



IMAGONEWS #25



This month on the Imago website, explore the shared journey of Inti Briones, DFP, ACC, ABC, a Peruvian-born cinematographer whose images are defined by presence and empathy by the way he listens to people and places until the frame quietly becomes inevitable.

Raised in Lima and shaped by work across Peru, Chile, Brazil, and beyond, Briones carries South America not as a label but as lived experience, where scarcity, geography, politics, and intimacy influence the craft as much as any camera package.

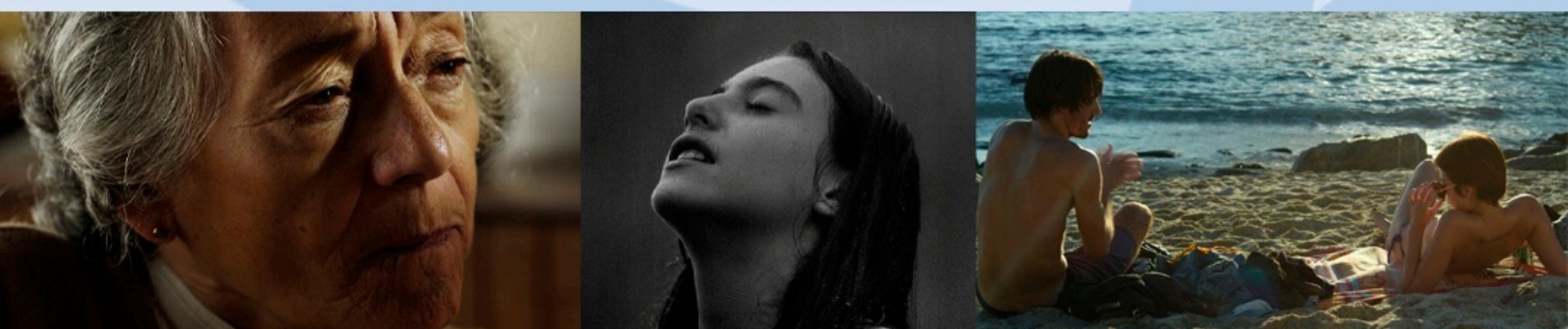
INTI BRIONES

DFP, ACC, ABC

What stays with you in his story is not a list of credits, but a world-view: cinematography as relationship, as ethical companionship, as complementarity.

From a childhood initiation in a red-lit photo lab to an early education fueled by obsession, then formative years spent watching films in Paris and learning through mentorship in Chile alongside Raúl Ruiz, Briones' path resists neat turning points.

He compares it to Escher's staircases, where you think you're going down and you're actually going up. At the center is his most striking definition of the work: "For me, cinematography is 'Autopoiesis,' existence in love. Because love is empathy and complementarity." Discover more by reading the full article at imago.org.





Inti Briones, DFP, ACC, ABC is a cinematographer whose career moves between documentary and fiction, and often beyond the frame into producing because, for him, a film is a long shared journey that can take years to exist. His approach is rooted in complementing the director, the story, and the crew, with craft shaped as much by conscience as by technique.

Briones' references point toward cinema that holds time, memory, and metaphysics rather than surface beauty.

Among the works he cites are Tarkovsky's *Stalker*, Raúl Ruiz's *Time Regained*, Angelopoulos' *Ulysses' Gaze*, Kubrick's *2001: A Space Odyssey*, and Béla Tarr's *Werckmeister Harmonies*, films where images carry thought, and emotion survives translation.

Briones continues to advocate for cinematography as mutual care, not hierarchy: the department as a living organism, the crew as a forest that responds when one part struggles.

His leadership is guided by generosity "I am here because of the generosity of other human beings" and by the belief that if cinematography is truly empathy and complementarity, then you light differently, move differently, and treat a location not as an object, but as a living place.

WHAT'S GOING ON



AFC Awards and Micro Salon 2026 Unite the Cinematography Community

The AFC kicked off February with two major events that brought together the global cinematography community: the AFC Awards ceremony on February 3 and the Micro Salon AFC, which ran from February 5 to 6, 2026.



AFC Awards Honor Outstanding Achievement

At the Cabaret Sauvage in Paris, the third edition of the AFC Awards celebrated cinematographic excellence across five categories. Presented by AFC president Jean-Marie Dreujou and hosted by comedian Tristan Lopin, the evening saw notable figures from French cinema reveal the winners.

