



FEEL TORUŃ'S ENERGY - EVEN IF IT'S REMOTELY

It's that time of year again. For eight days, the medium-sized Polish city of Toruń becomes one of the world's filmmaking capitals - a hotspot of creative energy and technology. It's a celebration of the ever-evolving beauty and complexity of film's audio visual language. We get to examine the old masters' exquisite works and explore the potential of those who might flourish in years to come.

This year's EnergaCAMERIMAGE, the International Film Festival of the Art of Cinematography, had to be scaled down. There will be fewer theatrical screenings of feature, documentary and short films. There will also be fewer student etudes, music videos and TV series pilots. But despite the harrowing Covid-19 pandemic, the 28th edition of EnergaCAMERIMAGE (14-21 Nov. 2020) will remain a platform of understanding beyond any borders, cultural, social, or political. It will be tackled differently, in a hybrid form.

Those able to attend the festival in Toruń despite the current safety regulations can attend screenings, seminars, exhibitions, and other events. Detailed epidemiological rules and recommendations can be found on www.camerimage.pl/en. Those unable to travel to Poland can attend the whole festival virtually, via an online platform suited to the festival's specific needs. There will even be a digital market where you can try some of the most recent equipment of renowned companies like ARRI, Canon, Cooke Optics, Fujifilm, Harkness, Sony, and Zeiss.

Here are just some of the many highlights of this year's EnergaCAMERIMAGE...



LIFETIME ACHIEVEMENT AWARD FOR PHILIPPE ROUSSELOT



Philippe Rousselet AFC ASC

Since the festival's inception in 1993, Camerimage's Lifetime Achievement Award has been the most important distinction bestowed by the festival. This year, it will be presented to Philippe Rousselet, an incredibly versatile cinematographer whose body of work encompasses a wide variety of genres and styles. He has shot independent European artistic films as well as visually impressive Hollywood blockbusters. He has worked on gothic horrors and imaginative fantasy tales. Rousselet has also lensed poignant courtroom dramas and charming comedy films. His passion and devotion to the art of moving images have transported audiences all around the world into bygone eras and inspired viewers from different continents to think about exciting alternative versions of our reality. He collaborated with such filmmakers as Robert Redford, Tim Burton, Guy Ritchie, Stephen Frears, Patrice Chéreau, Neil Jordan, Shane Black, Miloš Forman, David Yates, Denzel Washington, and Jean-Jacques Annaud. He was nominated for a number of coveted film awards, and was honoured with an Academy Award®, a BAFTA Award, and three César Awards.

The organisers will also publish a book highlighting Rousselet's cinematic achievements. Previous volumes have covered such legendary directors of photography as Sven Nykvist, Vittorio Storaro, Conrad Hall, Haskell Wexler, Vilmos Zsigmond, László Kovács, Giuseppe Rotunno, Billy Williams, Owen Roizman, Freddie Francis, William Fraker, David Watkin, Tonino Delli Colli, Robby Müller, Stephen Goldblatt, Pierre Lhomme, Dante Spinotti, Michael Ballhaus, John Seale, Vadim Yusov, Sławomir Idziak, Caleb Deschanel, Chris Menges, Michael Chapman, John Toll, and John Bailey.

VIGGO MORTENSEN AND MARCEL ZYSKIND'S *FALLING* TO OPEN ENERGACAMERIMAGE WITH BOTH FILMMAKERS IN ATTENDANCE

Despite limitations caused by Covid, the festival's organisers wanted to invite as many filmmakers as was physically possible. There will be fewer than the hundreds of guests, but dozens will still celebrate the art of filmmaking in Toruń. That includes Viggo Mortensen whose directing debut *Falling* will open the festival, as well as his cinematographer Marcel Zyskind who exquisitely shot the independent heartfelt drama starring Mortensen, Lance Henriksen and Laura Linney.

Falling will also compete in the Main Competition for the festival's coveted Golden Frog, while its Opening Gala screening will be the first out of almost two hundred planned.

