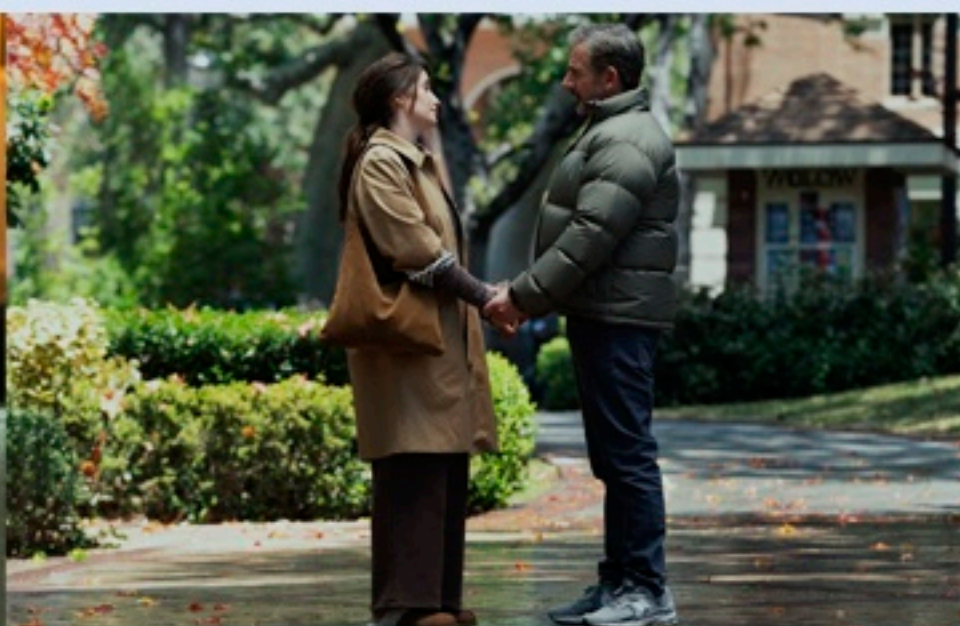
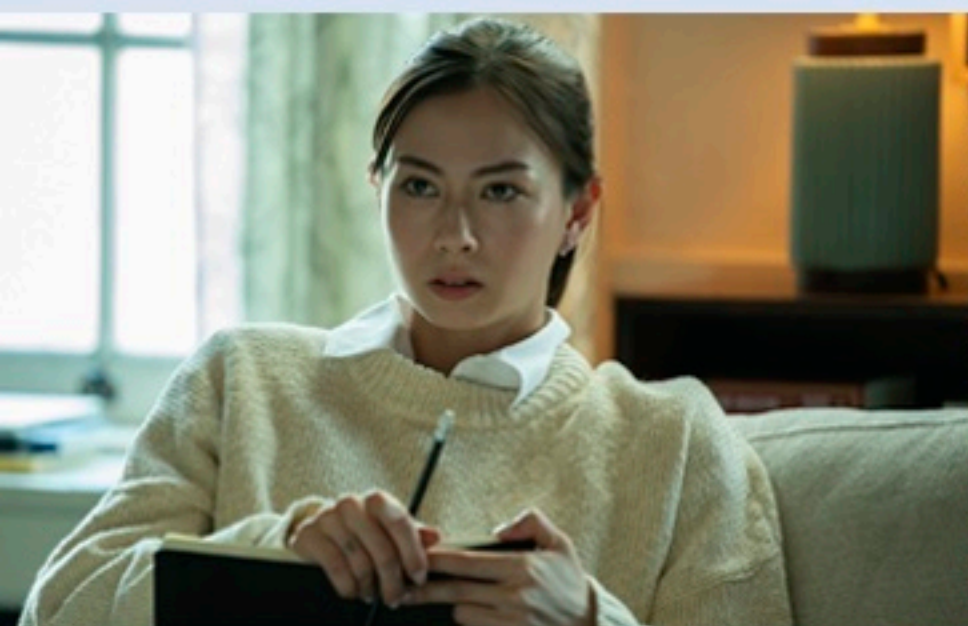




