



Film industry figures flocked to the Croisette for another successful festival (Credit: Christophe Bouillon FDC)

MOTEUR... ACTION!

Despite the shadow of the war in Ukraine, the Cannes Film Festival managed to celebrate the beauty of cinema and its stars.

The 75th Cannes Film Festival was not just about glamour because a European war is raging on and off screen. At the opening gala, Ukrainian President Volodymyr Zelensky addressed the festival via live video link and said that cinema should not remain silent about the Russian attack on Ukraine. He called on filmmakers to take action. "The most brutal dictators of the twentieth century loved cinema," said the former actor, who stressed the need for a new Charlie Chaplin to satirise contemporary dictators as he did in *The Great Dictator*.

Since the letter 'Z' has become a symbol of the Russian invasion of Ukraine, the French director Michel Hazanavicius changed the title of his festival-opening film. His zombie-horror comedy, a remake of the Japanese film hit *One Cut of the Dead*, was originally called *Z (Comme Z)* but was renamed *Coupez!* The story involves a film crew that is supposed to shoot a zombie movie but is instead attacked by real zombies. The film begins with a 30-minute-long take, hand-held from the

shoulder, that cinematographer Jonathan Ricquebourg rehearsed with the actors over the course of an entire month to work out the complex choreography.

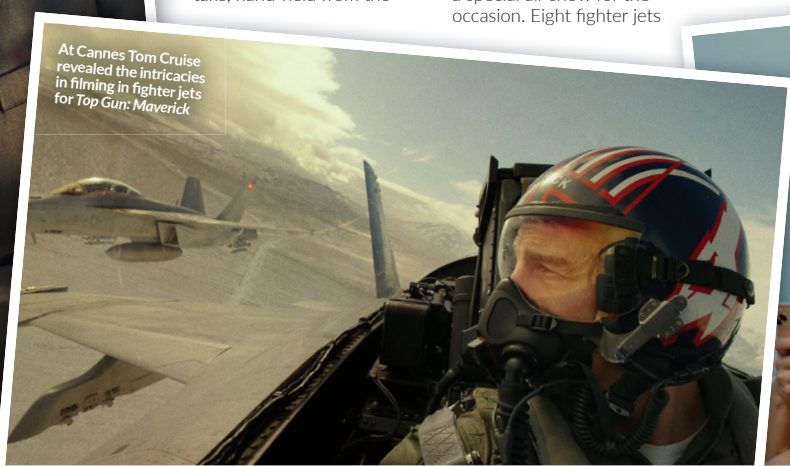
CRUISE CELEBRATED

"There's a very specific way to make movies for cinema, and I make movies for the big screen", said Hollywood star Tom Cruise, who produced and starred in *Top Gun: Maverick*, a sequel to his hit film. "I've loved aviation my whole life long and I wanted to be able to shoot the film in an F-14. We had to adapt cameras for shooting in F-18s. I also had to create a whole training program for the actors to understand how to act like pilots, but I also had to teach them about editing and lighting, and the fighter pilots had to teach them about filming." The idea was to use the camera from the point of view of the fighter pilots for the audience to identify with them. The shots set up inside the jet fighters were taken by Sony Venice cameras. The actors had to take G-force training sessions to withstand the physical demands of the gravitational pressures during flights, and they had to get training in cinematography so that they could operate the cameras inside the cockpit. (Find out more about this in our behind-the-scenes piece on *Top Gun: Maverick* p52).

Before the screening, Cruise was awarded an honorary *Palme d'Or*, for which he received a five-minute standing ovation, and the French Air Force put on a special air show for the occasion. Eight fighter jets



Boy from Heaven director Tarik Saleh (left) with lead Tawfeek Barhom during an after-party on a boat (Credit: ARTE)



At Cannes Tom Cruise revealed the intricacies in filming in fighter jets for *Top Gun: Maverick*

flying in formation streaked the sky above the red carpet with red, white, and blue plumes of smoke. This powerful jet performance was rather horrifying for Ukrainian filmmaker Hanna Bilobrova, who presented the documentary *Mariupolis 2* in Cannes. The footage of the film about the devastated city was shot by her partner, Lithuanian director Mantas Kvedaravičius, who was killed in the Ukraine in April 2022.

