



INACON NEWS #24



This month, on the Imago website, delve into the inspiring journey of Frank van den Eeden, SBC NBC, a Dutch cinematographer whose evocative work and profound collaborations have established him as a prominent figure in visual storytelling.

FRANK VAN DEN EEDEN SBC

From his roots in a small, rural village in the Netherlands to recognition at festivals like Cannes, Venice, and Berlin, Frank's path reveals a central philosophy: cinematography is, at its core, bringing life to the screen.

With acclaimed works such as *Close* (2022) and *Girl* (2018) - Grand Prix at Cannes and Oscar nominated -, Frank van den Eeden continues to captivate audiences with his sensibility and emotional depth.

His latest work, *Small Things Like These* (2024), opened the Berlin Film Festival, further cementing his place among the industry's most respected DoPs. Discover more about his journey and inspirations by reading the full article at imago.org.





Frank van den Eeden is an internationally recognized cinematographer whose impressive body of work includes collaborations with directors like Lukas Dhont, Fien Troch, and Tim Mielants. He is known for his human-centric approach, his focus on character psychology, and his ability to transform narrative into a profound visual experience. Frank brings his unique perspective to films that explore the essence of the human condition, always seeking to "help other people tell their story." His childhood epiphany, realizing the "constructed reality" behind his father's Super 8 films, shaped his understanding that "this is all constructed so there's a new reality that is, you know, build up from pieces."

Frank van den Eeden continues to expand his horizons, even in a technical field where he playfully refers to himself as "probably the least technical DOP you ever spoke with." His philosophy is "what you see is what you get," and he surrounds himself with trusted collaborators to master the technical aspects, allowing him to focus on storytelling. He acknowledges the rapid advancement of AI and its economic implications but remains optimistic for films of "personal storytelling" where human connection is paramount. After a particularly busy year, Frank is enjoying a well-deserved break, spending time with family and recharging. Reading scripts and open to what the future holds, he continues to embody his definition of cinematography: "Bring life to the screen. I think that's what it should do at its best."

Frank's inspirations extend beyond cinema, encompassing comic books and drawing, all pointing to an innate desire to "convey a story or an idea through something visual." Although he started with a passion for horror films like those by Lucio Fulci and Romero, his taste matured to the masters. When asked about the film that most profoundly impacted him, he doesn't hesitate: Stanley Kubrick's *The Shining*. He vividly recalls seeing it for the first time on VHS over 40 years ago, being "super scared" and understanding that "this was something unlike the other stuff that I have seen." The film struck him for its psychological approach to horror and Kubrick's mastery of "spaces and tempo and with a camera that's moving," creating a rhythm that Frank actively brings to his own work. Beyond *The Shining*, he cites *Mad Max* and *Blade Runner* as other formative influences, films that "create a universe which more or less has not been seen before."

COMMITTEE NEWS

Education Committee announcement:

The Cinematography of Today Conference Lisbon
(June 24–26, 2026)

The IEC is involved in this conference to be held in Lisbon by
Universidade Lusófona and CITO



THE CINEMATOGRAPHY
OF TODAY
CONFERENCE
LISBON

The Cinematography of Today conference invites scholars, educators, researchers, and practitioners to explore the evolving art, craft, and theory of cinematography.

This three-day event seeks to foster dialogue between academic research and professional practice, addressing the aesthetic, technical, educational, and ethical dimensions that shape contemporary image-making.

As digital and analogue practices, immersive technologies, and artificial intelligence redefine the cinematographic landscape, this conference offers a space for reflection, experimentation, and exchange among cinematographers, educators, students, and researchers from around the world.

**MORE INFO by
CLICKING HERE**



WHAT'S GOING ON

The 26th AFC Micro Salon



The 26th AFC Micro Salon will take place at the Hall de la Pinède, **Parc Floral de Paris**, on **Thursday, February 5, 2026 (10:00–22:00)** and **Friday, February, 6, 2026 (10:00–17:00)**.

The event will once again run alongside the AFC Post-Production Days. Registration is now open, and attendees are encouraged to print their admission badges in advance.

Registration also grants access to the 16th Production Forum, organised by Film Paris Region, held at the same venue and on the same dates.



