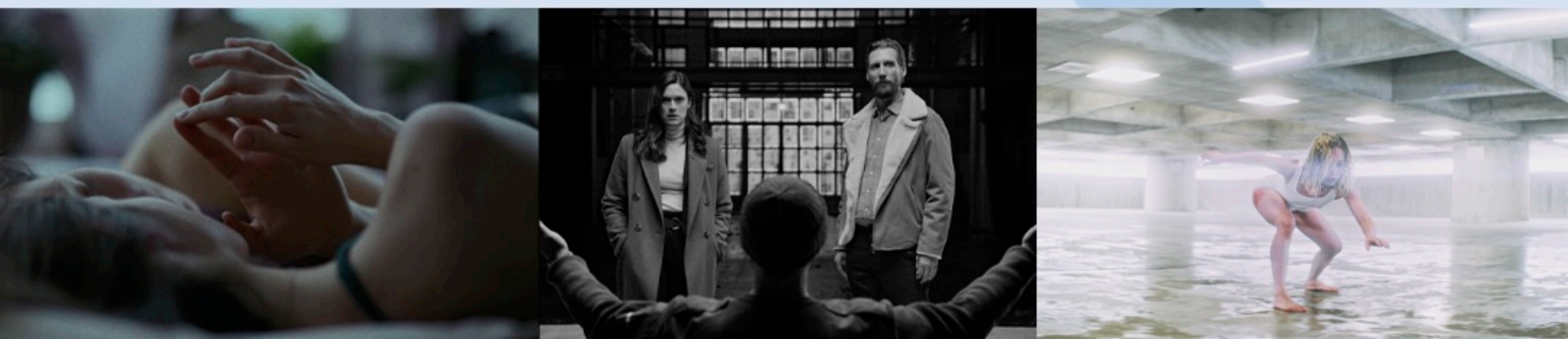




INACCOCNEMS #22



This month, on the Imago website, explore the remarkable journey of Jarmo Kiuru, FSC, a Finnish cinematographer whose meticulous approach to pre-production and visual storytelling has shaped his distinctive craft. From his beginnings on a dairy farm to becoming one of Finland's most celebrated directors of photography, Kiuru's path reveals a profound philosophy: cinematography is, fundamentally, communication.

JARMO KIURU FSC

Moving seamlessly from documentaries to fiction, his work has been celebrated for its emotional depth, artistic precision, and meticulous visual construction. Known for projects like *Girl Picture* (Jussi nomination,

Sundance audience award) and *100 Liters of Gold* (Finland's most-watched domestic film of its year and Oscar submission), Kiuru's voice as a director of photography resonates with authenticity and unwavering commitment to craft.

Kiuru's meticulous approach is central to his craft. Drawing on his early self-education through observation and experimentation, his sensibilities are shaped by a deep understanding of how images communicate meaning. Whether through his collaborative spirit with directors or his creative focus on camera positioning as a language of emotional truth, he infuses each project with intentionality, presence, and artistic integrity. Discover more about his journey and inspirations by reading the full article at imago.org.



NICE MEET ING YOU



Jarmo Kiuru is an internationally recognized cinematographer whose impressive body of work spans fiction and documentary. He is known for his collaborative spirit, his meticulous preparation, and his ability to balance comprehensive planning with intuitive flexibility.

Jarmo has brought his unique perspective to films such as *Girl Picture* by Alli Haapasalo, *There Will Be Spring*, and *100 Liters of Gold* by Teemu Nikki. With each project, Kiuru seeks to explore fresh possibilities: "Cinematography is communication.

The rather unseen part is the construction of the story into cinematic form. How essential the craft of the cinematographer is when developing each story's own language that can only exist in the realm of cinema and nothing else, not a novella, not any other form, but cinema."

