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**'Emilia Pérez'
shot on
VENICE 2**

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AWARD-WINNING 'Emilia Pérez' SHOT on VENICE 2

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Jacques Audiard's stunning musical-drama **Emilia Pérez** has created an awards season sensation. At the Golden Globes it won Best Film (musical or comedy), Best Actress and Best Support Actress, while at the Cannes Film Festival its awards included the Jury Prize and an ensemble best actress award. It has also received 13 Oscar nominations and 11 BAFTA nominations, including best film.

The dazzlingly original musical tells the story of a Mexican drug lord who undergoes gender reassignment surgery to become the eponymous Emilia Pérez, the founder of a charity dedicated to finding the remains of drug cartel victims. It's a spectacular story of redemption, mixing flamboyant musical elements with moments of grim realism – a narco opera inspired by a chapter in Boris Razon's novel *Écoute*.

The film was in pre-production for over four years and cinematographer Paul Guillaume AFC worked with writer/director Jacques Audiard as the project evolved. The actual shoot consisted of 55 days in a studio near Paris and ten days on location in Mexico.



“The film doesn't mean to be realistic and shouldn't represent reality. It means to be a truly unfathomable fantasy full of completely unrealistic effects, with changing light and visible scenery changes: it's meant to be like an opera.”

PAUL GUILHAUME, AFC





PROFOUND COLOURS

“Emilia Pérez is a violent, emotional, dark yet colourful film. What is certain is that when you want to work with these deep, dark and saturated colours, the Sony VENICE is a great choice.” Paul says. “We have outdoor, daytime scenes in the studio. For example, Switzerland, where all the lights are full blast with fog, there are maybe 200 lights on the ceiling diffused by a large white silk. If we have a camera that is half as sensitive, we would need 400 lights. In fact, in the studio, the lights, the distortions, they work together to create the look.

“All the light comes from light props and everything is controlled by monitors,” Paul says. “With the camera turning around her, we can switch off what’s behind the camera or switch on what’s in backlight. We can have a less studio-like or musical-like image, as we could expect, because there are lots of artifacts and flare. Sometimes the face is in the dark, sometimes not, sometimes there’s a lot of light. These variances were what we were aiming at.”

SURFING ON THE IMAGE

One key scene in Emilia Pérez features a Mexican marketplace which was entirely constructed on the French soundstage. There were 100 metres of street with a blue background on each side. Dancers carried lights and, in fact, all the lighting for the scene came from light props controlled by consoles. VENICE was used with Tribe7 lenses, modern optics that allowed Paul to shoot fast.

“The large sensor and post-production treatment for grain, slight halation and grain, made it possible to give a distorted look to the image, perhaps less extreme than an anamorphic,” Paul says.

“With Jacques and his editor Juliette Welfling, you have to give up on classical post-production process,” he explains. “They keep zooming, surfing on the image, creating views that don’t exist. So we thought that these cameras, that could be zoomed, be very sensitive and that could use these optics, were the ones.”





SHOOTING FLEXIBILITY

The shoot made use of VENICE 2, VENICE and the VENICE Extension System 2, with two VENICE cameras often used in tandem to provide more coverage of a scene. Some of the dance sequences involved over 150 extras. The VENICE Extension System allowed Paul to achieve a dynamic, kinetic look without compromising the image quality. Not only was it used for real-life and studio based car sequences, but was pivotal to a dance sequence called “Bienvenida” with Selena Gomez.

“The VENICE Extension System gives a feeling of being held on the shoulder,” Paul says. “It’s sort of the only device offering this. The concept is that there are two spaces: a mental one and a real one.”



“The VENICE seemed to be the only one that fitted our needs. What I also like about it is the possibility to change the ND Filter instead of the aperture on a set where we need to move quickly, it lets us keep the same aperture or the same ISO.”

PAUL GUILHAUME, AFC

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