IMMACON NEWS #29

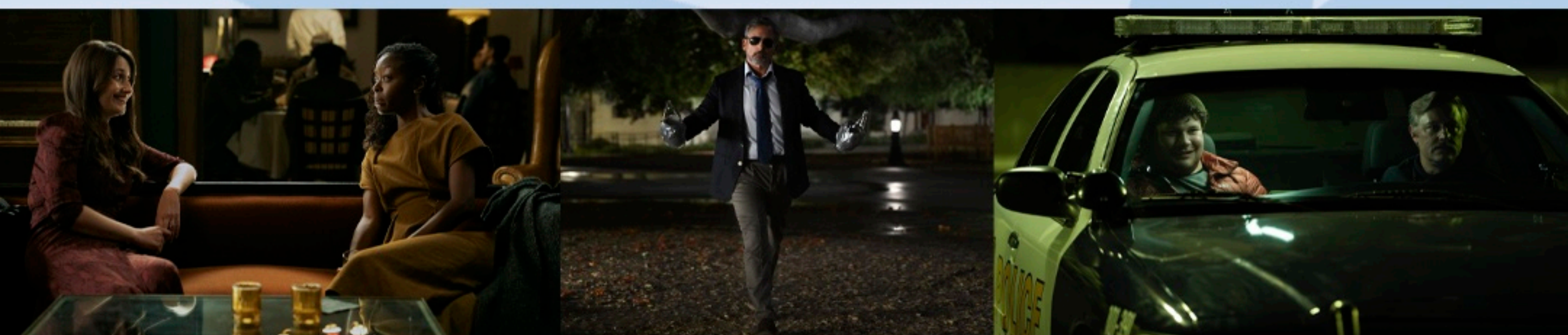


This month, explore the unconventional journey of [Blake McClure, ASC](#), a cinematographer whose bold refusal to follow the traditional camera department ladder has defined his unique artistic voice.

BLAKE McCLURE ASC

From his childhood in Nashville sneaking onto movie sets to becoming a master of "baking the look" directly into the digital negative, Known for his work on projects like [Drunk History](#) and the visually ambitious series [Rooster](#), his approach balances high-level technical problem-solving with a grounded, collaborative spirit that prioritizes the story above all else.

Discover more about his journey and inspirations by reading the full article at [imago.org](https://www.imago.org)





NICE MEET ING YOU

Photo credit: HBO/Katrina Marcinowski



THIS WEEK I'M HERE



MY FA VORI TES

Blake McClure is an award-winning cinematographer recognized for his obsession with color and contrast, his collaborative humility, and his willingness to make definitive creative choices right on set.

Blake has brought his intimate, large-format perspective to series like *Rooster*, where he utilized medium-format portraiture to capture emotional truth.

He believes that the key to any project is choosing the right tool for the story, and the URSA Cine 17K 65 fit “*Rooster*” perfectly. “**I was excited when I heard this camera was coming out and would give me access to shooting such a large format image without breaking the bank...**” He praised Blackmagic Design’s colour science and image quality, noting that the camera delivered the look he envisioned while offering the flexibility and performance required throughout the production.

Blake McClure is currently on location in West Hollywood, wrapping up the first week of production on a highly anticipated new series starring Elizabeth Banks and Ted Danson.

He is already looking ahead to late 2026, when he will return to the world of *Rooster* for its second season.

His outlook on the future of the craft remains optimistic and focused on the human element, viewing emerging technologies as tools to handle mundane tasks so that cinematographers can focus on the remarkable act of telling stories with pictures.

McClure’s visual sensibilities are deeply rooted in the kinetic energy of the Coen brothers and the painterly precision of classic cinema.

His foundational influences include Powell and Pressburger’s ***Black Narcissus***, a film where he believes every single frame serves as a painting, as well as ***Raising Arizona*** and ***The Hudsucker Proxy*** for their wild, comic-book energy and daring lens choices.