HELMUT NEWTON: I LIKE STRONG WOMEN EXHIBITION

Helmut Newton is without a doubt one of the most controversial artists of the 20th century. His photographs initially documented fashion but eventually became provocative works of art. Photographing models in the latest fashions soon bored the ambitious artist. He became more interested in constantly pushing the boundaries forward. This will be clear to see in the retrospective of Helmut Newton's works at the Centre of Contemporary Art in Toruń.

The exhibition will be divided thematically and will consist of over 200 photos. Some of the categories for Newton's work are fashion, nudity, humour and portraiture. Visitors will also have the chance to watch documentary films about the artist screened in the CoCA's cinema and meet representatives of the world of fashion, photography and film.

The works shown in Toruń are the essence of Helmut Newton's style. First, we observe classic fashion photographs with the body only used to display the outfit. Then, a breakthrough takes place in Helmut Newton's approach - the body becomes an autonomous

element of the performance. With the help of ubiquitous eroticism, the artist expresses himself on the subjects of culture and customs that he sees in a clearly decadent manner. Nudes, posed in elegant interiors, are simultaneously juxtaposed with dangerous objects that gravitate towards the dark side of our nature, such as domination or enslavement.

The photo exhibition will be traditionally accompanied by a film review, which will include documentary films whose protagonists are famous photographers from the worlds of fashion and art: the title artist of this year's exhibition, Helmut Newton (Germany), Lene Marie Fossen (Norway) and Inta Ruka (Latvia). The screenings will serve as a pretext for meetings and discussions with special guests. Together with the creators and experts, we will consider the phenomenon of portrait photography and the ways of showing the body and sexuality in contemporary culture.

The exhibition will end on 28 March 2021.



Falling, cin. Marcel Zyskind, dir. Viggo Mortensen

BALTIC CINEMA REVIEW

The Baltic Cinema Review was established in 2015 to promote the film industry of the Baltic Sea region among the international audience of the EnergaCAMERIMAGE festival. During the several editions of the Review the organisers have established a broad network of contacts to reach the most interesting and visually stunning film productions from the region and other cooperating countries. The festival's intent is to select films that, in addition to their visual values, explore subjects important to the inhabitants of the region, taking into account phenomena relevant to the cinematography of a given country.

BEST OF THE PRAGUE FILM SCHOOL

EnergaCAMERIMAGE was always known for its student-friendly environment which encourages the attendance of over a thousand film school students from all over the world. Each year the festival presents the best etudes made at one selected European film school. Prague Film School is one of Europe's leading schools providing training in the core disciplines of filmmaking. The school's accelerated programmes, international faculty, and world-class facilities draw applicants from all over the globe bent on converting a passion for film into a profession. The school trains aspiring filmmakers and actors to become film professionals. This is accomplished through a praxis-heavy curriculum involving students in up to 30 productions annually, many of which end up in the industry's top film festivals. The prevailing ethos of Prague Film School is a mix of European art house and American independent cinema. Coming from a wide range of professions and backgrounds, up to 100 filmmakers enrol annually, drawn from the best schools worldwide.

FUTURE PRACTICES: ASC CINEMATOGRAPHERS IN PRODUCTION DURING THE PANDEMIC

At the onset of the Covid-19 pandemic, ASC members, Amy Vincent and Erik Messerschmidt, formed the ASC Future Practices Committee to discuss the impact the pandemic would have on cinematography and filmmaking in general. Since spring this year, the committee met several times a week with numerous members of the worldwide film committee to discuss the upcoming challenges of returning to work.

The members of the ASC Future Practices committee will come together for a discussion of the quarantine experience, remote preparation, virtual scouting, and the remote technologies enabling cinematographers to continue to create images. Five or six cinematographers from the ASC FPC are due to join the panel. Members of the Committee include: Amy Vincent, ASC (co-chair) Erik Messerschmidt, ASC (co-chair) Craig Kief, ASC (co-chair) Mark Doering-Powell, ASC Jimmy Lindsey, ASC M. David Mullen, ASC Dave Perkal, ASC Rodrigo Prieto, ASC Cynthia Pusheck, ASC Armando Salas, ASC Lawrence Sher, ASC Eric Steelberg, ASC Mandy Walker, ASC, ACS James Whitaker, ASC Jo Willems, ASC Al DeMayo - LiteGear, Associate Member Mel Mathis - Keslow Camera, Associate Member Snehal Patel - Zeiss, Associate Member.



