking environment and the opportunity to contribute to the visual storytelling of this poignant love story and celebration of film and cinema.

Having worked with Deakins for many years, Higgins understands Deakins' visual preferences and is proud of their collaborative work on this film.

Roger Deakins' work on "Empire of Light" serves as a reminder of the transformative power of cinematography. His ability to create imagery that transcends the screen and touches the soul is a gift that continues to enrich the world of cinema.

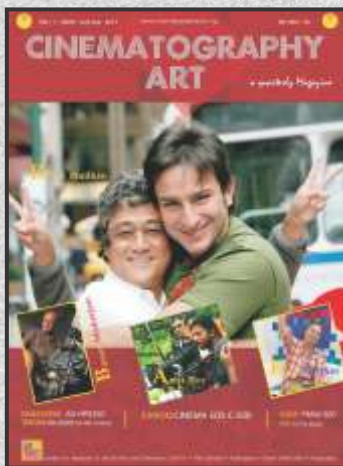
As audiences immerse themselves in the world of "Empire of Light," they are not merely watching a film; they are experiencing a visual symphony orchestrated by a master of his craft.



**Written by: Mr. SWAPNIL KUMAR**  
Assistant Professor  
Amity School of Film & Drama







# Subscription Form

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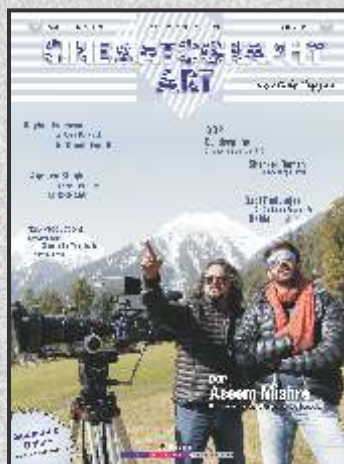
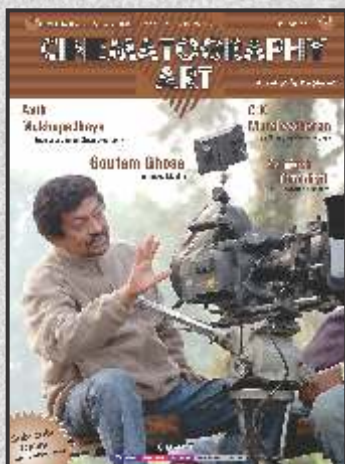
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E-mail: naresh.sharma@craftfilmschool.com

Signature







By: **Naresh Sharma**  
Editor & Publisher



to



EMAIL DATED - 29.06.2024

To,

**1. Western India Cinematographer's Association (WICA)**  
email.wica@gmail.com & wicaoffice@yahoo.com  
Through it's Office bearers

**2. Shri. R. M. Rao**  
President, WICA.  
ramavisioncamera@gmail.com

**3. Shri Inderjit Bansel.**  
General Secretary, WICA.  
inderjitbansel@gmail.com

**4. Shri Dharam Gulati**  
Joint Secretary, WICA.  
dharamgulati@gmail.com

**5. Shri Pramod Mital**  
Committee Member, WICA  
pramodmital@gmail.com

**SUBJECT- Legal notice regarding abuse of position and power by you the Noticee(s) for illegally and arbitrarily removing and canceling the WICA membership of our Client.**

**My Client- Mr. Naresh Sharma**  
(naresh.sharma@cinematographyart.org / naresh.sharma@craftfilmschool.com )

Sir,

Under and upon the instructions received from our Client Mr. Naresh Sharma we serve upon you the following legal notice regarding abuse of position and power by you the Noticee(s) for illegally and arbitrarily removing and maliciously canceling the WICA membership of our Client.