THIS WEEK I'M HERE



Kiuru's inspirations extend beyond the visual mediums of cinema, photography and paintings, drawing from literature, music, dance and his personal life experiences. His favorite works include Tarantino's *Pulp Fiction*, which shocked him at too young an age and opened new possibilities for what cinema could be; Takeshi Kitano's *Hanabi*, whose meditative beauty continues to move him; and Andrea Arnold's *Fish Tank*, whose raw expressive energy demonstrates the power of practicing empathy with camera positioning. "What moves me most is how the story is told, how images serve the narrative," he explains. His broad artistic influences and deep attunement to light's cultural significance are evident in his work, from his early documentary explorations to his nuanced approach in contemporary features.

MY FA VORI TES



Jarmo Kiuru continues to expand his horizons as he works on diverse projects that challenge him to discover new visual languages. "Each project is an invitation to connect with new stories, new people, and new ways of seeing the world," he says, embodying his tireless curiosity and artistic courage. As vice president of the Finnish Society of Cinematographers, he remains committed to advocating for greater representation while pushing the boundaries of visual storytelling. His vision for the future is pragmatic yet optimistic: cinematography will continue to evolve, but its fundamental purpose human-centered communication through visual language will remain invaluable.

COMMITTEE NEWS



IMAGO MASTER CLASS COMMITTEE

Highlights two ongoing Initiatives: **IMAGO Talks** and **IMAGO Art & Technology**, both designed to foster dialogue, learning, and collaboration within the global cinematography community.

IMAGO Talks is an established space for open discussion among cinematographers and professionals connected to cinematography. The project aims to become a regular bi-monthly event in its virtual format. These talks explore artistic, technical, and professional issues such as creative approaches, technological innovation, aesthetic perspectives, working conditions, and authorship rights, in short, all aspects that shape the cinematographic image and our profession.

In the future, IMAGO Talks also aims to include itinerant face-to-face workshops in different countries that are part of IMAGO, especially those facing challenges in access to cinematographic education or technical training.



IMAGO Art & Technology focuses on fostering dialogue between artistic vision and technological development. These sessions offer a platform where sponsors and manufacturers can present their latest technologies and innovations, in conversation with cinematographers who have hands-on experience with the equipment. By combining the perspectives of creators and developers, this initiative aims to deepen understanding of how technology and artistry intersect in cinematographic practice.