Ammonite, cin. Stéphane Fontaine, dir. Francis Lee



Pinocchio, cin. Nicolaj Brüel, dir. Matteo Garrone

GET NOTICED

The seventh edition of the panel discussion is directed at young talented filmmakers taking their first steps in the field. Four representatives of talent agencies that focus on the creation of advertisements and video clips as well as feature-length and TV films will advise on how to stand out from the crowd. You're invited to take this exceptional opportunity to share your experiences and meet the professionals. Gain practical knowledge and a chance for career development at Get Noticed!

ONE MORE ORBIT: OVER THE POLES IN 44 HOURS

After a special screening of the movie *One More Orbit*, there will be a panel discussion with Terry Virtis, a director and an astronaut, on how a worldwide crew captured the Guinness World Record for fastest polar circumnavigation via the North and South poles in an airplane.

PUBLICITY FOR CINEMATOGRAPHERS - PUBLIC RELATIONS FOR DIRECTORS OF PHOTOGRAPHY

Find out in black-and-white terms how publicists in the studios, on sets and in Hollywood work with journalists to bring the stories behind your imagery to life. ■



WHO WILL WIN THE GOLDEN FROG? FILMS IN THE MAIN COMPETITION...

Ammonite - DP Stéphane Fontaine, dir. Francis Lee

Caged Birds - DP Felix Von Mural, dir. Oliver Rihs

Charlatan - DP Martin Štrba, dir. Agnieszka Holland

Falling - DP Marcel Zyskind, dir. Viggo Mortensen

Helene - DP Rauno Ronkainen, dir. Antti J. Jokinen

Never Gonna Snow Again - DP Michał Englert, dir. Małgorzata Szumowska

Nomadland - DP Joshua James Richards, dir. Chloé Zhao

Pinocchio - DP Nicolaj Brüel, dir. Matteo Garrone

Rifkin's Festival - DP Vittorio Storaro, dir. Woody Allen

The Banker - DP Charlotte Bruus Christensen, dir. George Nolfi

The Glorias - DP Rodrigo Prieto, dir. Julie Taymor

While at War - DP Álex Catalán, dir. Alejandro Amenábar



The Banker, cin. Charlotte Bruus Christensen, dir. George Nolfi



Helene, cin. Rauno Ronkainen, dir. Antti J. Jokinen



The Glorias, cin. Rodrigo Prieto, dir. Julie Taymor



LIGHT FANTASTIC

Philippe Rousselot ASC AFC has been fêted with BAFTA, Cesar and Oscar and is this year's recipient of the Camerimage Lifetime Achievement Award. The distinguished French cinematographer tells British Cinematographer about his filmmaking philosophy.

“I was sent to a winter camp aged 11,” recalls Rousselot of his cinematic awakening in 1956. “I was on my own and unhappy but there was a cine club which I snuck into. It was mostly adults but there I discovered cinema. I went every night for two weeks and saw a treasure trove of films from German expressionism to Jean Cocteau, Hollywood melodrama and Italian neo realists. When I got home, I told my mother I wanted to make films, period. She is not alive now but I would tell her the exact same thing today.”

Much later, he reflected on why this experience had had such profound effect. “I equated it, pretentiously perhaps, to Plato’s cave.” The allegory contains symbolism about the nature of physical reality and the perception of truth.

“It’s the idea that you are transposed into another world by the magic of light projected onto a screen,” Rousselot says. “It’s not that I hadn’t seen films before but it was the moment where I became very conscious that there were people behind the camera making decisions that influenced what I was being shown.”