1. That our Client is a law-abiding and peace-loving citizen of India and is an esteemed professional in the field of cinematography who practiced the art of Cinematography in Mumbai film industry for 12 years and presently is the Founder Director of "Center for Research in art of film and television" popularly known by it's acronym CRAFT for past 18 years and imparting education to aspiring filmmakers in the domain of Cinematography, Direction, screenplay, sound recording etc. His contributor to the cinematography world as Editor and Publisher of RNI registered magazine **(RNI DELENG/2013/52718)** "Cinematography Art " for which he was awarded " Indywood Excellence Award " on 2nd Nov 2022 in Hyderabad. The magazine mainly focuses on Indian cinematographers' work, and helps them keep up with the fast-changing technology in the field of cinematography. He also instituted "Cinematography Art Award " award function for the first time in India, to celebrate and honor the work of Indian cinematographers, and to recognize individuals and companies alike working in the field of Cinematography and allied fields, which have made a significant impact in the field of cinematography. The process of selection is mentioned in detailed on website. (www.cinematographyart.org) which took place on 14th January 2024 ( Sunday) at The Club, D.N. Nagar, Andheri (West), Mumbai, where Padmashee Satosh Sivan won iconic cinematographerAward and reputed cinematographer like Ravi Verman, came to receive Award for his work as cinematographer for PS-1, Directed by Mani Rathnam.

2. That you the Noticee No. 1 is an association having it's own set of bylaws for effective governance and operation of the same. That the objective of you the Noticee No. 1 is to form a unity of cinematographers and all the assisting branches of cinematography like camera assistants, camera operators etc and further abide by the said by-laws.

3. That you the Noticee No. 2 is the President of Noticee No. 1 association, you the Noticee No. 3 is the General Secretary of

Noticee No. 1 association, you the Noticee No. 4 is the the Joint secretary of the Noticee No. 1 association , you the Noticee No. 5 is the member of managing committee of the Noticee No. 1 association.

4. That our Client graduated from FTIL, Pune in December, 1993 and got himself enrolled as a member with you the Noticee No. 1 association vide membership Number "ASSOCIATE-01781" on 10.08.1994.

5. That our Client was a member of you the Noticee No. 1 association till 2005, pursuant to which our Client shifted to Delhi to set up the **CRAFT FILM SCHOOL "Center for Research in Art of Film and Television"**, because of which our Client stopped paying the monthly subscription to you the Noticee No. 1 towards our Client's membership.

6. That our Client in 2016 willingly reconnected with you the Noticee No. 1 association and re-applied for his membership. That it is pertinent to mention here that the then enrollment committee on 15.11.2016 collectively took the decision and allowed the re-admission of our Client pursuant to clearing of the outstanding dues by our Client. That our Client received the receipt on 18.11.2016 having receipt no 19081 duly cleared the outstanding dues of Rs. 18,720/- for renewal of our Client's membership.

7. That it is germane to mention here that at the time of the re-admission of our Client's membership Mr. R.M. Rao (Noticee No. 2), Mr. Gurukumar Pati , Mr. Pramod Mittal (Noticee No. 5), Mr. Nittin Ghag were part of the enrollment committee in 2016. Furthermore, all the above mentioned members of the enrollment committee at present are either the Office bearers or members of managing committee of Noticee No. 1 association.

8. That it is worthwhile to mention here that Noticee No. 2 and Noticee No. 4 and Noticee No 5 and others were removed from the membership of Noticee No. 1 association for the reasons best known to you the Noticee No. 1 and the office bearers at that point. However, the Noticee No. 2, Noticee No. 4, Noticee No. 5 (Collectively mentioned in the court case as R M Rao & Others as Applicant in ICTU No. 03 of 2019, CNR No, MHIC 01-000244-2019) and others initiated a litigation, which subsequently ended up in an amicable settlement between all the contesting parties. Furthermore, Mr. Arvind Tapola was appointed as the election officer by the Hon'ble Court and under the supervision of Mr. Arvind Tapola elections of you the Noticee No. 1 association were held on 27.08.2023. That our Client was also elected as the member of the executive committee.

