



IMAGOCOMMENTS #08



This month's IMAGO newsletter features Nigerian cinematographer Barnabas Emordi, CSN and how his career epitomizes the growth and potential of Nollywood.

BARNABAS EMORDI CSN

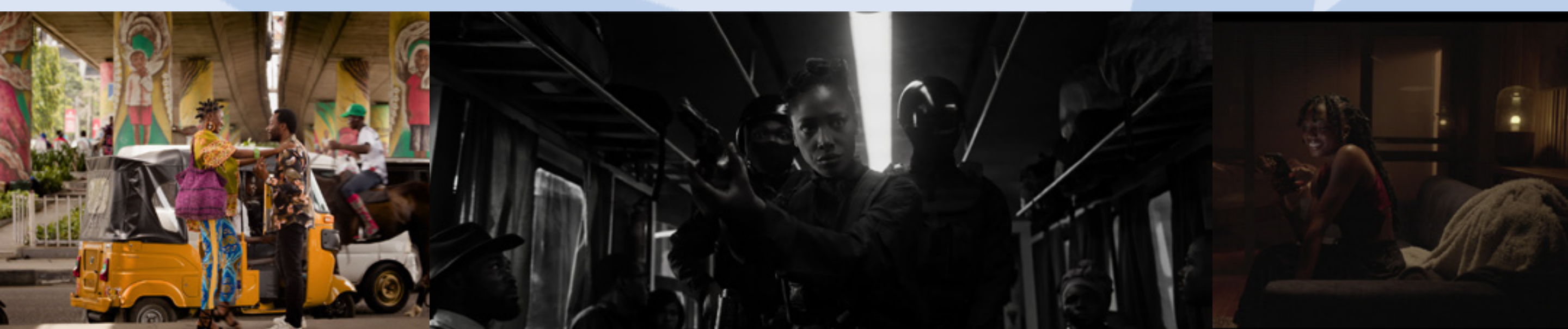
BARNY

Recently, he celebrated a monumental milestone with the film "A Tribe Called Judah," which grossed over 1 billion naira at the Nigerian box office, becoming the highest-grossing Nigerian film of all time.

This success underscores the strides Nollywood has made in terms of delivery and technical excellence. Barnabas remains at the forefront of Nollywood's evolution, using his craft to entertain, advocate for change, and amplify voices.

His journey and contributions exemplify the resilience and creativity that define Nollywood, positioning it as a powerhouse of cinematic storytelling on the global stage.

Please don't miss the full article on imago.org





Barnabas Emordi's journey into cinematography began with a deep-seated love for films, nurtured by a family that avidly consumed Nollywood, Hollywood, and international cinema. Despite initially pursuing a degree in Mathematics, his passion for film led him to intern as a production assistant, eventually discovering his true calling in cinematography. Influenced by the works of renowned cinematographers like Roger Deakins and the insightful book by Blain Brown, Barnabas immersed himself in learning and practicing the craft, rapidly growing into a proficient and respected cinematographer.



Currently, Barnabas Emordi is in the midst of preparations for a couple of short films, which he will be shooting in the coming weeks. Additionally, he is gearing up for a significant project that involves filming in both Nigeria and India over the next few months. Amidst these busy preparations, Barnabas is taking advantage of a brief period of rest and relaxation, which he finds crucial as he has not had the chance to rest at all this year.



Barnabas Emordi draws inspiration from a diverse range of films that have significantly influenced his approach to cinematography. Among these, "Bridge of Spies" (2015), directed by Steven Spielberg and shot by Janusz Kaminsky, stands out for its compelling visual style, which deeply resonated with Barnabas. He also holds Roger Deakins, his favorite cinematographer, in high regard, particularly admiring Deakins' work in "Sicario" for its meticulous and immersive cinematography and in "1917," which he praised for its naturalistic style and the seamless, one-shot illusion that captivated audiences. Additionally, "Blade Runner 2049" profoundly influenced Barnabas, particularly in

its lighting design and futuristic visual approach, elements he has referenced in his own work.

WHAT'S GOING ON

Comandante – the data driven workflow; a presentation by David Stump, ASC, BVK

David led an invited audience through the on-set and post VFX workflow of 'Comandante' (dir. Edoardo de Angelis, cine. Ferran Paredes Rubio) which he served as the workflow supervisor for. The feature was shot on Cooke's Anamorphic /i FF Lenses and made strong use of Cooke's /i Technology to empower smart VFX workflows.