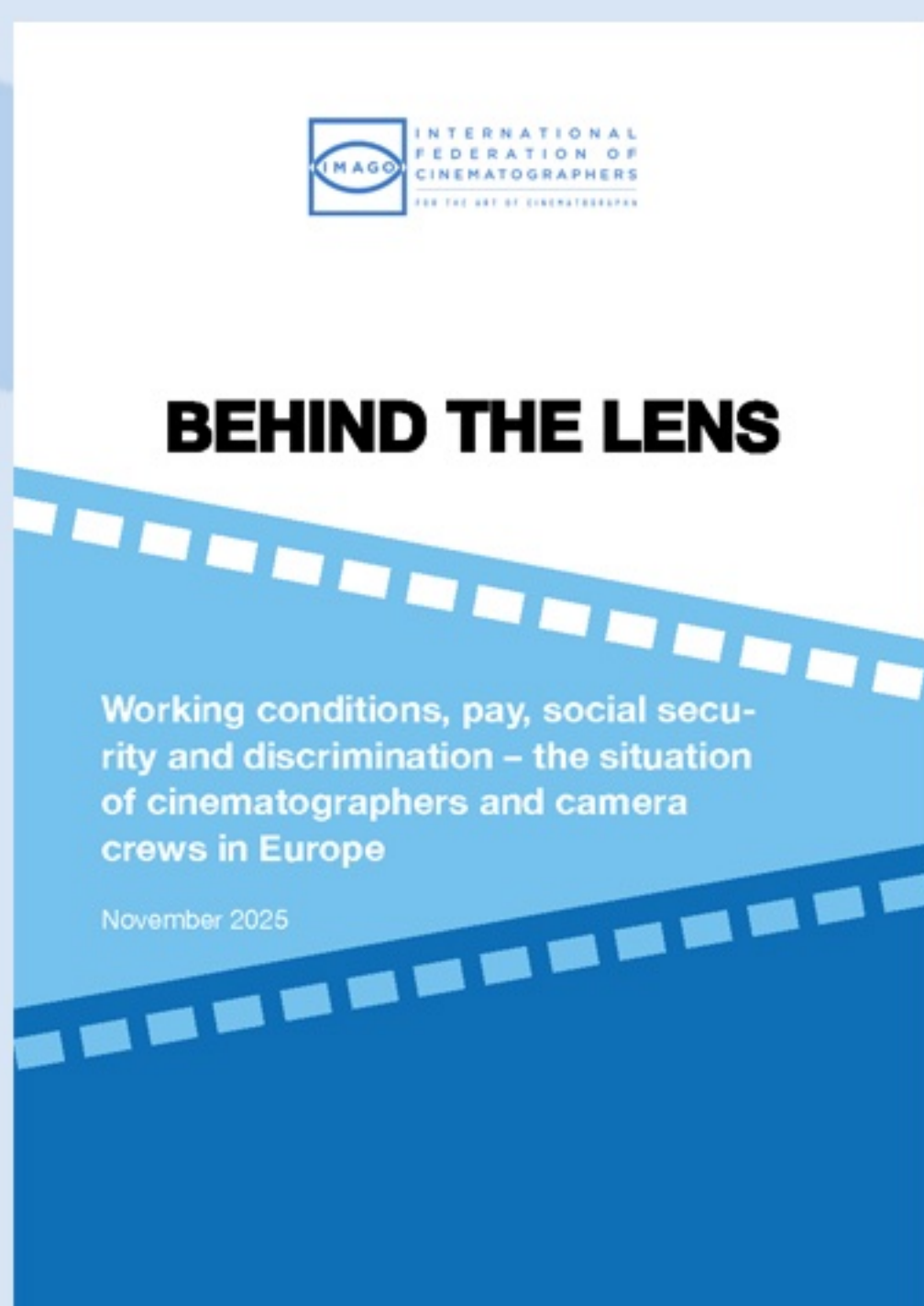
Through these two ongoing programs, the **IMAGO Master Class Committee** reaffirms its commitment to promoting education, collaboration, and solidarity among cinematographers worldwide.



CLICK HERE & WATCH

IMAGO ART and TECH – 3rd EDITION Vision with LEITZ Optics

IWC - IMAGO Working CONDITIONS COMMITTEE



is delighted to share that the presentation of our study **BEHIND THE LENS** at the EU-parliament (Brussels) was an outstanding success- a real turning point in raising awareness about poor working conditions and the shared commitment to improving them.

The sobering findings of the study sparked tremendous interest, because until now it was unimaginable that such precarious working conditions could prevail in an industry considered one of Europe's leading lights.

Therefore the representatives present expressed a clear and strong willingness to pursue concrete actions, including:

- proposing an EU directive to the Parliament for better working conditions for creatives(it was a perfect and lucky coincidence that the day after such an important initiative has been discussed in the commission and our study gave valuable input to it)
- connecting EU film production funding with the fulfilment of these standards, and incorporating recognition through the EU Lux Film Prize.



We have been invited to continue working closely with them on how to start and implement these actions.

Even if the first phase may not bring immediate change for international members, there's a strong sense that all of IMAGO will benefit in the long run.

It's worth noting too, that IMAGO's recognition as a trusted dialogue partner at EU level was warmly acknowledged- a proud moment that underscores how far we've come!

Kurt Brazda AAC
Chair, IMAGO Working Conditions Committee

SOCIETIES NEWS

FSC, The Finnish Society of Cinematographers



WORK-HEALTH STUDY ON FINNISH CINEMATOGRAPHERS

The Finnish Society of Cinematographers (FSC) conducted a **work-health survey** among its members during 2024 to study the physical strain and health effects associated with cinematographers' work. At the time of the survey, the association had 78 members in total, of which 43 were active cinematographers. Out of these, 30 participated and responded anonymously. Although the number of responses was limited, the results are considered to broadly reflect the working conditions of cinematographers in Finland. FSC's members work in feature films, television series, documentaries, and commercial productions.