He constantly revisits these classics to remind himself that the ultimate goal is to breathe life and character into every project he touches.

SOCIETIES NEWS



The **AFC** warmly invites IMAGO members and readers to explore, revisit, and share this exceptional collection of conversations celebrating the art and craft of cinematography.

Since the opening of the **79th Cannes Film Festival**, the AFC has published **65 interviews and feature articles** in both written and video formats, including 35 in French and 30 in English.

These conversations spotlight cinematographers whose films were presented across Cannes' Official Selection and parallel sections.



From left to right, top to bottom: Lucie Baudinaud and Blerta Basholli on the shooting of "Dua" - Photo by Ferdi Limani; Julien Poupard AFC on the shooting of "La Vénus électrique" - Photo by Lola Pion; Guillaume Deffontaines - "Parallel Tales" - Photo Carole Bethuel; Mátyás Erdély ASC HCA and László Nemes on the set of "Moulin" - © Szabolcs Barakonyi; Tristan Galand on the shooting of "La más dulce" - Photo by Marion Bernard; Jonathan Ricquebourg AFC on the set of "9 Temples to Heaven" - © Git; Jomo Fray ASC on the set of "Butterfly Jam" - Photo by Emmanuelle Firman; Joaquín Baca-Asay and James Gray on the set of Paper Tiger - Photo by Nicole Rivelli.

The series features interviews with 12 AFC members alongside many acclaimed international directors of photography, offering insights into their creative processes, visual philosophies, technical choices, and collaborations with filmmakers.

Together, these interviews provide a vibrant portrait of contemporary cinematography from around the world, reflecting the diversity, innovation, and artistic vitality showcased at Cannes this year.

Featured cinematographers include **Julien Poupard AFC**, **Lucie Baudinaud AFC**, **Jonathan Ricquebourg AFC**, **Jeanne Lapoirie AFC**, **Guillaume Deffontaines AFC**, **Jomo Fray ASC**, **Judith Kaufmann BVK**, **Mátyás Erdély ASC HCA**, **Alejandro de Pablo AEC**, **Tudor Vladimir Panduru RSC**, and many others.

Access the full collection of interviews by **[CLICKING HERE](#)**

SOCIETIES NEWS



In the prestigious Cinecittà Fellini Hall, **AIC Vision 2026** - the annual event promoted by The **AIC – Italian Society of Cinematographers** took place.

During the event, **President Daniele Massaccesi** presented the Association's strategic projects, including the relaunch of the historic **AIC Bulletin** as well as the new **AICTech** initiatives dedicated to technological innovation and image research, and the educational programs aimed at the younger generation of cinematographers within AIC Rise.

Special attention was also devoted to **CineVerse Roma**, the event scheduled for next October alongside the **Rome Film Fest**, conceived as a meeting point for creativity, technology, and the international audiovisual industry.



The central and most deeply moving moment of the evening was the presentation of the title **“Socio Benemerito / Meritorious Member”** to **Vittorio Storaro**, an iconic figure in world cinematography and a lasting inspiration for generations of image-makers.

Storaro is the most internationally awarded Italian cinematographer and one of the most influential figures in cinema history.

Over the course of his extraordinary career, he received three Academy Awards® for Best Cinematography: *Apocalypse Now* (Francis Ford Coppola, 1979), *Reds* (Warren Beatty, 1981), and *The Last Emperor* (Bernardo Bertolucci, 1987).

Through images, personal testimonies, and a video tribute dedicated to his remarkable career, AIC paid homage not only to a master of cinema, but also to an artistic and human legacy shared by the entire international cinematography community.

SOCIETIES NEWS



10 Years of Resilience: How **Szeged's Zsigmond Vilmos International Film Festival** is Becoming a Crucial Alternative in the Global Cinematography Landscape.

A Decade-Long Battle for Survival - As the global cinematography community navigates a turbulent era marked by shifting alliances and intense debates over industry representation, the search for authentic, filmmaker-first platforms has never been more urgent.

