

# Cannes Cinematography: Here Are the Cameras and Lenses Used to Shoot 49 Films

How I Shot That: The world's best cinematographers tell IndieWire how they created the look of their highly anticipated features at Cannes.

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IndieWire reached out to the directors of photography whose feature films are premiering at the 2022 [Cannes](#) Film Festival to find out which cameras and lenses they used and, more importantly, why these were the right tools to create the look and visual language of these highly anticipated films.

## Competition (Palme d'Or Contenders)



Director Kelly Reichardt and cinematographer Christopher Blauvelt on the set of "Showing Up"  
Allyson Riggs

## "Showing Up"

**Dir:** Kelly Reichardt, **DoP:** Christopher Blauvelt

**Format:** Arriraw 3.4k

**Camera:** Arri Alexa mini

**Lens:** Kowa Cine Prominar

**Blauvelt:** We started testing right away in prep with Kari Fouts (lens technician) at Koerner Camera in Portland. Kari set up an incredible scenario right there on the prep floor. It consisted of a typical focus chart and Christmas lights to see specular highlights. The camera would pan to see through the big doors for bright sunlight and focus to infinity and back in to minimum focus on a glass vase with flowers in them and a moment of flashlight in the lens for maximum flare. It was a dynamic layout to say the least but the important thing was to see how these lenses reacted to different light and textures. We used different cameras and filters including Sony Venice, Arri LF, Arri Alexa Mini and Red camera. Used a lot of different lenses and filter combinations including Cooke s4, Cooke Panchros, Kowas, Optimo Primes with custom Kari Fouts diffusions backs / centers, Tiffen Black Satins and Schneider Radiant Soft diffusion filters. After the in-house testing was done for broad strokes we took what we liked out to the school where we were shooting and eventually screened everything in the theater for Kelly. Deciding our look was there with the Kowa prime lenses and Radiant Soft diffusion filters along with custom look up tables Sean Goller (dit) and Joe Gawler (post colorist) where we made our final di at Harbor Post NYC.