To share the results and encourage open dialogue, FSC organized two public events in June and October 2025, both led and organized by FSC president Matti Eerikäinen and board member Jean-Noël Mustonen. **The events invited producers, directors, cinematographers, assistant directors, grips, and camera assistants to discuss physical well-being, workload, and sustainable working conditions on set.**

The survey revealed that **87% of respondents had experienced work-related fatigue or pain, and over 60% had sought medical treatment, physiotherapy, or massage due to physical strain.** In addition, **70% reported using medication such as painkillers, muscle relaxants, or sleep aids in order to continue working.** Respondents also highlighted that insufficient crew sizes, long shooting schedules, and limited recovery time continue to affect endurance and long-term health. These figures represent only a small part of the broader survey, which covered a wide range of topics related to ergonomics, workload, recovery, and overall physical well-being in cinematography.



Despite these challenges, the vast majority (90%) had not taken any sick leave, demonstrating both strong professional commitment and concern about the industry's expectations.

While technological development has reduced the physical burden in many technical departments, cinematographers' workload has in many ways increased with longer takes, faster shooting rhythms, and smaller crews becoming more common.

FSC expressed its concern about the growing risk of work-related injuries and emphasized the need for production models that allow cinematographers to work full-time without risking physical harm.

The association encourages the use of camera operators, proper grip support and equipment, multi-camera setups, improved scheduling, and adequate rest periods as key measures to prevent exhaustion and injury.

FSC will translate the full survey results into English and is open to share them with IMAGO and its member societies.

Matti Eerikäinen, FSC President



AIC Highlights

The highly anticipated book [An Inconvenient Story](#): The Secret War on the Film Starring Mastroianni About Italians in Albania During the Fascist Years, by Antonio Caiazza and published by Bibliotheka Edizioni, has been released in Italy.

Drawing on previously unpublished documents unearthed in diplomatic archives across Europe, the book reconstructs a little-known story behind the making of [The General of the Dead Army](#), based on the novel by Albanian writer Ismail Kadare and directed by AIC President Luciano Tovoli, AIC, ASC, starring Marcello Mastroianni, Michel Piccoli, and Anouk Aimée.



Although originally planned to be filmed in Albania, the production was eventually shot in Italy and released in 1983; however, it was never theatrically distributed in Italy. To mark the publication, the book was presented in several Italian cities, accompanied by special screenings of the film attended by Luciano Tovoli.

AIC & Cinema Route 65



On 18 October, AIC partnered with Cinema Route 65, an event dedicated to large-format cinema, an unmissable showcase of cinematic optics and technologies for professionals across the industry, held in Rome under the artistic direction of Dante Cecchin.

The event opened with a speech by AIC President Luciano Tovoli, AIC, ASC, and brought together leading international cinematographers, VFX artists, and representatives from major companies.

Among the distinguished guests was Victor Perez, the renowned VFX artist and recent interviewee in the AIC Bulletin.



WHAT'S GOING ON

OSLO
DIGITAL
CINEMA
CONFERENCE

2025

Oslo Digital Cinema Conference 2025

The **IMAGO/FNF Oslo Digital Cinema Conference** will take place from **21st to 23rd November 2025** in **Oslo**, at the **Cinemateket, Filmens Hus**.

In addition to being organized by **IMAGO** and **FNF – The Norwegian Society of Cinematographers**, the **Swedish** and **Danish Societies**, **FSF** and **DFF**, are also partners.



The main topics this year are Artificial Intelligence and its impact on cinematography and film production. There will also be sessions on new technologies, masterclasses with cinematographers, as well as opportunities for networking and exchange of knowledge and experience.

About 200 cinematographers from Scandinavia and across Europe are expected to attend, along with guests and lecturers from Germany, France, Portugal, Spain, Serbia, the United Kingdom, the USA, and Canada.