The French Air Force flight demonstration was out of sync with the festival's approach to create a new image of sustainability. The electric limousines that were chauffeuring stars to the red carpet also diminished the impact of the green event. Even so, the red carpet hasn't lost any of its attraction.

AWARDS AND ACHIEVEMENTS

The dark side of the world of beauty is the theme of new Swedish movie *Triangle of Sadness*, which won director Ruben Östlund his second *Palme d'Or* (following 2017's *The Square*). This social satire features two models on a cruise ship. During the cruise, they cope with outrageous passengers, such as an old British couple who sell landmines, and the ship's captain who, during a storm, gets drunk and starts reading aloud from *The Communist Manifesto*.

To simulate heavy seas on the yacht, set designer Josefín Åsberg built the whole interior of the yacht dining room on a gimbal which could be tilted about 20 degrees in any direction. In the dining scene, the guests start vomiting. When the ship of fools finally runs aground, the passengers end up being stranded on a desert island. The stereotypical power relationships are reversed: Only the cleaning crew know how to catch a fish and start a fire. The film was shot over 73 days in Sweden and Greece. "I chose to shoot *Triangle of Sadness* with the Alexa LF because I know how much Ruben manipulates the images afterwards," said cinematographer Fredrik Wenzel. "There are close to zero images in the final film that haven't been manipulated in some way. Ruben stitches different takes together. Or he adds a detail, like a piece of fabric hanging over a chair. Or he extends the image and makes it wider. The list is endless."

The script award went to Tarik Saleh's gripping thriller *Boy from Heaven*. A fisherman's son begins his studies at the University of Cairo, but he gets entangled in a labyrinth of intrigue and conflicting allegiances. A similar fate awaits the protagonist of Claire Denis' romantic thriller *Stars at Noon*, set in 1984 during the Nicaragua guerilla war. A playful romance between an American businessman and a young woman turns into a dangerous cat-and-mouse game. French cinematographer Éric Gautier shot the Grand Prix-winning film on an Alexa Mini. The award went *ex-aequo* to Lukas Dhont's coming-of-age drama *Close*, which examines the friendship of two boys which suddenly ruptures. Belgian cinematographer Frank van den Eeden also created the film's cosy imagery with an Alexa Mini. The Italian competition film *Nostalgia* by Mario Martone also explores a decisive experience that separates two young friends. A grown-up businessman returns to Naples, where he once sped through its narrow streets on a motorcycle, to settle a score with an old friend.

In *Armageddon Time* American director James Gray looks back on his old neighborhood in Queens in the 1980s. His semi-autobiographical movie tells the story of the eleven-year-old son of Ukrainian Jewish immigrants who quickly runs up against a wall in the land of opportunity. >>>

Ruben Östlund's *Triangle of Sadness* won a *Palme d'Or*



WINNING TOUCH

Thanks to her talent for lighting and photography, Evelin van Rei was awarded this year's Angénieux Special Encouragement award at Cannes.



Evelin van Rei (centre) was given the Angénieux Special Encouragement award during Cannes Film Festival 2022

"Images for me are about emotion, light, and reaching people. I just wanted to create," says London-based

Dutch cinematographer and photographer Evelin van Rei, who received the Angénieux Special Encouragement award at the Cannes Film Festival.

Van Rei is the first cinematographer who did not go to film school to be given the award, which recognises next-generation cinematographic talent. After obtaining her first-class honours degree from the Cambridge School of Art in 2012, she started off working as a camera trainee and clapper loader, before transitioning into lighting on short films, music videos, and commercials in late 2014.

"Traditionally, the route to lighting is very long. You'd spend most of your adult life progressing through the ranks; from camera trainee, loader, focus puller, operator, to then maybe have a shot at lighting," says van Rei, who currently works in long-form and commercials. She opted to climb the ladder quickly. "I discovered I wasn't deeply interested in the assisting and technical side of things. I just needed to create, I wanted to tell a story."