David's talk touched on themes that are important to everyone involved in production: quality, creativity, efficiency and budget viability. All hot topics in the post-strike world of 2024. The heart of the 'Comandante' workflow is the intelligent use of production metadata to provide on-set feedback, secure the vision of the director and cinematographer all whilst accelerating the workflow of the production's VFX teams.

You can find out more and watch the entire talk by clicking below

[Comandante - The data driven workflow](#)



Leitz Cine & FSF Invites you for a Special Event in Stockholm.

Exploring the World of Leitz Cine Lenses



Date: August 22, 2024

Time: 14:00-20:00

Location: Ljud & Bildmedia AB, Stockholm HQ
Voltavägen 9, 168 69 Bromma, Sweden

Join Us clicking below

<https://form.jotform.com/242105600228342>

Cinematographers, ACs, and Operators shouldn't miss this opportunity to test and compare the full range of Leitz cine lenses. Get hands-on with multiple camera systems and discover how Leitz lenses offer different looks for different projects, providing you more creative options to tell your stories.

Cinematographer Frida Wendel, FSF and a special guest DoP will talk about their career and demonstrate how to evaluate different characteristics of lenses using Leitz cine lenses and popular cameras from Sony and ARRI.

Special thank you to PunkLight and MediaTeknik. Come for the afternoon of presentations followed by a social evening.

Enjoy some drinks and fun testing the newest lenses, meet the Leitz Cine team and network!

CREATIVE SOLUTIONS

Creative Solutions is now a significant partner and sponsor for IMAGO, and we are delighted to share their news with our community.

SmallHD at the Forefront of HDR On Set Monitoring with Limited Series “Griselda” Shot by Armando Salas, ASC

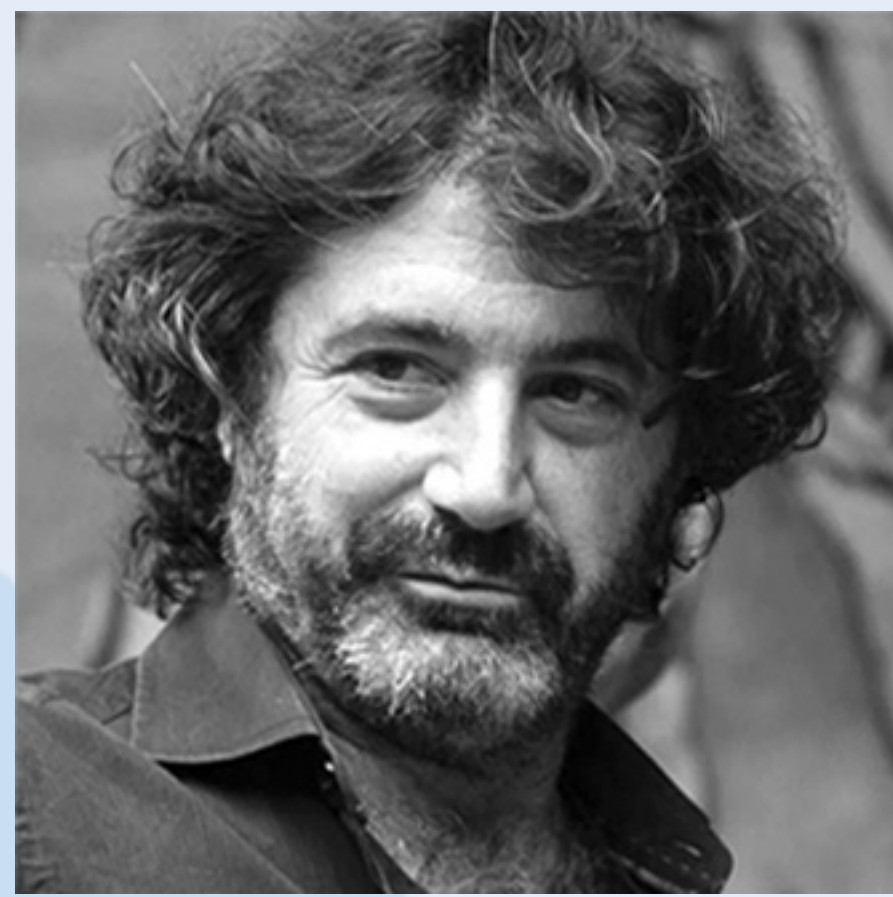
Cinematographer Armando Salas, ASC and Ian Vertovec, Supervising Colorist at Light Iron, join members of the creative and technical teams behind Netflix limited series Griselda to discuss how they successfully employed a hybrid SDR/HDR workflow to expand creative control of images from set to post production using SmallHD 4K Vision monitors.