While studying at l’École Louis Lumière he was drawn to cinematography over crafts like editing. “It is not in my nature to stay in the same place for days and days,” he says. “I want to explore the world.”

Rousselot began his career as camera assistant on several Eric Rohmer films. The first was *Ma Nuit Chez Maud* (1969), where he was apprentice to esteemed cinematographer Nestor Almendros.

“His philosophy was to reinvent filmmaking by using your own reflections of nature and observations of human behaviour. He had no experience of classical filmmaking and there was a very high pressure to do things conventionally. But Nestor found his own way because he had a fabulous eye and the intelligence to ask the right questions. He figured out that the best way to achieve a very soft and natural light was to use bounce light. That’s a direct result of him thinking how to do things regardless of tradition.

“So, when I began to light shots I wasn’t thinking about traditional three-point lighting. That is archaeology.”

Rousselot pioneered use of Chinese lanterns mounted on booms, to provide a soft moving source that follows the actors.

“If you have a camera in a certain position and an actor moves toward you then using direct lights or even bounce light, when the actor is far away you have very little light and as they move the amount of light increases,” he explains. “But that’s not what happens in real life. The natural light from the sun is so far away you don’t have this lighting progression. In order to have constant light on a moving actor, the light should move with them. How do you do that with 5K or 10K Fresnels? It’s impossible. You need something lighter.

“Secondly, if you want soft light on an actor’s face the determinant is not the softness of the light itself but the angle of the light. Now, if you place a small lantern very close to the face it is the same softness as the big white bounce 10ft behind the camera because the angle is exactly the same. The difference is that you no longer have a big wide source behind the camera

flooding everything. The Chinese lanterns allow me to throw very soft light on faces with practically no lights in the background so I can isolate the actor from the background.”

He began this technique in the early ‘80s using a rudimentary dimmer board to change the light according to camera moves.

“When I had complicated movements to film I would light a specific way at the beginning of a shot differently to the middle and end of the shot. By using multiple soft sources I would change the

On the set of *Sherlock Holmes* (2009)



Interview with the *Vampire: The Vampire Chronicles* (1994)





With director Tim Burton on the set of *Charlie and the Chocolate Factory* (2005)



The Nice Guys (2016)



With director David Yates on *Fantastic Beasts* (2016)

setting subtly during the shot. At the end of the shot you are not encumbered by the lighting you had at the beginning."

He continued trialling Chinese lanterns on handheld or sound booms in films leading up to 1986's *Hope and Glory*. The extensive use of the technique for director John Boorman's biographical wartime drama was recognised with an Oscar nomination.

A few years earlier, Rousselot gained international attention for his work on Jean-Jacques Beineix' cult thriller *Diva*. Together with DPs like Carlo Varini and Jean-Yves Escoffier he essayed 'cinema du look' criticised and lauded, depending on your taste, for putting style over substance.

"I don't know where it came from but we wanted to use colour in a different way than we were told to," says Rousselot. "There was an appetite for the use of colour for dramatic reason, or maybe just aesthetics, but mostly we wanted to create moods rather than simply see everything."

"*Diva* was a very bold use of colour for the time. Now, it's a common part of film language."

He recounts the struggle to break from convention. "On one film I was yelled at by the lab technician because my colour temperature was not right. I had to tell him that a sunset should have a little bit of red but they weren't happy about it. Maybe the audience was not ready to see totally blue or red images?"

Diva won Rousselot a first César Award and his English language film career took off. He worked for directors including Stephen Frears (*Dangerous Liaisons*) and Philip Kaufman (earning a second Oscar nod for *Henry & June*), winning the Academy Award for Robert Redford's 1992 *A River Runs Through It* (for whom he later shot *Lions for Lambs*).

Neil Jordan's *Interview with the Vampire*, Patrice Chéreau's *La Reine Margot*, and Miloš Forman's *The People vs. Larry Flynt* followed. With Tim Burton he made *Big Fish*, *Planet of the Apes*, *Charlie and the Chocolate Factory*; with Guy Ritchie (*Sherlock Holmes*) and he helped recreate the Harry Potter cinematic universe for David Yates' *Fantastic Beasts* and *Where to Find Them* and *The Crimes of Grindelwald*.