Her approach to lighting and photography caught the attention of Angénieux. She has an intuitive and organic attitude to cinematography, and developed a distinctive signature style across her body of work, both in still and moving images. "For me, lighting always needs to feel emotive, effortless and authentic," she says. "I don't like things to be over-lit, feel fake, or beautified in order to obey the patriarchy's double standards. For me, staying true to the story and its characters is of utmost importance."

She adds: "Imagery has the capacity to move us into unknown emotional depths. They contain

energy. A visceral-ness.

I strive for my imagery to have a sensitive and singular point of view on the world, and to carry a personality and a distinct style. Capturing life in an eternal, intriguing way."

Van Rei is interested in stories of all kinds.

"There needs to be a natural connection that I have with the script, the meaning or message, and the director, as a human being — whatever story we are telling," she emphasises. "I am intuitively drawn to, and fascinated by, the complexities and fragility of human existence, the darker side of our human mind. Our conscious, unconscious, and behaviour. I tend to seek out narratives which explore this." Van Rei loves the imaginative and analytical process with the

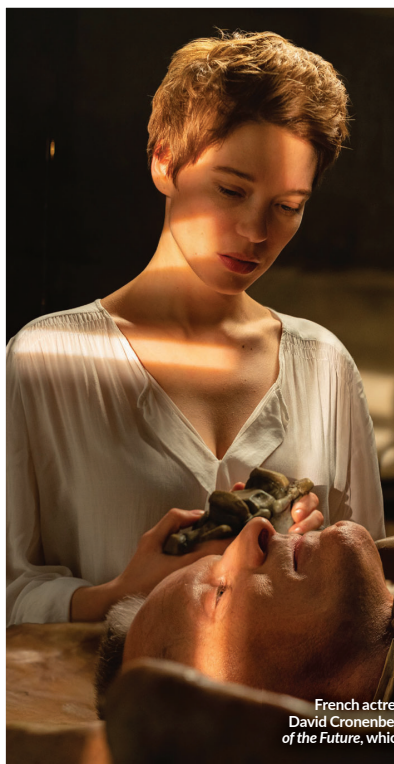
director of finding the deeper layers and themes within these stories and its characters.

"I STRIVE FOR MY IMAGERY TO HAVE A SENSITIVE AND SINGULAR POINT OF VIEW ON THE WORLD, AND TO CARRY A PERSONALITY AND A DISTINCT STYLE."

EVELIN VAN REI

Van Rei was given the award as part of the Pierre Angénieux Tribute ceremony, which honoured French cinematographer Darius Khondji ASC AFC

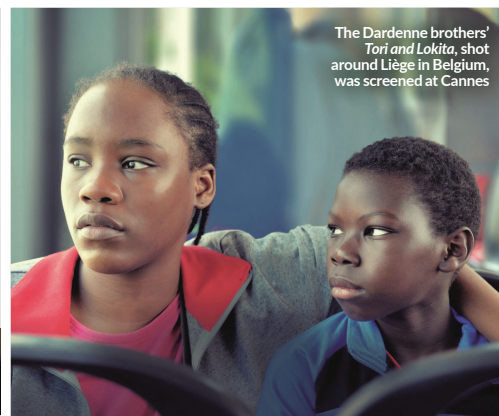




French actress Léa Seydoux stars in David Cronenberg's body horror *Crimes of the Future*, which premiered at Cannes



Claire Denis' romantic thriller *Stars at Noon* won Cannes' Grand Prix Award



The Dardenne brothers' *Tori and Lokita*, shot around Liège in Belgium, was screened at Cannes



The ARRI Happy Hour took place at Plage Quinzaine in Cannes (Credit: Heiko Meyer/ARRI)



Discussions at the European Film Forum, where European Commissioner Thierry Breton announced a new MediaInvest fund (Credit: Christiane Siemen/Creative Europe Desk)

» *Armageddon Time* is the first film by James Gray that was shot digitally. Cinematographer Darius Khondji ASC AFC, known for his work with Wong Kar-wai on *My Blueberry Nights*, Bernardo Bertolucci on *Stealing Beauty*, Michael Haneke on *Amour*, and David Fincher on *Se7en*, received the Angénieux Excellens Award in Cinematography at Cannes. Since he shot the film on an Alexa 65, he did a film-out in post-production in order to give the footage a film look. "The film-out for digital means transferring the digital to film, then doing an internegative, and getting the grain on the internegative — or even going further. So, you use the organic grain structure to put it together." For Khondji, film remains his first choice: "It's just so sexy to shoot on film, the texture is beautiful; it looks great on skin tones."