Topics will include discussions such as Checking in on AI in 2025 – what can it do for us? How does Artificial Intelligence affect intellectual rights for cinematographers? How is AI changing cinematography education in the USA and Europe? AI in practical post-production, and AI and commercial production – are our jobs threatened?

Aleksey Berkovic (ITC), **Philippe Ros AFC** (ITC), and **David Stump ASC, BVK** (ITC), from the **IMAGO Technical Committee**, will speak about AI and the future of our profession.

There will also be a session on 65mm – **“Old Format, New Camera”**.

Steve Yedlin ASC, **Dirk Meier BVK CSI**, **Christian Wieberg-Nielsen FNF**, and colleagues will present a comprehensive update on HDR, including live demonstrations.

Charles Poynton PhD will discuss noise performance in modern cameras, and **Stephen Lighthill ASC** will explain how the American Film Institute is preparing for AI in film education.

2025

Other key speakers include [Daniele Siragusano](#), [Miga Bär](#), [Dr. Christina Busch](#), [Jan Chr. Frugård](#), [Tony Costa AIP](#), [Kurt Brazda AAC](#), [Marko Mladenovic SAS](#), [Daniel Listh](#), [Goran Todoric](#), [Michael Lanham FNF](#), [Laura Hilliard](#), [Steven Wyatt](#), and more.

There will also be several masterclasses where cinematographers will share their technical and artistic approaches to filmmaking. The program includes social gatherings, information about IMAGO's worldwide activities, demonstrations of new equipment, and much more.

The participation fee is NOK 650 (EUR 60), which includes lunches and a light dinner on Saturday. [IMAGO members traveling from abroad with significant travel expenses may apply for an IMAGO/FNF grant to cover the participation fee.](#)

More information to be found

[CLICKING HERE](#)

Or contact Paul Rene Roestad FNF, Laterna@Laterna.no



Estonian Society of Cinematographers
Eesti Filmioperaatorite Liit

Tallinn Black Nights Film Festival

Tallinn Black Nights, an A-category film festival, will commence in November. Under its industry section, Frame Within a Frame 2025, the training and networking programme for emerging cinematographers, will bring together eight young talents and leading international mentors in Tallinn and Helsinki in November.



As a new highlight this year, the programme has partnered with Aalto University. In addition, two awards will be presented to recognise and celebrate outstanding talents. [The Frame Within a Frame LENS Award](#) by [ARRI](#), recognising the best cinematographer for outstanding artistic and technical achievement; and [the Golden Ticket](#), presented with [Team 4 Set](#), which grants a promising talent the chance to join a cinematography lab in Poland.

[FWF programme takes place 18–26 November 2025](#), starting in Tallinn and continuing in Helsinki in cooperation with Aalto University and Aalto Studios. It will include workshops, screenings, masterclasses and discussions focusing on artistic and technical aspects of cinematography by internationally recognized cinematographers and professionals, including: [Roberto Schaefer ASC, AIC](#), [Rauno Ronkainen FSC](#), [John-Christian Rosenlund FNF](#), [Philippe Ros, AFC](#), [Co-chair of IMAGO Technical Committee](#) and [Ville Penttilä FSC / ICLS](#).

[ESC, The Estonian Society of Cinematographers](#) supports the FWF's mission in helping upcoming cinematographers to showcase their work and engage in invaluable networking with established professionals.

[MORE INFO CLICK HERE](#)

AMC WEEK, Mexico City, October 2025

by our President Mustapha Barat



The Mexican Society of Cinematographers, kindly invited me to attend the second edition of **AMC Week**, held from 18 to 25 October at the iconic Churubusco Studios in Mexico City.

The event opened on Saturday evening with a lively gala featuring screenings and presentations celebrating Henner Hofmann, ASC, AMC, who received an award recognising his outstanding career and contribution to Mexican and international cinema.

Donald Bryant, AMC, whom I'd previously met online during FELAFC meetings while I was President of ABC, was also honoured for his achievements.