Autumn Durald Arkapaw, ASC, took home the Feature Film Award for her striking work on Ryan Coogler's *Sinners** while Jacques Jouffret, ASC, claimed the TV Series Episode Award for *American Primeval*. Elodie Tahtane, AFC, had a remarkable evening, winning both the Spotlight Award and the Award for First or Second Feature Film for her atmospheric cinematography on *Winter in Sokcho*. Bernard Jallet received the Documentary Award for *Raqqa, the Shadow of ISIS*.



Micro Salon AFC: A Resounding Success

Two days later, the cinematography community gathered for the Micro Salon AFC, drawing over 5,000 attendees across two days. The event featured 28 presentations, panels, and conferences, with 19 on the first day alone.



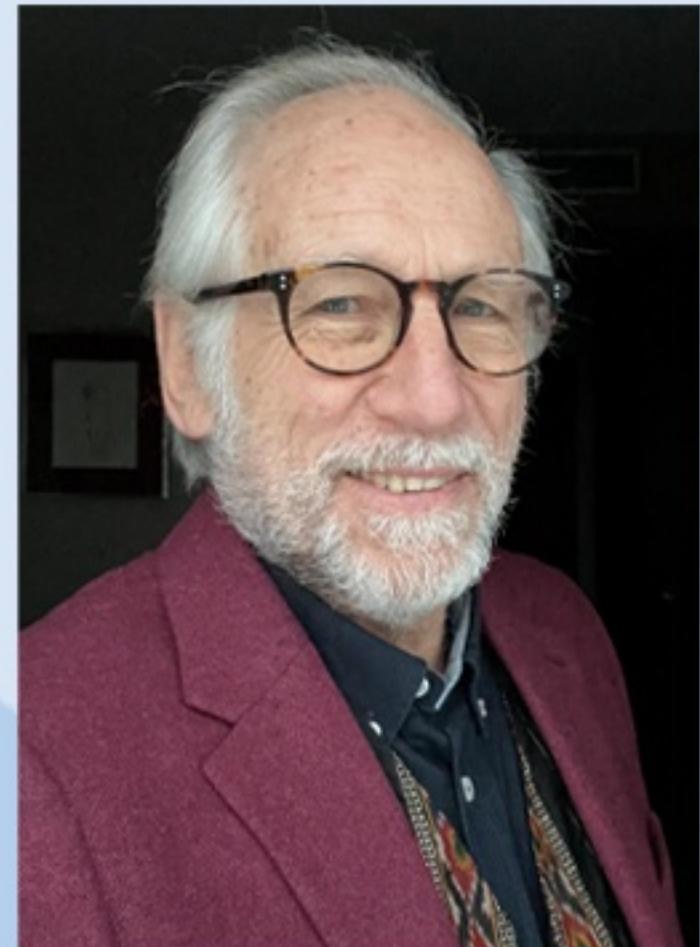
IMAGO President Mustapha Barat delivered a presentation on the history and importance of IMAGO and the AFC, highlighting the strong ties binding the international cinematography community.

The Micro Salon also provided an opportunity for Mustapha to meet with Alain Lefebvre, Office Manager of the AFC, and discuss the upcoming IMAGO Annual General Assembly that will be held in Spain in 2027, which we're all eagerly anticipating.

The event provided a platform for diverse voices: the FALC collective explored women's roles behind the camera, the Ukrainian delegation presented "Directors of Photography in Wartime," and the Senegalese delegation shared insights on cinema in West Africa.

A standout session was the AFC conference "Cinema, a combat sport: practicing the profession today," presented by sociologist Samuel Zarka alongside cinematographers Eva Sehet, AFC, and Stephan Massis, AFC, tackling real-world challenges facing today's professionals.

Oliver Stapleton Elected BSC President



The British Society of Cinematographers has appointed Oliver Stapleton BSC as its 34th president, marking a new chapter in leadership for one of IMAGO's founding member organizations.

Stapleton has been active within the BSC governance structure for eight years, working alongside former presidents Mike Eley and Christopher Ross during a period of significant institutional development. Under their stewardship, the society introduced educational programs and mentorship initiatives that have strengthened professional development opportunities for cinematographers at various career stages.

Widely recognized for a career spanning more than four decades and over 60 feature films, Stapleton's cinematography includes *My Beautiful Laundrette*, *The Grifters*, *Restoration* and the Academy Award-winning *The Cider House Rules*.