"I ENJOY THE MECHANICS OF COMEDY. LEARNING WHY A CERTAIN CAMERA POSITION OR ANGLE MAKES YOU LAUGH AND A SLIGHTLY DIFFERENT POSITION DOESN'T. YOU NEVER KNOW BEFORE YOU TRY."

PHILIPPE ROUSSELOT ASC AFC

"The director picks me," he says modestly. "When John Boorman asks if you want to do *Emerald Forest* you say 'yes!' and you don't regret it. I've done three with him (the other being *The Tailor of Panama*) and wish I had done more. I wish I could have done more with Tim, and with Neil. I would have loved to do six films. I'm not giving up - hopefully there's time yet."

Perhaps the trick to securing such respect lies in interpreting the director's intent whilst knowing when to suggest his own creative ideas.

"It all depends on the director. I don't need to tell Tim... he knows what he wants. John instinctively knew what was in frame, how his actors performed, without looking at a monitor."

There have been times when his relationship with a director didn't go to plan. "There were two films I didn't finish. One I left because I felt that there was no way I could get along with the director and the other was a big misunderstanding and I was fired. He was right to do so."

He continues, "I always feel that you are given something to look at which narrows

your range of interpretation. I'm not saying this is bad. If it's raining outside then there is no interpretation necessary, you acknowledge the situation you are in (unless it's really bad for storytelling and you shoot another day). On a soundstage you supposedly have an infinite range of choices but that's not correct either. You are given sets, costumes, actors and you have to go with the logic of that. I don't think it is

reductive—it is part of the job to understand the way the situation dictates you."

There's also no doubt that Rousselot's artistic curiosity leads him to seek out directors with a fresh perspective. He is currently in post on *Without Remorse* for Stefano Sollima, the first military action film Rousselot has done.

"I was surprised when I was asked to do *The Nice Guys* (dir. Shane Black). I've done films with comedy, notably Bertrand Blier's *Merci La Vie*, but I'd forgotten how much I enjoyed laughing on the set. I also enjoy the mechanics of comedy. Learning why a certain camera position or angle makes you laugh and a slightly different position doesn't. You never know before you try."

The Nice Guys was also Rousselot's first digital project. "I am happy that we can still have a choice to shoot film even if that choice is not one you make on your own. Never underestimate the economics of the film you work on."

"Digital is now a fantastic tool. I would love to shoot film again but as long as film is not projected as film then I feel its beauty gets a little lost."

He has said that he works best under a sense of terror, similar perhaps to the nervous tension an actor gets before appearing on stage.

