

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.

By Chris O'Falt and Erik Adams

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“Falcon Lake”

Dir: Charlotte Le Bon, **DoP:** Kristof Brandl

Format: 16mm

Camera: Arri 416

Lens: Zeiss High Speed Mark III

Brandl: The idea was to craft a “neutral perspective,” supporting a sense of intimacy and realism while intruding as little as possible on the reality the actors were living. For us, shooting a movie by a lake in the Canadian summer meant shooting on super 16mm. We trusted the medium for its rich colors and textures, therefore allowing us to use a minimalistic approach and work with available light as much as possible. Camera on sticks or dolly, the height of the lens should match the eye level of our characters as much as possible. We decided to use a single 16mm focal length to frame the entire movie. It felt like the right choice for us as we didn’t want to distort reality.