[CLICK HERE TO REGISTER](#)



THE BSC EXPO 2026

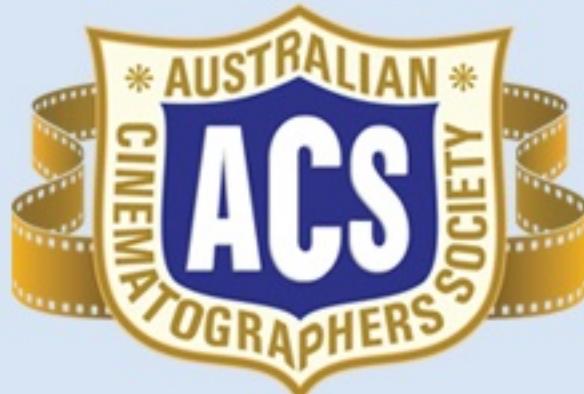
The **BSC Expo** will take place between the **13th and 14th February 2026** at the **Battersea Evolution Centre (London)**.

All details can be found on the by [CLICKING HERE](#)

FOR FREE REGISTRATION

[CLICK HERE](#)

SOCIETIES NEWS



Brent Crockett ACS elected national president of the Australian Cinematographers Society.



Brent Crockett ACS has been elected national president of the Australian Cinematographers Society (ACS), succeeding Erika Addis ACS after her four-year tenure. One of Australia's most respected cinematographers, Crockett brings more than four decades of experience across feature films, television drama and documentary.

Accredited by the ACS in 1985 as the youngest recipient at the time, Crockett quickly established a reputation for technical excellence and visual storytelling. His screen credits include *Metal Skin*, *Halifax f.p.*, *Crackerjack*, *Bed of Roses* and *Bogan Pride*. Over his career, he has received more than 40 national and international awards. He has also served the society as Victorian branch president and national vice-president, with a strong focus on professional standards and mentoring emerging cinematographers.

On his election, Crockett paid tribute to Erika Addis ACS and her leadership, noting her work on diversity and inclusion, governance reform and the implementation of a new constitution. He outlined priorities that include strengthening relationships with cinematography societies nationally and internationally, supporting emerging Australian talent, and advancing the art and professional recognition of cinematographers through collaboration and knowledge exchange.

During Addis' presidency, the ACS achieved significant milestones, including the *A Wider Lens* research on the Australian camera workforce, the adoption of a new plain-English constitution, and expanded national cohesion across branches. The ACS also strengthened its engagement with IMAGO through board and committee roles, participation in mentorship initiatives, and ongoing international partnerships.

The ACS enters this new chapter with strong foundations and an active role within the global cinematography community.

WELCOME Brent!

Tómas Örn Tómasson, IKS elected president of Icelandic Cinematographers Society



At the Annual General Meeting of the Icelandic Cinematographers Society ÍKS held last December, Tómas Örn Tómasson was elected President. Bergsteinn Björgúlfsson did not seek re-election, having served as President since the Association's founding in 2011. The Icelandic Cinematographers Society extends its sincere gratitude to mr. Björgúlfsson for his invaluable contribution and congratulates Tómasson on his election.

Tómas Örn Tómasson began his journey into filmmaking after completing his education at the Commercial College of Iceland, followed by studies in history at the University of Iceland and a year specialising in documentary filmmaking at the University of Copenhagen.

His feature film credits include *Arctic* (2018), a survival drama directed by Joe Penna and starring Mads Mikkelsen, in which Tómas's cinematography plays a central role in shaping the film's stark and immersive landscapes. The film premiered at the Cannes Film Festival and was widely praised for the way its visual language reinforces the emotional and physical isolation at the heart of the story. He has also served as cinematographer on *Quake* (2021), directed by Tinna Hrafnssdóttir and based on the acclaimed novel by Auður Jónsdóttir, where he demonstrated his sensitive approach to character-driven storytelling and inventive use of both natural and constructed environments and *The Eight* (2022), directed by Ahmad Medhat which was filmed across Egypt, France, and Morocco and exemplifies his ability to bring visual coherence and cultural nuance to complex, multi-country productions.