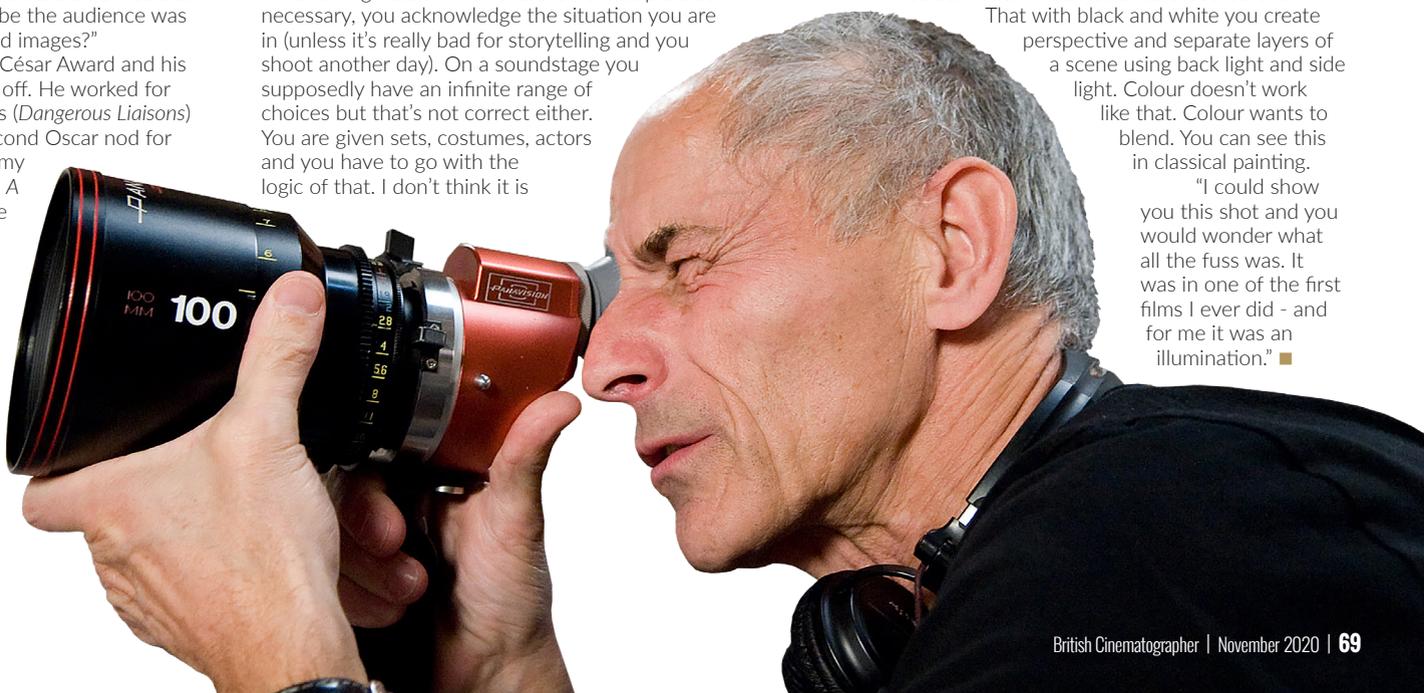
"It's very true. The moment you get confident you have to raise the alarm, there is something wrong. It is not a pleasant state to be in terror but the first day on a shoot is horrible."

Rousselot tends not to look back at his past work, saying he would wish he could shoot it again. "I remember going to dailies once and almost jumped off my seat when I saw a shot with an actor in front of a brown wall. His costume was brownish and greyish and it looked like he was made of the same substance as the wall behind him. It was an ordinary shot but in my mind it was really beautiful."