Khondji has been using Angénieux zoom lenses since the very beginning of his career. "It was probably the first zoom lens I saw as a student. I loved anamorphic lenses, but we couldn't afford them at that time. Now I use Angénieux zooms all the time whenever I shoot commercials or music videos. I love operating; it is a very physical thing."

Angénieux recognises the work of promising young cinematographers. The Angénieux Special Encouragement award was given to Dutch cinematographer Evelin van Rei. The prize gives her an opportunity to use Angénieux's cutting-edge lens technology for her next film.

"For me, emotion, narrative, and story are of the utmost importance", van Rei points out. "And images enhance these elements. They tell a story a certain way."

FILM AT THE FORE

At this year's festival, 26 productions were shot on Kodak film. The historical drama *Corsage* by Austrian director Marie Kreutzer puts an end to the myth of the Empress Elisabeth of Austria, known as Sissi. German cinematographer Judith Kaufmann shot the film on an Arricam LT in 3-Perf. "Marie told me we should shoot the scenes as if we were in the empress' living room."

"Film is a medium that works for you as a cinematographer," added French cinematographer Balthazar Lab. "It gives the picture you are making a specific and

beautiful quality. Of course, you can achieve this digitally, but it requires a lot of more work, especially in post-

production, to find the specific colour tweak, the grain, and all the characteristics of film that are so natural and pleasant. When you shoot on film directly, you don't have to work for it."

French cinematographer Paul Guillaume filmed Léa Mysius' Director's Fortnight film *The Five Devils* with an Arricam LT on 35mm. "2-perf provided us flexibility, long takes, and a pretty gritty image," said Paul Guillaume. "The combination of film and spherical lenses with this wide aperture allows you limit the additional lighting you need to add."

Meanwhile, American documentary filmmaker Brett

Morgen hit the jackpot when he was granted access to never-before-seen drawings, recordings, and films by David Bowie. This provided a fascinating insight into the British pop icon's work for *Moonage Daydream*, mixed by the Oscar-winning sound team of *Bohemian Rhapsody*. Baz Luhrmann received kudos for his biopic *Elvis* (this issue's cover story star) about the King of Rock 'n' Roll, with newcomer Austin Butler in the lead role, and lensed by Mandy Walker AM ASC ACS.

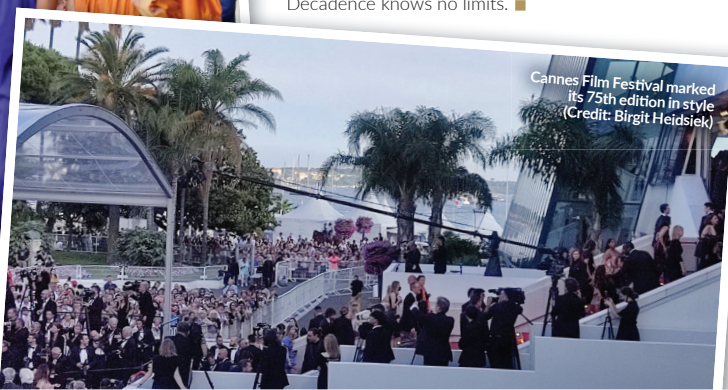
While many filmmakers retold stories from the past, the Canadian director David Cronenberg glimpsed into the future. His dark film *Crimes of the Future* is about human mutations who can digest plastic and create new organs. This phenomenon is presented in live-performance acts by an artist couple who operate with remote-controlled scalpels. "Surgery is the new sex," whispers a young woman in the ear of old men. Decadence knows no limits. ■

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FRENCH CINEMATOGRAPHER BALTHAZAR LAB



Models at the Tiffany Red Carpet Fashion Show at the Hermitage in Monaco (Credit: TRCFW Monaco)



Cannes Film Festival marked its 75th edition in style (Credit: Birgit Heidsiek)