Beyond narrative cinema, Tómas has collaborated extensively with leading contemporary artists. He served as Director of Photography on *The Visitors*, the seminal video art installation by Ragnar Kjartansson. Exhibited in major international museums and widely regarded as one of the defining moving-image artworks of the 21st century. Throughout his career, Tómas has worked across a wide range of formats, including documentaries, commercials and music videos. He has also mentored emerging filmmakers and was head of the cinematographer department at the Icelandic Film School. His work is frequently noted for its sweeping yet intimate visual style and its capacity to elevate narrative through texture, composition, and visual restraint.

As Tómas Örn Tómasson assumes leadership of ÍKS, the Association looks forward to building on his experience, international perspective, and commitment to visual storytelling, further strengthening the position of cinematographers within Icelandic and global film communities.

WELCOME Tómas!



The Greek Society of Cinematographers , GSC

is please to share that on November 22, 2025, a group of members of the Greek Society of Cinematographers (GSC) visited the Film Conservation and Digital Restoration Laboratory of the [Greek Film Archive \(GFA\)](#).

There, they were given a tour of the premises by the head of the Laboratory, Ms. Electra Venaki, while the Laboratory's staff members Tassos Adamopoulos, Anita Adami, Ioanna Pipidi and Apostolos Agorogiannis presented the restoration and digitization work that is currently underway.



[GFA Restoration Lab](#) has acquired one of the best scanners currently on the market, with 35mm and 16mm gates and with frame-by-frame scanning, up to 6.5K, producing uncompressed files, one for each film frame, offering the closest possible reproduction of the image structure without distortion. The files produced are also suitable for rewriting on film.

For film restorations, the GFA Lab has collaborated with the L' Immagine Ritrovata Laboratory in Bologna (Italy) and has received support from the European project A Season of Classic Films.



**GREEK FILM
ARCHIVE
> FILM
MUSEUM**

The GFA Restoration Lab aims to make the laboratory viable by adopting and adapting to the Greek reality some of the models that are used successfully in other European countries, and at the same time, to fulfil the country's European obligation to restore, digitize and disseminate its film heritage. It also aims to present to the international film community restorations of high standards, as they are defined and constantly updated by the International Federation of Film Archive (FIAF) and put Greek film heritage on the map – and at the same time to contribute to the creation of a new culture of restoration in the country for both professionals and the audience.

The Greek Film Archive owns three movie theatres: two screening rooms at the main building and one open-air cinema, with 35mm, 16mm and digital screening capacity.