FULL ARTICLE
by
CLICKING HERE

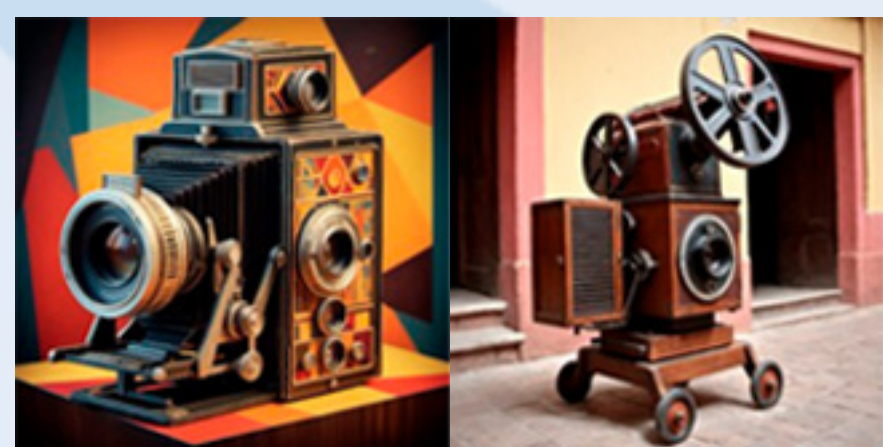
https://smallhd.com/blogs/community/smallhd-at-the-forefront-of-hdr-on-set-monitoring-with-limited-series-griselda-shot-by-armando-salas-asc?utm_source=imago&utm_medium=referral&utm_campaign=griselda&utm_content=griselda-blog

ARTIFICIALLY INTELLIGENT CINEMATOGRAPHY

By Alfonso Parra AEC, ADFC

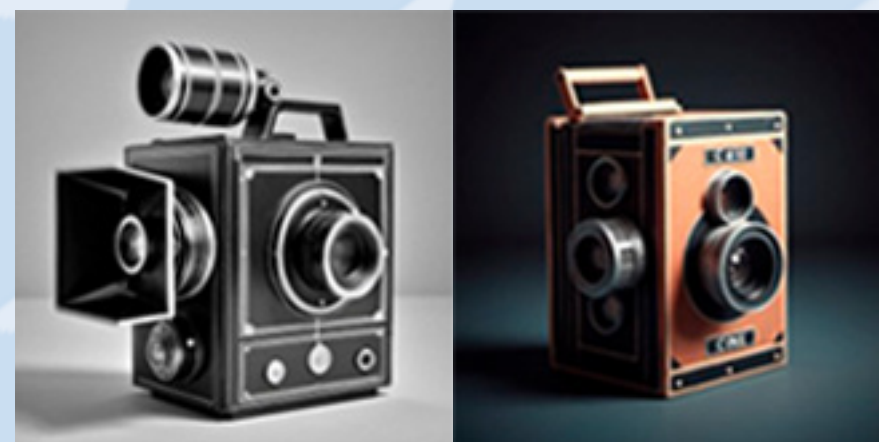


“It seems that the next step at this point is the so-called artificial intelligence, which can already create hyper-realistic images from the analysis of vast amounts of data and the handling of symbols. Unlike photography, AI generates images based on representations of representations, drawing from thousands, even millions, of images circulating as data in virtual space. AI can simulate photographic processes, but it is far from photography, as it lacks two fundamental pillars of photography: external reality, which exists outside of us as primordial material, and the randomness, contingency, and uncertainty that this reality itself implies.”