9. That it is pertinent to mention here that as per the settlement order dated 06.04.2022, where Noticee No. 2 & others were the applicant & WICA was Respondent, as per the consent terms of mediation, the point no 6 stated that "WICA will bear the legal expenses spent by applicants till the case is withdrawn. Amount to be decided by managing committee's of WICA's approval in consultation with applicant". That in the present case, the you Noticee(s), pursuant to successfully getting elected at the prominent positions of the Noticee No. 1 association raised a claim of approximately Rs. 8,50,000/- as final legal fee which was incurred by you the Noticee(s) towards the litigation.

10. That for the same our Client raised an objection vide email dated 27.09.2023, wherein you all the Noticee No. 2 to Noticee No. 5 did not furnish any invoice raised by the lawyer for the earlier claimed amount of Rs. 9,13,000/- as the professional fees for providing professional services. Subsequently, you the Noticee(s) in a malicious attempt to mislead the members of the association as well as disseminating misinformation categorically stated and put forth a false and frivolous facts, that you the Noitcee(s) have not received any invoice towards the said legal services and multiple people had contributed for the legal fee in form of cash which in total amounted to more than Rs. 9,13,000/-.

11. That it is pertinent to mention here Mr. Chandrashekhar Iyer the duly elected treasurer in 2023 of WICA elections was treasurer in the previous WICA management committee and fully aware about the accounts and proper bill required to clear any payment. Furthermore, Mr. Chandrashekhar Iyer refused to sign on the cheques for clearing of the professional fees of the lawyer without a proper invoice and substantial proof, however you the Noticee(s) with malicious and fraudulent intentions in active collusion and connivance conspired among each other with the wilful intention to cheat the Noitcee No. 1 association for the said amount. Subsequently you the Noticee No. 2, Noticee No. 3, acted in an arbitrary manner by misusing your power and position at Noticee No. 1 association to cause wrongful loss to Noticee No. 1 association and wrongful gain to yourselves and other Noticee(s), by way of en-cashing Rs. 8,50,000/- from the Noticee No. 1 association without giving any proof and merely upon false and fabricated claim and further committing the criminal offence of cheating the Noticee No. 1 association.

12. That you the Noticee(s) upon observing the utmost respect of principles of law, equity, justice and morality as exuded by our Client tried to discriminate against our Client by actively sidelining our Client and hatching a conspiracy to expel our Client's membership with the Noticee No. 1 association. Furthermore, alarmed by that on every malicious and illegal activity which you the Noticee(s) would carry out in conspiracy among each other in the Noticee No. 1 association were looking for an excuse to terminate our Client from the position which our Client was holding at the Noticee No. 1 association.

13. However, you the Noticee(s) with malicious intentions to justify your stand, you Noticee No. 3 send expulsion letters to another senior "Active" Grade cinematographer Shri Sanjeev Sood (ACT/1406) who was member of WICA Since 1986 and based in Delhi for more than two decades. Furthermore, the membership of Shri Sanjeev Sood was terminated on 31.03.2024 in a management committee meeting however the official termination letter was sent to him on 20.04.2024.

14. That on 29.12.2023 our Client received a show cause notice on behalf of you the Noticee No. 3 stating that "as per the registered by laws of the Noticee No. 1 on the 1st page clause No. 2 under heading "Objectives".... sub clause (a) which clearly



states that any member of WICA must be a permanent resident of Maharashtra or part of Gujarat of the western zone.”

15. That the above said clause as mentioned in the show cause notice in iterated herein below from the WICA By-Laws (2016) which is the constitution of you the Noticee No. 1 association- To organise and unite WCA members consisting of cinematographers, camera assistant, camera operators, DITs, Colorist, Automated crane operators, Steadicam Operators & other operators of various camera support systems & camera attendance, engaged in the motion picture (fiction & non-fiction), advertising and television industry in the entire state of Maharashtra, Gujarat and all other contiguous States that may have been formed or separated here after and to regulate their professional relations with their employees, producers, corporate production houses, advertising companies, event management companies and television channels.