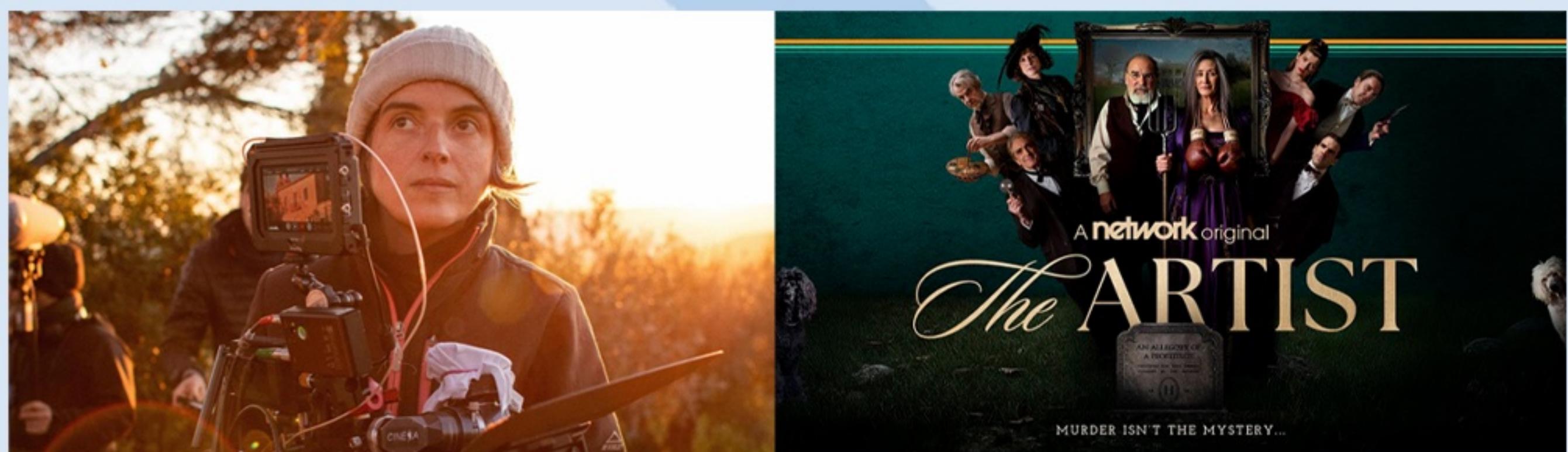




The Italian Society of Cinematographers, AIC
is pleased to announce the admission of [Clarissa Cappellani](#) as
a new Member of the Italian Society of Cinematographers.

Her proven artistic sensitivity and well-established expertise in the field of Cinematography represent a further enrichment for the community of image Authors and Authoresses of the Italian association.

Among Cappellani's films are Last Words by American director Jonathan Nossiter, starring Nick Nolte, Stellan Skarsgård, and Charlotte Rampling, and Misericordia by director and playwright Emma Dante (with whom Clarissa Cappellani has collaborated for many years), a film for which she received a nomination for the Nastro d'Argento Award.



Created, written, and directed by Aram Rappaport for Network, The Artist is a murder-mystery series set during the American Gilded Age, the period between 1870 and 1901. The artist evoked in the title is Edgar Degas, portrayed by Danny Huston (son of director John Huston; among his works is Yellowstone), a character inspired by the famous French Impressionist painter.

The series aired on Network on two occasions, on November 27 and December 25, 2025. Filmed in Connecticut, United States, it also stands out for its elegant visual style, thanks to the cinematography by our AIC associate Luca Fantini, who meticulously recreates the atmosphere, lighting, and contrasts of late-19th-century America.

**[WATCH The Artist
Official Trailer HERE](#)**



Great Success for the [Eighth Edition of the International Cinematography Forum, Microsalón AEC 2025](#)

The event, which took place in Madrid on [December 12 and 13, 2025](#), closed its doors with a very positive outcome, consolidating its position as one of the leading events in the audiovisual sector in Spain. This year's edition brought together nearly 2,500 visitors and more than 40 participating companies, confirming the event's growth and relevance within the Spanish and international film and audiovisual industry.

Organized by the [AEC \(Spanish Society of Cinematographers\)](#) with institutional support from Madrid Film Office and the ICAA, Microsalón AEC brought together professionals from cinematography, production and post-production, training, and audiovisual technology.

Attendees were able to discover the latest innovations in cameras, lenses, lighting, accessories, and workflows presented by the leading brands in the sector.



In the words of AEC President Nuria Roldós: “One of the greatest strengths of MicroSalón is the closeness between manufacturers, distributors, and end users. This direct dialogue helps improve the creative and technical processes of contemporary cinematography, fostering innovation and professional excellence. Proof of this is that this year our exhibitors’ talks were overwhelmingly well received, filling the rooms to capacity. It is very exciting to see how necessary these spaces for meeting and learning are to build a sense of ‘community.’ For this reason, we would like to thank the sponsors who year after year place their trust in the AEC.”



A Strong International Character

This edition stood out, among other things, for its commitment to strengthening international ties.

At the opening of the event, the AEC reached out to the AMC (Mexican Society of Cinematographers) through the presence of Alfredo Altamirano, Co-President of the AMC, and cinematographer Ximena Amman AMC, with the collaboration of EFD Studios and the Casa de México Foundation in Spain. The French association UCO (Union des Chefs Opérateurs) also attended. In addition, cinematographers Colin Watkinson ASC BSC and Stephen Murphy BSC ISC, as well as gaffer Michael Fennelly, took part in the auditorium talks.

The closing highlight was provided by musicians and multidisciplinary artists Robbie Perry and Rita Perry, with a very special cinema-concert featuring the screening of Dziga Vertov's *Man with a Movie Camera*, accompanied by live music. This performance captivated the audience, bringing to a close an edition that opens new paths for future Microsalón editions.