“The light we experience in the real world—the light that comes and goes, that blinds us or dazzles us, or that we barely glimpse; the light that also plays randomly when it hits surfaces, in other words, the light that is alive, fluctuating, unpredictable along with our gaze that never stops searching, finding, and

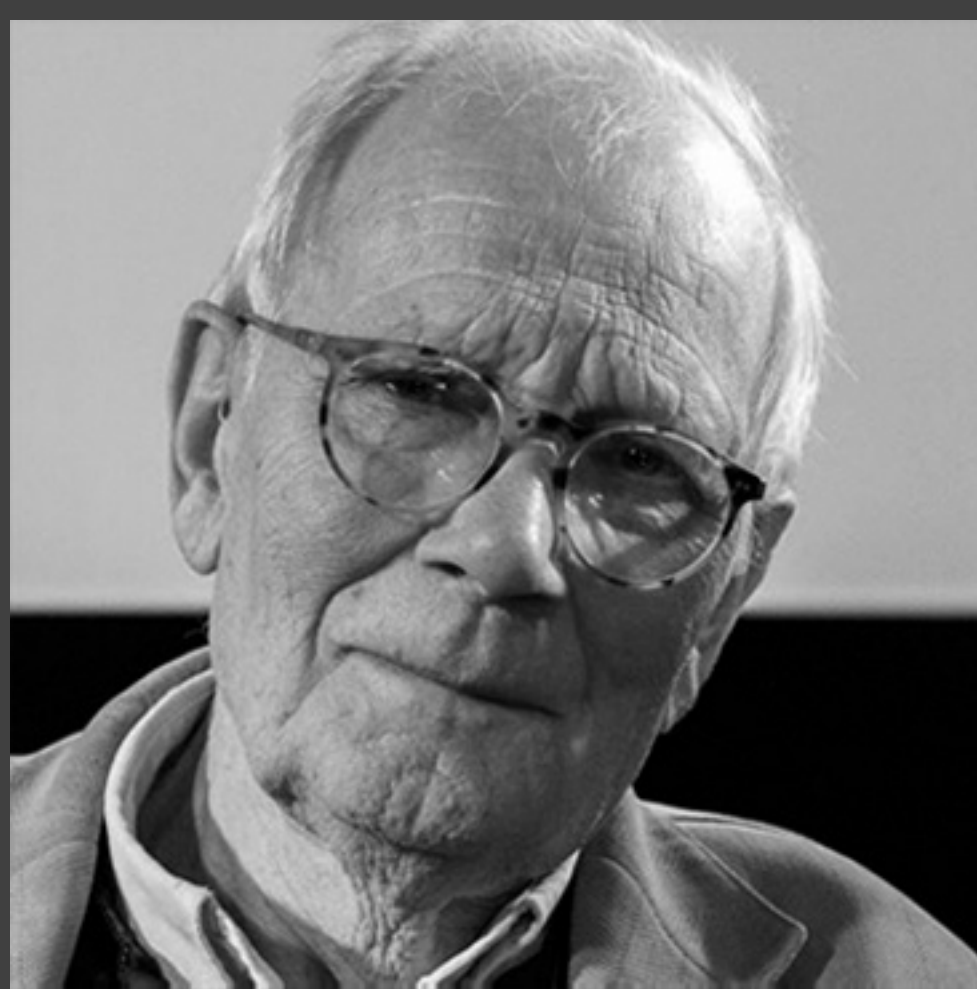
waiting - is this the same light that we can manipulate in virtual environments? Can digital technology simulate it in the same way, make the viewer feel the same, or does its condition, model, and in some way blind us, determining us to look in only one way, in only one direction?”



READ FULL ARTICLE at [imago.org](https://www.imago.org)

IMAGO Former President

Andreas Fischer-Hansen DFF (1941-2024)



Born in 1941, Andreas had a distinguished career in cinematography and education.

He served as IMAGO's President from 2003-2008, playing a crucial role in our organization's growth, financial stability and international recognition.

Andreas was an Honorary Member of IMAGO, Tallinn University, the Danish Association

of Cinematographers (DFF) and from the Austrian Association of Cinematographers (AAC).

His wisdom, commitment, and passion for cinematography have left an indelible mark on our field. He will be deeply missed, but his legacy will continue to inspire cinematographers around the world.

It is with deep sadness that DFF & IMAGO announces that Andreas is to be cremated, and his urn will be buried on Sunday, August 25th at 2pm.

Address: Tibirke Kirkegård, Tibirke Kirkevej 2, 3220 Tisvilde.



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