Against this backdrop, the **10th anniversary of the Zsigmond Vilmos International Film Festival (ZSIFF)**, held from **May 13–17, 2026**, in the historic city of Szeged, Hungary, felt less like a local celebration and more like a pivotal moment for international cinema. Named after the legendary Academy Award-winning cinematographer Vilmos Zsigmond, the festival has spent the past decade fighting a fierce battle for survival while refusing to compromise on its core mission: evaluating cinema strictly through the lens of innovative camera artistry.



Filling the Global Void: A New European Hub? - The 10th anniversary demonstrated a soaring international standard, drawing groundbreaking entries and cinematographers from across the globe. For international filmmakers, Szeged offers an intimate, highly focused environment where master cinematographers and emerging talents debate the future of light and shadow without distraction.

The Backbone of the Festival: The Hungarian Cinematographers' Week

The films were evaluated by Hungarian Cinematographers' Association (HCA) members **Gyula Pados HCA, ASC**; **Flóra Fecske HCA, AAC**; **Tibor Máthé HCA**, alongside esteemed HCA members **Gábor Szabó HCA** and **Miklós Buk HCA**.

Looking Ahead - The 10th Vilmos Zsigmond International Film Festival proved that it is no longer just a hidden gem in Central Europe, but a time-tested, artistically uncompromising institution.

READ MORE by [CLICKING HERE](#)

SOCIETIES NEWS



Greek Society of
Cinematographers

Packed House at the Greek Film Archive for the Masterclass of Oscar-Winning Cinematographer Lol Crawley ASC, BSC

ATHENS – With immense success and before a packed theater of filmmakers and cinephiles at the Greek Film Archive, the exclusive masterclass of top-tier British Cinematographer **Lol Crawley ASC, BSC** took place on Sunday, May 31, 2026. The event was organized by the Greek Society of Cinematographers (GSC).



The cinematographer, who recently won an Oscar and a BAFTA for his work on the film *The Brutalist*, captivated the audience for over two hours.

The discussion was expertly moderated by film journalist and critic Polly Lykourgou (Flix.gr), whose insightful questions and commentary led Crawley into a deep exploration of his creative journey.

Lol Crawley shared rare behind-the-scenes stories from his collaborations with acclaimed directors and analyzed his visual approach to iconic scenes, emphasizing the unique art of shooting on analog film.



His statements regarding his current stay in our country generated particular excitement. Crawley is currently in Greece filming the highly anticipated new movie by Damien Chazelle, starring Daniel Craig and Cillian Murphy.

The British creator expressed his absolute admiration for the Greek film crews, praising their exceptional skills, high level of expertise, and professionalism on set.

For those unable to attend, the event was fully recorded and will be uploaded in the near future to the official website of the Greek Society of Cinematographers (GSC).



SOCIETIES NEWS



The Canadian Society of Cinematographers, CSC at Hot Docs 2026

This year's Hot Docs Festival has certainly bounced back after a few lean years.

The 11-day festival screened 115 documentaries from Canada and abroad, representing 51 countries.

The CSC is honoured that several of our members were able to have their work viewed by local and visiting audiences. The films reviewed below are just a few of the representative cinematographers. The full list of CSC member films can be found [HERE](#).



Stephen Chung, CSC Associate Member and DoP on Antidiva, Heloisa Passos ABC, co-director/DP of Replikka (winner of Best International Short at Hot Docs 2026) & Zoe Dirse, CSC's President



Michelle Mama, director of Antidiva



Ricardo Diaz CSC was the festival's most prolific CSC presence, lending his lens to three films: #WhiteBlack, Black Zombie, and **Nekai Walks - the latter earning the Rogers Audience Award**. Nekai Walks tells the story of a young Toronto man rebuilding his life after surviving a drive-by shooting, and its emotional resonance with audiences was undeniable.

Black Zombie earned a spot at #7 in the festival's top 20. A powerful in-depth story demystifying the Haitian zombie origins and illustrating how Hollywood used the zombie trope to racialize black representation in their films. Diaz masterfully lensed this epic film combining recreation imagery and documentary on location footage.

