

[HOME](#) / [FEATURES](#) / [CRAFT](#)

# Oscar Cinematography Survey: The Cameras and Lenses Used to Shoot 32 Awards Contenders

IndieWire reached out to the directors of photography whose films are in 2024 awards contention to find out what they used.

BY SARAH SHACHAT

OCTOBER 16, 2023 5:00 PM



"Godland" *Juliane Lalinde*

As the fall festivals come to an end and the 2024 awards race begins to come into focus, IndieWire reached out to the directors of photography whose films are among the most critically acclaimed of the year. We wanted to find out which **cameras** and lenses they used and, more importantly, why these were the right tools to create the visual language of their respective films.



Photo : Courtesy of Franz Lustig

## "Perfect Days"

**Dir:** Wim Wenders, **DoP:** Franz Lustig

**Format:** 4K OCN ST

**Camera:** Sony Venice 2, Rialto 6K sensor, Aspect 1:1.33

**Lenses:** Canon K35 TLS rehoused

**Lustig:** "Perfect Days" is a film about humility and simplicity, therefore, I wanted to keep everything super light and easy. We prepped this 2-hour film for five days and shot it in 17 days, so it had quite a documentary approach sometimes.

We had two camera bodies on standby, but it was a one-camera show. We had the normal camera body for handheld/Easyrig shots and one Rialto body for mounts and when we had a lack of space. We didn't even carry a dolly, just some sliders occasionally. I had the most lovely local crew and we also kept the lighting to a minimum, all on house power and no big light sources. It was a beautiful, unique experience. Yoshi Yakusho's acting was just so touching and special.

In the grade we tried to emphasise the 4:3 aspect ratio and the filmic look with some grain and quite saturated colours. I think it looks real but also somehow from a different time. I'm quite proud of this "little" film we did together.