Alongside his professional work, he plays a significant role in film education as co-head of cinematography at the UK's National Film and Television School.

We welcome Oliver Stapleton to his new role with confidence that the BSC will remain a dedicated partner in advancing cinematography worldwide.

SOCIETIES NEWS



AEC NEWS

In Memoriam: Tomàs Pladevall Fontanet (1946–2026)

With great sadness, the AEC announces the passing of master cinematographer Tomàs Pladevall at the age of 79.

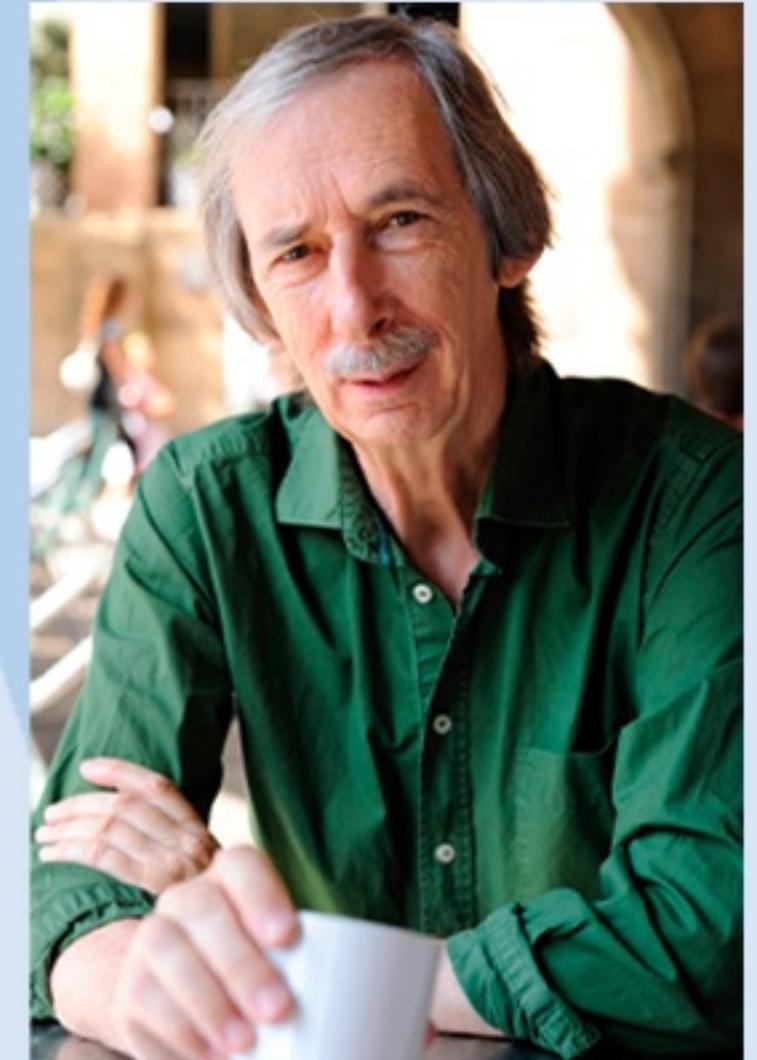
A founding member and key driving force behind our association, he served as President of the AEC from 2002 to 2006. Throughout his career, he was honored with the Sant Jordi Award for Cinematography (1999), the AEC Prisma of Honor (2013), and the Gaudí Honorary Award (2022).

Tomàs Pladevall was a true reference and mentor to generations of filmmakers, deeply respected and admired across the industry. The AEC extends its heartfelt condolences to his family, and especially to Clara, his life partner.

He was responsible for the lighting design of the opening and closing ceremonies of the Barcelona 1992 Olympic Games. A valued collaborator of the Filmoteca de Catalunya, he also taught at several universities and film schools, most notably at ESCAC, where he helped establish the International Master's Degree in Cinematography.

His extensive filmography includes collaborations with José Luis Borau, Pere Portabella, Bigas Luna, José Luis Guérin, Ventura Pons, Rosa Vergés and many others.

Among his most notable works are *Leo*, *Tren de Sombras*, *Tic Tac*, *Actrius*, and *El silenci abans de Bach*.



Wishing you much light on your journey, Maestro!



Nominations and awards

EFA Awards - The AEC congratulates Mauro Herce, AEC, on receiving the European Film Award for Best Cinematography for *Sirât* at the 38th European Film Awards.