On Sunday, I attended two outstanding Masterclasses hosted by the ASC, which sponsored the event. In the morning, **Michael Goi, ASC**, presented "**Simplicity Tells the Story**", followed by another inspiring class in the afternoon by **Steven Fierberg, ASC**, currently on IMAGO's Board, with "**Dancing with Lights**".



With several other sessions taking place simultaneously, it was unfortunately impossible to attend them all, including those by **Rodrigo Prieto, AMC, ASC**, **Alejandro Martínez, ASC**, AMC, and others. During the event, I also met with **AMC Co-Presidents, Diana Garay, AMC**, and **Alfredo Altamirano, AMC**, to discuss and inform them about Imago, with whom they aspire to strengthen their ties.

On Monday, the **Equipment Exhibition opened** and I visited **IMAGO's sponsorship partners** – including ARRI, Fujifilm, Godox, Kinoflo, Leitz, Nanlux, Rosco, Sony, Sigma and Zeiss, – and met potential partners such as Canon, Hawk and Kodak, among others.



Later that day, I took part in the panel "**Miradas Latinoamericanas**" (Latin American Perspectives), representing IMAGO alongside **Diana Garay, AMC**, **Alfredo Altamirano, AMC**, **Fernanda Tanaka, ABC**, **José Miguel Miño, ACC**, and **Iván Hernández, AMC**, who represented FELAFC. Moderated by **Antonio Riestra, ASC, ACK, AEC, AMC**, the discussion offered valuable exchanges on shared challenges and strengths in Latin American cinematography.

The evening ended on a high note with a rooftop barbecue, a perfect way to celebrate the week's achievements.

My sincere thanks and congratulations to the AMC for their hospitality and a highly successful edition of AMC Week.

NEW IMAGO article in the BRITISH CINEMATOGRAPHER MAGAZINE



In the latest British Cinematographer, IMAGO's Communications Director Alê Braga presents insights from IMAGO's interview series, which highlights how cinematographers worldwide blend culture, technique, and emotion in their craft.

Featuring cinematographers such as Núría Roldós AEC, Christophe Nuyens SBC, and Frída Wendel FSF, the article celebrates collaboration and cultural exchange as central to visual storytelling.

Braga's piece reaffirms IMAGO's mission to unite filmmakers globally, showing how cinematography transcends technical skill to become a shared language of creativity and human connection.

[CLICK HERE
& READ THE FULL ARTICLE](#)



ABC – Brazilian Society of Cinematographers

The [ABC Meeting 2025](#), which will be held in Rio de Janeiro from **November 13 to 15**, will bring together Brazil's cinematographers, filmmakers, and emerging talent for three days of professional exchange and discovery.



The program explores essential aspects of image-making through panels on cinematography, sound design, editing, production design, and VFX. Thursday addresses diversity and representation in our industry, followed by sessions on art direction and costume design. Friday features rising editors reshaping Brazilian cinema and introduces the BlackMagic URSA Cine 65mm camera. Saturday concludes with legendary cinematographer Affonso Beato, ASC, ABC leading a hands-on masterclass on exposure control. It's a rare chance to learn directly from one of the masters.

Throughout the event, the Film Equipment & Services Exhibition presents the latest cameras, lighting systems, and post-production technology, giving you direct access to the tools defining modern filmmaking. Although the live events will primarily be in Portuguese, an English translation is planned for the website.

FILM RELEASES

TRADE SECRET - A gripping exposé of the polar bear fur trade, revealing how conservation, politics and commercial interests collide in ways the public was never meant to see.

Trade Secret is currently midway through its festival run, following its world premiere at Sheffield DocFest. The film has since received multiple awards, including the coveted Gold Panda at this year's Wildscreen Awards, and is now in consideration for both BAFTA and Academy Awards for Best Documentary Film.

Described by **Dr Sylvia Earle** as “**life-changing**”, the film continues to spark global discussion around the hidden trade threatening one of the planet's most iconic species.