Following the success of this year's event, the AEC Board is already looking to the future, with the intention of continuing to grow and offering an event that is increasingly relevant to the audiovisual industry. Save the dates for the 2026 edition of Microsalón AEC: December 11 and 12, 2026, in Madrid.

FILM RELEASES

NACHTVLINDERS (Night Creatures) Dries De Clercq, SBC



In this film, I deliberately leaned into darkness, drawing major inspiration from the work of Francis Bacon and Greg Girard. Their influence shaped both the portrayal of the main character and the city he wanders through.

We chose to work exclusively with tungsten lighting for both day and night scenes, creating a sense of warmth around the characters that would constantly clash with the cold, green tones of the nights. Every night exterior was wet down, and we hid small, battery-operated smoke sources throughout the frame. This helped maintain a constant tension and transformed the classic Belgian landscape into something more surreal.

We framed for a 2.35:1 release but opted to shoot on spherical lenses. The Leitz Summilux-C lenses were the perfect match, offering an extra stop without compromising image quality. They are sharp yet undeniably cinematic, and they held up beautifully in extremely low-light conditions. I mostly rated the Alexa 35 at 800 ISO to keep the shadows clean, knowing we would add a fine grain in post. I prefer starting with a cleaner image and introducing more texture and character during grading.

The film was captured in ARRIRAW, and for the first time I used the ARRI HDE codec, which proved to be reliable in post and added no extra time during offload.

Dries De Clercq, SBC



**WATCH THE TRAILER
by CLICKING [HERE](#)**

SPONSOR NEWS

FOCUS
FEATURES
A COMCAST COMPANY

Focus Features' Hamnet marks a striking visual collaboration between Chloé Zhao and Lukasz Zal, where the camera serves as a deliberate observer of grief.



Zhao moved away from her typical naturalism toward a rigid, symmetrical structure, explaining, "For *Hamnet*, we wanted the film to feel graphic." By designing scenes like theatrical backdrops, she leaned into the classic idea that "all the world is a stage," creating a formal language that highlights the human face against a meticulously composed environment.

To ground this stylized aesthetic, the team spent four days in a forest studying it as a "living organism" rather than a mere location. They used these sessions to test various lenses while listening to Max Richter's compositions, ensuring the technical choices felt "normal" yet deeply attuned to the natural life cycle.