16. That bare perusal of the above said clause clearly shows malicious and fraudulent intention resorted by you the Noticee No. 3 while issuing the said show cause notice. Furthermore, there is no such ground of having permanent residence written anywhere in the by-laws of you the Noticee No. 1 association. That further the grounds raised in the said show cause notice are fabricated for the sole reason to dismiss and expel our Client from the position which our Client is holding at Noticee No. 1 association.

17. That further the WICA By-Laws (2016) as completely silent upon the fact that a person shall be a permanent resident of either Maharashtra or Gujarat to hold the membership of Noticee No. 1 association. Furthermore, if that would have been the case, the same would have been highlighted at the time of renewal of membership of our Client in 2016, when you the Noticee(s) were also the part of enrollment committee.

18. That it is further pertinent to mention here that our Client is holding the membership of you the Noticee No.1 association since 1994 and further the membership got renewed in 2016, however this question of permanent residency was not raised at the time of renewal of membership of our Client, however you the Noticee No. 2, Noticee No. 5, Shri Nitin Ghag, and Gurukumar Patil was part of enrollment committee in 2016, when our Client was re-enrolled, however you the Noticee No. 2 is coming forth today to harass our Client and for personal gains from the Noticee No. 1 association.

19. It is equally pertinent to mention that Our client received Nomination form for Management Committee Election 2023, held on 27.08.2023 from Noticee No. 1 at his Delhi office address. If he was not eligible, the election officer should have objected and you Noticee No. 3, who was office bearer in the previous management committee as Joint Secretary WICA, who has his Delhi address in WICA record should have objected.

20. That you the Noticee No. 2 has gone to his film school CRAFT based in Delhi to conduct the workshop on Cinematography for his students and his interview is featured 3 times in his popular Magazine -Cinematography Art " which is being published from Delhi and you are a subscriber to that.

21. That vide letter dated 08.03.2024, our Client was removed from the membership of WICA. That it is pertinent to mention here in the said letter it was mentioned that “the members of the managing committee in the said meeting held on 29.02.2024, have taken their unanimous decision to permanently remove you from the Membership of WICA.”

22. However, the perusal of Clause 15 (2) of the WICA By-Laws (2016) is iterated herein below- Any office bearer of the association or an elected member of the managing committee can be removed at the general body meeting of the members by 3 /4th majority attending the AGBM for the reasons of committing any kind of financial fraud or having acted against the interest of the association or members of the association provided the office bearer or the electric committee member who is to be removed is given adequate opportunity to defend himself for his misconduct before the general body.

23. That the above said clause of the WICA By-Laws (2016) clearly states the reasons, conditions and procedures for removal of a member from the membership of Noticee No. 1 association. That it is further pertinent to mention here that for the removal of any member associated with the Noticee No. 1 association a AGBM has to be conducted, however removal of our Client was done at the meeting of managing committee instead of AGBM.

24. That this clearly shows the malicious intentions of you the Noticee(s) and further shows that you the Noitcee(s) will go to any extent to cause wrongful loss to the Noticee No. 1 association and wrongful gain to yourselves. Furthermore, the acts of you the Noticee(s) clearly show that you the Noticee(s) will hatch any conspiracy and further commit fraud to remove anyone who will fight against the malicious and fraudulent acts which you the Noitcee(s) resort to.

25. That the you the Noitcee(s) at this stage pursuant to removing our Client from the membership of Noticee No. 1 association are amending the WICA By-Laws (2016) till the extent and grounds which the you the Noticee(s) have maliciously used to arbitrarily remove our Client from the membership of the Noticee No. 1 association.