“**Trade Secret** was without doubt the most challenging project I've worked on to date. The sheer variety of locations and the scope of scenes we needed to capture demanded a completely different approach to anything I'd done before. From solo missions capturing long-lens behavioural sequences of bears on the sea ice, to covert filming with hidden cameras in back-alley markets and hunting conventions, each shoot required its own logistical and creative solutions. Detailed shooting style guides and technical reference sheets were essential in maintaining visual consistency across this extended timeline. It was a defining chapter in my development and an incredibly rewarding experience to be part of.”

Dom West, ACS



"The journey of this film began with a shocking realisation: that polar bears – the symbol of climate change – are being legally traded for their skins. Over six years across nine countries, we followed the story of three individuals determined to end the international commercial trade. We never could have known where the story would take us. What guided us was a deep sense of responsibility to be meticulous in our due diligence, fairness, and integrity. The revelations uncovered in Trade Secret will shock the world – but they also challenge us to look harder at the forces shaping the fate of vulnerable wildlife."

Abraham Joffe, Director

FROM EXECUTIVE PRODUCER ADAM MCKAY





WATCH THE TRAILER by

CLICKING HERE

Trade Secret

You thought they were protected...

A FILM BY ABRAHAM JOFFE

UNTITLED FILM NEWS PRESENTS "TRADE SECRET" A FILM BY ABRAHAM JOFFE EDITOR OLE L. LUKKEN MUSIC BY ADAM PRUSE
DIRECTOR OF PHOTOGRAPHY DOM MEST ACEL FILM EDITOR NICK DEE MUSIC BY JESSE WATT (ORIGINAL PRODUCTION) MELISSA LESH TREVOR FROST JONATHAN JOFFE
EXECUTIVE PRODUCERS BRITON WILKES CELESTINA WILKES ADAM MCKAY PRODUCED BY ABRAHAM JOFFE LOUIS CROPPER FORBURN COHEN MEST DIRECTED BY ABRAHAM JOFFE
TRADESSECTFILM.COM



SPONSOR NEWS



Aputure Announces New Quick Dome Diffusers, INFINIMAT Updates

Aputure announces two refreshes of popular diffusers, both small and large.

The new Quick Dome diffusers set up and collapse in seconds, use a robust frame for long life, and include a convenient handle for quick assembly. The INFINIMATs are updated with a new interchangeable diffusion design, rigid softbox and accessories. “Aputure is always striving to refine our products”, explains Mitch Gross, Aputure Director of Marketing.

“The new Quick Domes pop open in seconds and satisfyingly click into place. They’re just as easy to put away, and they pack flat for storage. The INFINIMATs are in high demand by discerning filmmakers like Academy Award winner James Friend ASC BSC, who used them throughout his new film *Ballad of a Small Player*. Aputure actively seeks input from filmmakers like Friend, and we revised the INFINIMAT line with a clear airbag, interchangeable diffusion, and designed accessory diffusion frames so the mats could be used without the airbag. Aputure’s goal is to build lighting products that make the filmmaker’s job easier.”



New Quick Domes

The new Quick Domes are available in three sizes: 90cm, 60cm, and 40cm. The Quick Dome 90 and Quick Dome 60 feature a Bowens mount with an integrated handle for leverage and easy grip. The Quick Dome 40 uses the smaller Mini ProLock mount for attaching to the STORM 80c.

All three sizes fold flat for storage and include removable diffusion, a light control grid and carry bag. The STORM 80c 3-Light kit now includes the Quick Dome 40.

Updated INFINIMATs

The INFINIMATs use an inflatable airbag to give structure to the light and provide diffusion. The airbag is now clear with interchangeable diffusers, allowing users to select the look while providing a smooth, seamless surface across the unit. In addition, as an optional accessory, Aputure also offers a collapsible frame with a rigid softbox, which can be used instead of the airbag.



INFINIMATs, and the accessory frames with rigid softbox will be available for the 1x2, 1x4, 2x4, and 4x4 models. Current owners of INFINIMATs can purchase replacement part clear airbags with interchangeable diffusers to update their lights.



