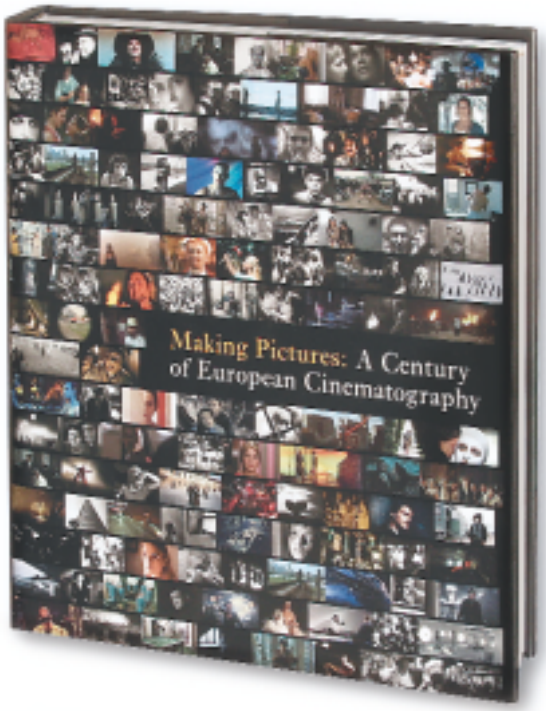
# Making Pictures : A Century of European Cinematography

IMAGO

EUROPEAN FEDERATION
OF CINEMATOGRAPHERS

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Luciano Tovoli while shooting *Le Placard* (*The Closet*) — Francis Veber, 2001

« This book celebrates cinematographers and through them the art of film-making. Important awards worldwide, including the Academy Awards, have long been bestowed on cinematographers in tribute to their skill and talent. But we would like, through something less ephemeral than awards, however prestigious, to bring to the surface something that until now has only been lightly touched upon : the deep meaning of an elaborate form of expression and how it is realised. »

*Excerpt from "Coming from Afar"*
*by* Luciano Tovoli AIC-ASC

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# Making Pictures : A Century of European Cinematography

This lavishly illustrated 482 pages volume was initiated by **Luciano Tovoli** AIC-ASC (Italy) and created by members of IMAGO. The handling of text and illustration research material was coordinated by **Monika and Frédéric-Gérard Kaczek** AAC (Austria) and **Marc Salomon** (France). The work of European Directors of Photography is analysed from the point of view of both aesthetics and technique in several essays. The book contains 780 illustrations in black-&-white and colour ; mostly frame enlargements, supplemented with film stills and reproductions.

## CONTENT

• Two forewords and five short essays by cinematographers **Harvey Harrison** BSC (United Kingdom), **Luciano Tovoli** AIC-ASC (Italy), **Sven Nykvist** FSF-ASC (Sweden), **Giuseppe Rotunno** AIC-ASC (Italy), director **Bernardo Bertolucci** and actor **Marcello Mastroianni**.

• Two essays, "*A History of European Cinematography*" by **Michael Leitch**, which reveals the evolution of film techniques and "*Shooting from the Heart - Cinematographers and their Medium*" by **Cathy Greenhalgh** which explores aesthetics and the cinematographer's role.

*In the Lemon Garden* (Emil Nolde, 1933)
by courtesy of Staatsgallerie Stuttgart

• 100 Films selected by IMAGO jury **Jaromír Šofr** ACK (Czech Republic), **Wolfgang Fischer** bvk (Germany) and **Tony Forsberg** FSF (Sweden) which are described in detail by **Zoë Bicât** and **Barry Salt**.

• "*Tools of the Trade*" which contains several articles by IMAGO industry partners who supported production of the book.

• A select bibliography, glossary, and general, film, cinematographer and director indexes complete the volume.

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## ILLUSTRATIONS

In order to reproduce the work of cinematographers at its best, IMAGO has illustrated the book with frame enlargements captured from theatrical release prints wherever this was possible. To fulfil IMAGO's aims, each country member of the European Federation assisted in providing photographic material. Approval for this copious work was only achieved with the generous collaboration of several archives, laboratories and individuals. If prints or rights for frame enlargements were not available, stills have been used, and the images have sometimes been restored, graded and cropped to the right aspect ratio.

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1 *Il Conformista* (*The Conformist*) — B. Bertolucci, 1969
Cinematographer : **Vittorio Storaro** AIC-ASC
2 Renowned Swedish cinematographer **John Julius Jaenzon** behind his French Pathé camera
3 Delphine Seyrig in *L'Année dernière à Marienbad* (*Last Year in Marienbad*) — Alain Resnais, 1961
Cinematographer : **Sacha Vierny**
4 *Vredens Dag* (*Day of Wrath*) — Carl Th. Dreyer, 1943
Cinematographer : **Karl Andersson**
5 *The Red Shoes* — Michæl Powell, 1948
Cinematographer : **Jack Cardiff** BSC
6 *Letyat zhuravli* (*The Cranes are Flying*)
Mikhail Kalatozov, 1957
Cinematographer : **Sergei Urusevski**

# Making Pictures: A Century of European Cinematography

*frame enlargements on pages 224-225*

***Ivan Grosny (Ivan the Terrible)***
**Sergei M. Eisenstein - 1942/46**
**Cinematographers : Andrei Moskvin and Eduard Tissé**