26. It is worthwhile to mention here that you the Noticee(s) primarily used your important positions which you the Noticee(s) hold at the Noticee No. 1 association to raise false and fabricated claim of Rs. 8,50,000/- towards legal fee, without any bill/invoice and merely upon the unaccounted transactions. That further when the treasurer, Shri Chandrashekhar Iyer refused to sign and release the cheques, you the Noticee(s) conspire among each other and further my maliciously manipulating the by-laws self sign the cheques and encash the same. Furthermore you the Noticee(s) for a baseless reason suspended the treasurer from his position as well. That this alone in-itself amount to criminal offence of cheating and further causing wrongful loss to the Noticee

No. 1 association and wrongful gain to yourself.

27. That you the Noticee(s) with malicious and fraudulent intentions again used the important position in the Noticee No. 1 association to maliciously remove our Client from being the member of the Noticee No. 1 association and further you the Noticee(s) to justify your malicious act removed other member of Noitcee No. 1 association , namely Shri Sanjeev Sood based in Delhi, on the same ground of not having permanent residence at Maharashtra or Gujrat.

28. That this proves the extent of conspiracy and avarice which you the Noticee(s) have to extract the financial resources of the Noticee No. 1 association and further to remove every voice which protests against the malicious and ill actions of you the Noitcee(s), by someone who is not only an elected member of executive committee but also a senior journalist of a particular domain of cinematography by Editing and Publishing " Cinematography Art Magazine" for past 11 years.

29. In view of the above, I hereby on behalf of our Client call upon you the:

i. Noticee No. 1 to withdraw the Removal Letter dated 08.03.2024 and restore the membership of our Client with immediate effect;

ii. Noticee No. 2, Noticee No. 3, Noticee No. 4 and Noticee No. 5 to given a written apology to our Client from misusing the power and position which you the Noticee(s) hold at the Noticee No. 1 association.

iii. Noticee No. 1, Noticee No. 2, Noticee No. 3, Noticee No. 4 and Noticee No. 5 collectively to pay a sum of Rs. 3,00,000/- (Rupees Three Lakh Only) towards compensation monetary loss in terms of mental agony and undue harassment to my Client

iv. Noticee No. 1, Noticee No. 2, Noticee No. 3, Noticee No. 4 and Noticee No. 5 collectively to pay Rs. 55,000/- (Rupees Fifty Five Thousand Only) towards the cost incurred by Our Client for this notice.

Please note that the above needful shall be done within 15 days from the receipt of the present legal notice failing which our Client shall be constrained to initiate legal proceedings against you the Noticee(s), both civil and criminal, before a court of competent jurisdiction and may pursue other remedies as available in law. Such legal proceedings shall be initiated at the risk, cost, and peril of you the Noticee(s).

Take notice accordingly.

A copy of the present legal Notice has been preserved in our office for record and future course of action.

FOR

**SINGH & ASSOCIATES**

**SAUBHAGYA CHAURIHA, ADV.**

SINGH & ASSOCIATES CHAMBER – 215, LAWYERS CHAMBERS,

ADVOCATE& CONSULTANTS BLOCK – I, DELHI HIGH COURT,

DELHI HIGH COURT NEW DELHI - 1100003

E-MAIL: - saubhagya14.chauriha@gmail.com

Contact No.:- +91 9650887118

**That the copy of the present legal notice has been CC'd to the following members of the Noitcee No. 1 association.**

<b>Shri Mahesh Aney. VP, WICA</b> mashcam@gmail.com	<b>Shri Suresh Suvarna</b> suvarnasuresh@gmail.com
<b>Shri Nitin Ghag VP, WICA</b> nitin_ghag1969@yahoo.com	<b>Shri Ravi Bhat</b> ravibhatcam@gmail.com
<b>Shri Pramod Phatak, JC, WICA</b> pramoddphatak@gmail.com	<b>Shri Suhas Shirodkar</b> suhas_shirodkar@hotmail.com
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# *ZEISS Nano Prime Lenses*



## **ZEISS Nano Prime family of high-speed cine lenses for mirrorless full frame cameras**

ZEISS Nano Primes are the first high-speed (T1.5 throughout) cine lenses made specifically for mirrorless full frame cameras – initially available with Sony E-mount. These primes offer a pleasing, versatile look that is adaptable for an extensive range of shooting situations and a compact, lightweight design that makes them easy to use on any set or location. Available in six focal lengths (18mm, 24mm, 35mm, 50mm, 75mm, 100mm), this matched set conveniently covers wide-angle to telephoto.