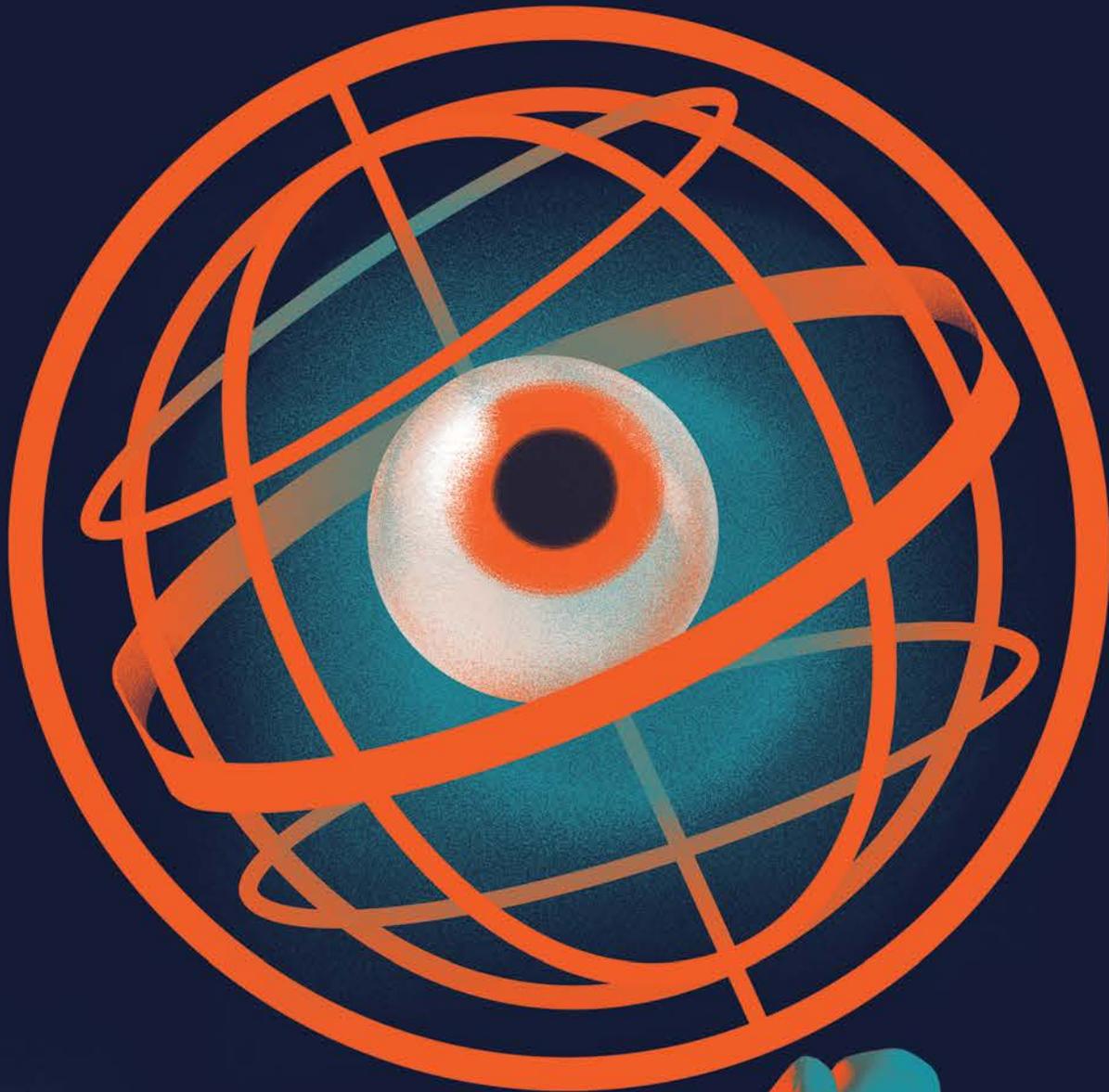
"You see, I understood then something about colour which I had not understood before."

That with black and white you create perspective and separate layers of a scene using back light and side light. Colour doesn't work like that. Colour wants to blend. You can see this in classical painting.

"I could show you this shot and you would wonder what all the fuss was. It was in one of the first films I ever did - and for me it was an illumination." ■



EnergaCAMERIMAGE



28.

INTERNATIONAL
FILM FESTIVAL

14–21 NOV 2020

TORUŃ, POLAND
KUJAWSKO-POMORSKIE

HONORARY PATRONAGE OF THE PRESIDENT OF THE REPUBLIC OF POLAND ANDRZEJ DUDA



CO-FINANCED BY THE MINISTRY OF CULTURE AND NATIONAL HERITAGE,
THE CITY OF TORUŃ AND KUJAWSKO-POMORSKIE REGION

FESTIVAL ORGANIZED
AND PRODUCED BY



EUROPEAN FILM CENTER
CAMERIMAGE

OFFICIAL SPONSORS
AND PARTNERS



STRATEGIC SPONSOR

Ministry of
Culture
and National
Heritage of the
Republic
of Poland



MAIN PARTNER



MEDIA
PATRONS



INDUSTRY
PARTNERS



PROJECT IS CO-FINANCED BY THE EUROPEAN REGIONAL DEVELOPMENT FUND WITHIN
THE REGIONAL OPERATIONAL PROGRAMME FOR KUJAWSKO-POMORSKIE REGION FOR THE YEARS 2014-2020

www.visitTorun.com

www.energacamerimage.pl

facebook.com/camerimage

camerimage.festival