Frame enlargement from *Una giornata particolare* (*A Special Day*) with Sophia Loren and Marcello Mastroianni — Ettore Scola, 1977
Cinematographer : Pasqualino de Santis AIC

« Cinema is photography, a photography enriched by ideas and feelings that need to be put across.
I have often been surprised to learn how modestly paid these people are, compared with others in the industry.
Just think of the magic that photography can add to a film.
And not just the magic, but the way it can interpret the thoughts of the director, the film's creator. Without the help of the "magician of light" responsible for the images, how could anyone make those wonderful films that look like real works of art ?
The director of photography is always a more moderate character compared to the director ; he likes to work in silence. »

*Excerpt from "The Actor's View" by* Marcello Mastroianni

Jost Vacano while shooting *Das Boot* (*The Boat*) — Wolfgang Petersen, 1981

« Cinematography is the visualization of and the creative basis for telling any story on film. For this reason cinematography must necessarily be of the utmost importance with regard to establishing authorship. Who is, then, the author of cinematography ?
There is no doubt, that in case of stills photography, the responsibility lies with the photographer – in the case of cinematography it lies accordingly with the DP, and certainly not with the Director !
Given the fundamental importance of photography and lighting in film-making, the DP, as the Author of the cinematographic image, must, logically, also be regarded as a Co-Author of that film. »

Jost Vacano bvk-ASC

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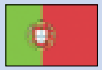
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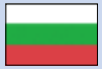
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United Kingdom

bvk
Germany

DFF
Denmark

FNF
Norway

FSC
Finland

FSF
Sweden

## IMAGO BRIEF HISTORY

IMAGO, the European Federation of National Cinematographers Associations, was founded in Rome on December 13th, 1992 by **Luciano Tovoli**, then the President of the *Italian Society of Cinematographers* AIC. He was voted the first biannual President of IMAGO by the German bvk, the British BSC and the French AFC. The four founding Societies were joined first by the Spanish and the Danish societies and later by Austria, Belgium, Finland, The Netherlands, Norway and Sweden, who became full members.

In 1994, **Harvey Harrison**, BSC was elected as the new President. Societies from the Czech Republic, Hungary, Poland, the Slovak Republic and Switzerland became Associate Members. In 1996, Spanish cinematographer **Tote Trenas** AEC followed as IMAGO President. He encouraged building the Imago Website, first presented during *Madridimagen* 1997, the Spanish Festival of Cinematography.

According to the Bavarian resolution (April 1997) of the general assembly, all European members of IMAGO could become full members, regardless of whether they were members of the European Community. IMAGO gained in influence in the next few years : statutes were renewed, introducing associate membership for non-European countries — the Argentinean ADF became the first associate member.

In 1998, **Gustaf Mandal**, former president of the Swedish FSF, was elected as President until the end of 2000. As guests of *The Camerimage International Film Festival of the Art of Cinematography* in Toruń (Poland), IMAGO welcomed the associations of Portugal, Croatia and Bulgaria as new active members. The *Indian Society of Cinematographers* ISC also became the second associate member. The Belgian cinematographer **Frédéric G. Kaczek**, board member of the *Austrian Society* AAC, was voted Secretary General and **Matthias Maasz** bvk became IMAGO's webmaster.

In 2001, Hungarian cinematographer **Tibor Vagyóczky** HSC was elected President of Imago for the next term. The *Russian Guild of Cinematographers* RGC was welcomed as the 23rd member of the federation, the Brazilian ABC and the Cuban ACF became associate members. Today, 23 European associations are Full Members of IMAGO, 5 Non-European are Associates Members. This represents about 1500 active directors of photography.

## IMAGO AIMS

IMAGO's intentions are to champion and uphold the highest standards achieved by the cinematography profession via a constant exchange of experience to promote the spread of that highly specialised culture on which the long-standing technical and artistic quality of the European cinema industry is firmly based.

Since its beginnings, IMAGO has held many meetings throughout Europe and always attends the cinematographers' festivals at *Manaki Brothers* (Bitola, Macedonia), *Camerimage* (Toruń and Łódź, Poland) and *Madridimagen* (Madrid, Spain). One of the first major projects for IMAGO was the undertaking of this book. We wanted to achieve a prestigious work of reference to what is now more than 100 years of European Cinematography, telling in detail how Directors of Photography have thought and worked in both past and present times.

One of the further activities is the cooperation with politicians with the aim to reach the legal recognition of the author rights for the cinematographers in each European country, and with the long-term objective obtaining its harmonisation all over Europe. A dedicated declaration has been signed by all IMAGO Members present in Toruń 1999.

## IMAGO MEMBERS

For a full description of the federation and its members see the web page
**http://www.imago.org**

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HFS
Croatia

HSC
Hungary

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NSC
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Russia

SBC
Belgium

SCS
Switzerland

ZFS
Slovenia

ABC
Brazil

ACF
Cuba

ADF
Argentina

AMC
Mexico

ISC
India

Bela Prod. / photo : Raymond Cauchetier

Raoul COUTARD and his Cameflex on the roofs of Paris
while shooting *A bout de souffle* (*Breathless*)
Jean-Luc Godard / 1959

*For further information about* IMAGO *and the book please contact the members' offices or* IMAGO*'s Secretary General* Frédéric-Gérard Kaczek AAC :
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