### **VERSATILE CINEMATIC LOOK**

ZEISS developed the optical design of the new Nano Primes specifically for mirrorless film cameras. Thanks to the close focusing distance and the high speed of T1.5, Nano Primes enable images with an extremely shallow depth of field, even in the wide-angle range. The elegant bokeh and the harmonious focus fall-off ensure a versatile look that meets different artistic requirements, whether for Indian productions, documentaries, commercials, series, or feature films. The universally applicable





look can also be combined with the high- end lenses of the Supreme Prime family. With a similarly gentle sharpness and aesthetic focus fall-off, the Nano Primes are an ideal complement to the Supreme Primes and, in combination, are also ideal for B and C cameras and lower-budget productions.

#### **COMPACT AND LIGHT WEIGHT DESIGN WITH FAMILIAR CINE ERGONOMICS**

With their light weight and professional handling, Nano Prime lenses are designed to fit right into established film crew work flows. Thanks to the compact design along with the usual ZEISS quality, the lens family can be used reliably in dynamic or constricted shooting situations, even under adverse conditions. Consistent positioning of the focus and iris rings across all focal lengths ensures quick and uncomplicated lens changes. The calibrated focus scales are easy to read and a long 280° focus rotation aids precise focus pulling. In addition, the iris ring features 90° rotation and a

non-linear scale to enable fine aperture adjustment.

#### **FLEXIBILITY THROUGH INTEGRATION OF LENS DATA AND INTERCHANGEABLE MOUNT**

Thanks to the integrated electronic interface, metadata such as focal length, focus distance and aperture value are transmitted to the camera in real time. Additional lens data for distortion and vignetting is available in the ZEISS CinCraft ecosystem and thus for post-production (CinCraft Mapper) as well as in the recently introduced CinCraft Scenario camera tracking system. Adding to their versatility, Nano Primes are ready for the simple exchange of additional mounts thanks to the proven ZEISS IMS (Interchangeable Mount System).

Indian cinema is an enormous empire in itself spreading across the regions with more than 20 different languages. We started the Cinema business officially in India, around 2012 and the growth had been promising. At

that time, we only had limited portfolio of products largely catering to entry level Cine market. Today along with our Cine Lenses, the digitization and upcoming use of visual effects holds positive for the coming years.

We have been the trend setters and, in some cases, right from creating the market segments to shaping them. Today, our product portfolio with Cinema Lenses is an Industry standard for different segments of Cinema business and with NEW products i.e Nano Prime Lenses and the CinCraft Scenario will further strengthen our position in the Cinematography market.

The Nano Prime Lenses, launched on February 6th this year, an important market shaping product which will be an answer from the good optics to the current camera ecosystem driven by Sony E Mount. Started the deliveries from this May and the very first sets been delivered to our customers across India, 1Stop Cine Digital in Mumbai, Rectangle Studios in Bangalore and many more. Encouraging response and feedback from the market and we are confident that Nano Prime Lenses will not only close the gap between entry level and high end lenses, enabling all filmmakers to create a cinematic look even in this price segment but also strengthen our position across the different cinematography applications. Thanks to all our customers for the trust and confidence in our products, which inspires all of us at ZEISS to strive for the best.

#### **Umender Shah**

Head of Cine – India & SAARC  
Consumer Products

**Carl Zeiss India (Bangalore) Pvt. Ltd.**

ZEISS Group

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