

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.

[Chris O'Falt](#)

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.

Out of Competition



Behind the scenes of "Novembre"

"Novembre"

Dir: Cédric Jimenz, **DoP:** Nicolas Loir, AFC

Format: 4.5K Arriraw LF 2.39:1

Camera: Alexa Mini LF

Lens: TRIBE7 Transcient

Loir: I really like the look and texture of the Alexa Mini LF at 2500 ISO. The movie was shot a lot at night and I needed those extra ISO to be able to work in minimal light conditions when requested. We shot in LF 2.39:1 recording mode to minimize the amount of data as we shot almost all the scenes with two (or more) cameras. The size and weight of the cameras were also a great plus as we mainly shot handheld. After some tests on locations, we chose two sets of TRIBE7 Transcient lenses for the film. The falloff and texture of those lenses were very pleasant, they were modern without being too sharp. Their color rendition was also perfect for the look we were after, a sober yet aesthetic environment for this post-2015 Paris terrorist attacks investigation.