Gaudi Awards - The Catalan Film Academy presented its awards last February 8. The award for Best Cinematography went to Mauro Herce for the film *Sirât*. This is yet another recognition of our colleague's outstanding work.

Goya Award Nominations - The AEC also congratulates Bet Rourich, AEC, and Mauro Herce, AEC, who have been nominated for the Goya Award for Best Cinematography for *Los Domingos (Sundays)* and *Sirât*, respectively. We wish them the very best of luck at the Goya Awards ceremony, which will be held in Barcelona on February 28, 2026.



The Italian Association of Cinematography Authors (AIC) is pleased to welcome [Marco Cuzzupoli](#), recently appointed as a Member of the Association.

[Marco Cuzzupoli](#) trained alongside renowned cinematographers such as Tonino Delli Colli, AIC (Life Is Beautiful), Michael Ballhaus, ASC, (Gangs of New York), Darius Khondji, AFC, Oliver Wood, BSC and *Michael Seresin, BSC.

After working through all stages of the profession, he further specialized as a Steadicam operator, shooting numerous advertising campaigns and collaborating with directors including Erik Ifergan, Terry Gilliam, Ago Panini, Carlo Sigon, and Gabriele Muccino.



For television, he has served as director of photography on the series *Noi siamo leggenda*, *Belcanto*, *Sara – The Woman in the Shadows*, and *Buongiorno mamma*. In 2025, he was among the award recipients in the Fiction TV category for the series *Belcanto*, directed by Carmine Elia and starring Vittoria Puccini, at the 30th edition of the Gianni Di Venanzo International Award for Cinematography. Also noteworthy is the upcoming two-part series *L'Invisibile – The Capture of Matteo Messina Denaro*, directed by Michele Soavi and starring Lino Guanciale.

A day that marks a significant milestone for technical and cinematic culture in Italy.

The 65 Camera Format Day, organized by AIC and Cinema Route 65 through Dante Cecchin, in collaboration with Adcom Cinema and Panalight, took place on Friday, January 30, 2026, at Panalight's Rome headquarters. The event achieved great success, welcoming over 60 professionals and students.



This was the first event in Italy entirely dedicated to Large Format cinema, conceived not as a simple presentation of tools, but as a true moment of study, dialogue, and shared insight into the present and future of large-format filmmaking. The day opened with a historical and technological reflection on the reasons for and value of 65mm, linking the evolution of formats to the language of contemporary cinema.

Attention then shifted to new Large Format capture platforms, including Fujifilm GFX Eterna, Blackmagic URSA 65 (17K), the dialogue with 35mm / Full Frame, and the production and creative opportunities within the IMAX ecosystem, including the IMAX certification of the Fujifilm Eterna.



In the afternoon, the event moved into the heart of the experience with practical shooting tests, featuring operational cameras, lens testing, mount configurations, and direct exchanges with camera trainers, DITs, and technicians. This hands-on approach fostered an open and collaborative laboratory environment, encouraging discussion and experimentation.

Among those in attendance were AIC President Daniele Massaccesi, Dante Cecchin, Daniele Poli, Luca Traverso, Luciano Vittori, and Marco Coradin. Special thanks also go to the additional technical partners who contributed to the success of the event: World Video Rental, Kiwii Digital Solutions, Blackandlight Studios, and Backlight.



REMINDER- IMAGO General Assemblies 2026

Both the [IMAGO Extraordinary General Assembly \(IEGA\)](#) and the [IMAGO Annual General Assembly \(IAGA\)](#) will be held in the coming weeks.

The IMAGO General Assemblies provide a vital platform for discussion and decision-making within IMAGO. They also offer one of the rare opportunities for cinematographers from different countries to meet, exchange professional insights, and strengthen the international networks that sustain our community. Your society's participation and voice are essential to ensuring a strong, representative, and forward-looking IMAGO.

The [IEGA](#) will take place online on [February 21, 2026](#). Member societies are kindly reminded to appoint a voting delegate in accordance with IMAGO's statutes prior to the assembly.

The [IAGA](#) will be held from [March 11-13, 2026](#), in a hybrid format, with in-person sessions in Vienna and online participation available. Societies that have not yet confirmed their attendance are warmly encouraged to do so.

We look forward to your active participation!

For any questions, please contact the IMAGO Office.