

More than fifty feature films from around the globe un-spoiled at this year's Camerimage International Film Festival of the Art of Cinematography. The twelfth annual Camerimage was held in Lodz, Poland, home of that country's national film school, alma mater of great filmmakers such as Witold Sobocinski, PSC cinematographers Slawomir Idziak, PSC and Andrzej Bartkowiak, ASC and acclaimed directors Krzysztof Kieslowski and Roman Polanski. The festival bills itself as the only film festival whose organizing principle is honoring the work of cinematographers.

The awards ceremony featured two new Golden Frogs. These new awards were presented for technical achievement in the areas of production and post-production. A special jury led by Jost Vacano, ASC, BVK determined the winners.

"We need help in the form of technical devices to get our ideas to the screen," said Vacano while presenting the first award. "Tonight we're recognizing a company that has a deep commitment to film. They are constantly developing new systems for shooting film.... The Golden Frog for Technical Achievement in

Camerimage Festival: where cinematographers are the STARS



Extreme Left:

Cinematographer Oliver Stapleton leads a Q & A session with students. Stapleton addressed a wide range of issues, including the cinematographer's evolving role, the qualities of an ideal camera assistant, and how to maintain a healthy family life while pursuing a filmmaking career.



Second Left: Lodz's Grand Theater, a converted opera house where most of the festival's screenings, conferences and exhibits take place.

Third Left: Phedon Papamichael, ASC discussed the cinematography of *Sideways* during a two-hour seminar/Q&A session. The film, directed by Alexander Payne, screened at the festival outside the competition.

Right: Kodak's Bob Mayson chatting with past Lifetime Achievement honoree Billy Williams, BSC at the BSC function.



The festival's grand prize, the Golden Frog, went to cinematographer Dick Pope, BSC for his understated photography of the controversial *Vera Drake*. Pope shot the film in the Super 16mm and perfected the look in a digital intermediate process. The Silver Frog went to Rodrigo Prieto, ASC in recognition of his work on Oliver Stone's *Alexander*. Third prize, the Bronze Frog, went to Manuel Alberto Claro for the drama *Reconstruction*.

Pope and Prieto were among the many world-class filmmakers who attended the festival and shared their wisdom in seminars and workshops. That group also included Manoel de Oliveira, Krzysztof Zanussi, Slavomir Idziak, Pierre L'homme, AFC, Christopher Doyle, HKSC, Oliver Stone and Phedon Papamichael, ASC.

Big names could also be found on the competition jury: Vilmos Zsigmond, ASC, Laszlo Kovacs, ASC, Renato Berta, AFC, Svein Krovel, Oliver Stapleton, BSC and Jerzy Wozniak.

No name in the world of cinematography is bigger than David Watkin, BSC who was on hand to receive this year's Camerimage Lifetime Achievement Award. All week screenings of Watkin's films were shown and discussed. In accepting his honor, Watkin said, "Since I retired, many people ask me what I miss most about filmmaking, and I always reply without hesitation that it's the people. Being here at Camerimage this week has been like being back on a film set, and I can't think of a nicer compliment to return to you. Thank you very much indeed."

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the area of production goes to ARRI for the ARRI Camera System."

Technical Award jury member and cinematographer Suki Medencevic whose film *The Great Water* was well received at the festival, presented the Technical Award for post tools. "The digital medium is upon us, and is giving us powerful new tools to apply in order to express ourselves," he said. "Being able to make a bridge between digital and film is one of the crucial tasks every cinematographer is facing. One of the most important requirements for cinematographers in bridging this gap is the ability to state clearly the film that he is going to make, how that film is going to look, and most importantly to be able to be a part of the process all the way from the beginning to the end. The Kodak Look Management System (KLMS) is an important step forward in helping cinematographers convey their ideas and maintain their vision throughout the process. So I present this award to Eastman Kodak."

Kodak's Robert Mayson accepted on behalf of the company, thanking the worldwide team of image experts who collaborated on KLMS.

At the closing ceremony, festival founder and president Marek Zydowicz thanked attendees and invited all to return. "We are film lovers, and that is why the festival has an atmosphere of warmth and camaraderie," he said. ■