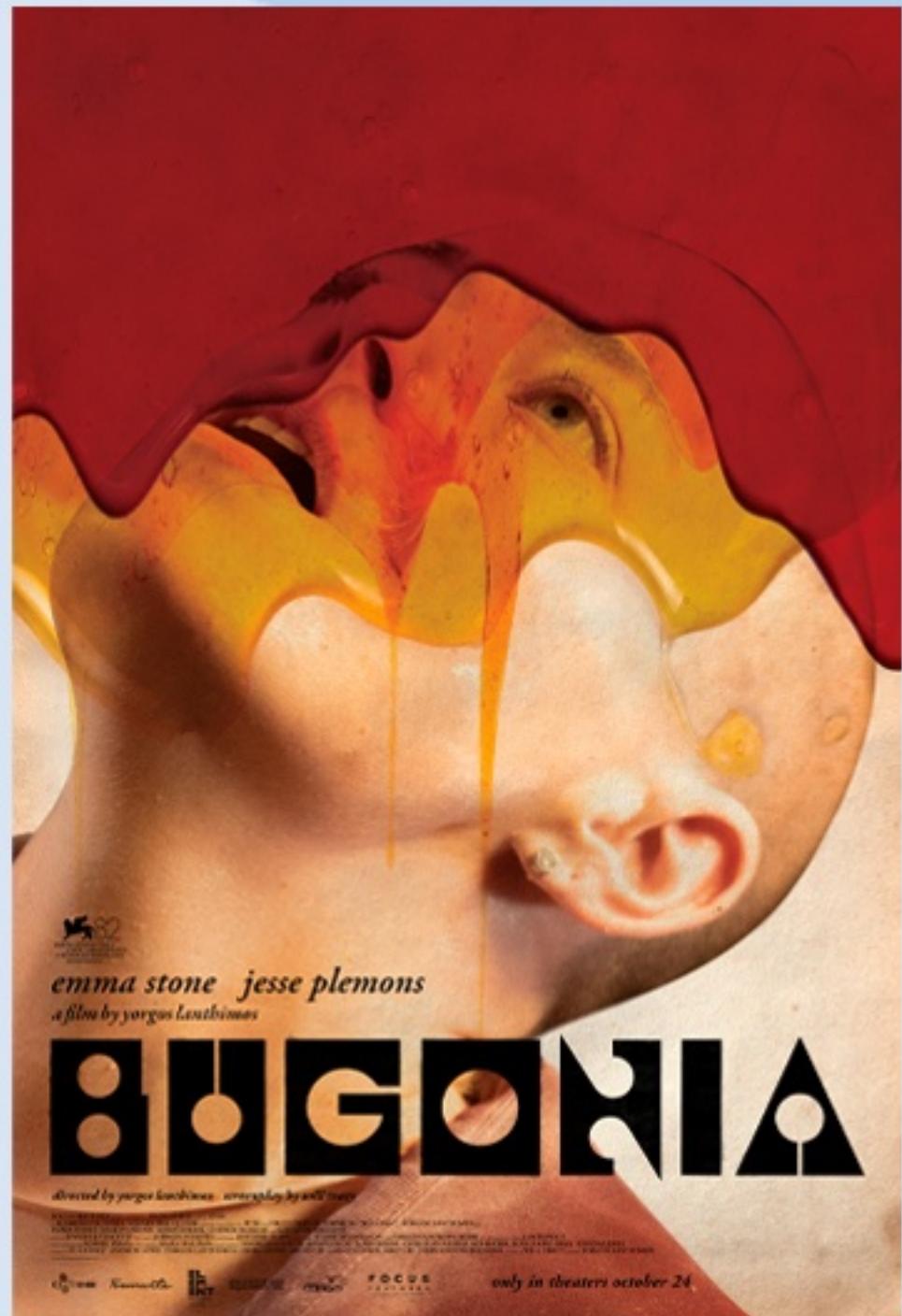
This preparation allowed them to capture the woods and human emotion with equal reverence, blending high-concept symmetry with the raw, atmospheric textures of the natural world.



The production's emotional climax takes place in a custom-built Globe Theatre, designed to feel like the "inside of a tree" rather than a historical replica. Within this organic sanctuary, Zal operated like a "pioneer," as Zhao puts it, "sniffing around" to find spontaneous fragments of reality even within the film's graphic constraints. This balance of stage-like composition and handheld intimacy reminds us that a cinematographer's greatest asset is the patience to capture the truth reflecting in an actor's eyes.

**WATCH THE TRAILER
HERE**

Focus Features recently released **Bugonia**, the latest high-stakes collaboration between director Yorgos Lanthimos and cinematographer Robbie Ryan.



The production is making waves for its bold revival of VistaVision, a horizontal large-format film process that has been largely dormant since the early 1960s. By using this vintage format, the filmmakers achieved a unique "medium format portraiture" aesthetic and a 1.50:1 aspect ratio, specifically designed to create a visceral and claustrophobic atmosphere for a story set almost entirely within a basement.

The technical backbone of the film was the Wilcam 11, a one-of-a-kind, temperamental camera that Ryan tracked down and reconfigured for the shoot. While the camera's ability to hold 2,000-foot film loads allowed for immersive ten-minute takes, its mechanical instability and loud operation presented constant challenges.

Because Lanthimos is famously anti-ADR, the crew had to navigate the noise of this "temperamental beast" while maintaining sound integrity. To manage these limitations, the team utilized a hybrid approach, shooting about 13% of the film on standard 35mm for car rigs and tight close-ups where the VistaVision gear was too cumbersome.



True to Lanthimos's signature style, the production prioritized organic performance over rigid planning, operating without any storyboards. Instead, a small crew of only five or six people worked inside the set, allowing the actors' physicality to dictate the framing in real-time. Lighting was handled primarily from outside the house or through practicals wired into a 60 Hz generator to accommodate the camera's fixed shutter. This exhausting, high-wire act of cinematography resulted in a film that Ryan describes as a profound technical achievement.

**WATCH THE TRAILER
HERE**