Pricing & Availability

The Quick Dome is available for pre-order now with a MSRP from €95 (excluding VAT), shipping Q1 2026.

The INFINIMAT Clear is available for order now with a MSRP from €259 (excluding VAT) for the softbox, a MSRP from €1,050 (excluding VAT) for the pack and a MSRP from €1,790 (excluding VAT) for the kit, shipping Q1 2026.

Please note that the INFINIMAT Clear 8x8 and 20x20 special order only. The rigid softbox is available for pre-order now with a MSRP from €80 (excluding VAT), shipping Q1 2026.

MORE INFORMATION

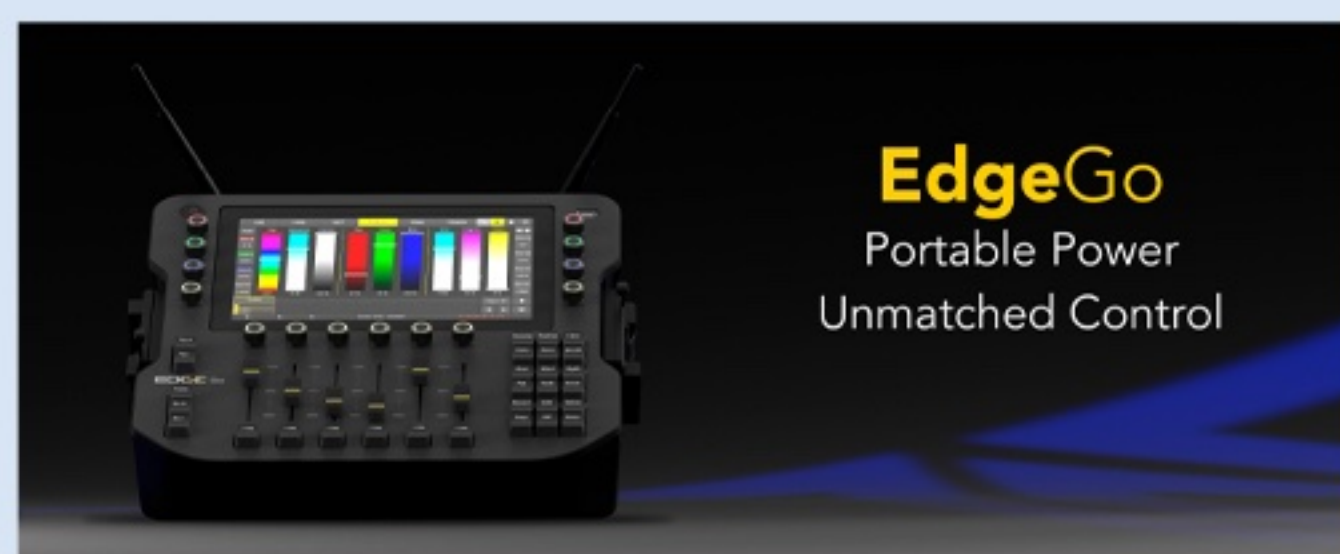
CLICK HERE

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We are delighted to welcome **PROLIGHTS** as our new sponsorship partner within the IMAGO community!



EdgeGo - Portable Power, Unmatched Control

EdgeGo is the new portable professional lighting console by PROLIGHTS. Compact, lightweight and powerful, EdgeGo delivers professional-grade control wherever you go.

It provides four DMX universes: two wireless via the integrated LumenRadio CRMX, two through 5-pin XLR, plus Art-Net or sACN over Gigabit Ethernet, all freely configurable.



Designed for mobility, it can run on the included PSU or on two V-mount batteries, ensuring operation in any environment. The 10.1" touchscreen, eight RGB push-encoders and six playback banks give quick access to cues, effects and parameters. With its advanced color engine, CIE-space mixing, dynamic FX and moving-light tools, EdgeGo combines versatility and power in a compact 4.1 kg chassis, ready to travel **anywhere**.

MORE INFO ABOUT OUR NEW PARTNER & EdgeGo
CLICK HERE