Jeremy Cox, Associate Member CSC, garnered praise for his hauntingly beautiful images of oyster farmers battling climate change on **Cortez Island**, off the BC coast in Canada in Concrete Turned to Sand. The catalogue described the film as "a spellbinding essay".

Van Royko, CSC shot **Saigon Story: Two Shootings in the Forest Kingdom**, directed by Oscar-nominated director, Kim Nguyen. This difficult story dissects and resurrects painful memories from the families of the subjects in the iconic photo by Edie Adams, Saigon Execution. Royko's lens follows the story seamlessly with reverence and sensitivity.

Stephen Chung, Associate Member CSC, had the honour of shooting **Antidiva: The Carole Pope Confessions**, which opened the festival. The film follows the legendary Canadian rock icon as she navigates the realities of staying relevant and surviving as a working musician and songwriter.

**WATCH
ALL HOT DOCS
TRAILERS
HERE**

**CONTINUE
READING**

SOCIETIES NEWS



The Spanish Society of Cinematographers, AEC is proud to share its participation at Cannes.

At the 79th Cannes Film Festival, where Spanish participation was particularly noteworthy, we would like to highlight the outstanding and ambitious work of our colleagues **Gris Jordana AEC** and **Daniela Cajías AEC**.

We are delighted that **Javier Ambrossi** and **Javier Calvo** received the **Best Director award** for **La bola negra**, whose cinematography, by **Gris Jordana AEC**, was especially praised by critics.

We are confident that **La bola negra** will enjoy a robust national and international run, and that many more successes lie ahead for **Gris Jordana** thanks to her exceptional work as cinematographer on this film.

In addition, **Gris Jordana AEC** was also the cinematographer of **Carla Simón's** short film **Flamenco**, which made a strong impression and generated considerable excitement. The short film, presented by ICEX – Instituto de Comercio Exterior, was produced by Mamma Team in collaboration with Roma Productions.



La bola negra ©Carla Oset



Gris Jordana AEC

Meanwhile, in the Cannes *Première* section of the Official Selection, **Aquí**, directed by **Tiago Guedes** and with cinematography by **Daniela Cajías**, had its world premiere. The film is an adaptation of *The Jesus Trilogy* by Nobel Prize-winning author **J. M. Coetzee**.



Daniela Cajías AEC



Aquí ©Leonardo films - Victor Torres

SPONSOR NEWS

Blackmagicdesign 

Shooting into the depths of “Bedlam” with URSA Cine 17K 65



Set in 1750s London, [Bedlam](#) follows bare knuckle boxer Jack Slack, played by Scott Adkins, as he attempts to free his sister from the notorious asylum that gives the film its name. For cinematographer [James Butler](#), its world was defined by firelight, smoke and confined interiors, with dramatic sequences needing to carry as much weight as the fight scenes.

Butler had long been drawn to medium format photography, and digital 65mm offered a way to bring that sense of presence and depth into the film without pushing the production beyond an independent budget. “I’ve always loved medium format and the way it renders faces and depth,” he said. “It felt like the right match for this story.”



The production used two [URSA Cine 17K 65](#) cameras for A and B camera work, with a [PYXIS 12K](#) used for stunt sequences.

Recording in 17K RAW was impractical, so Butler tested 12K and 8K capture before settling on 8K Blackmagic RAW at 5:1.

For Butler, the important factor was that the camera retained the full 65mm sensor readout at lower resolutions and preserving the field of view.



“Keeping that full 65mm feel was crucial”, said Butler. “Even when we weren’t recording at the camera’s highest resolution, we still had the scale, depth and presence that made the format right for the story”.

Lighting was shaped around sources that would have existed in 1750: sunlight, moonlight and fire. In the lowest levels of Bedlam, real flame pushed the camera toward the edge of its latitude, so Butler protected the exposure on set before bringing the blacks down in DaVinci Resolve Studio.

[LEARN MORE by CLICKING HERE](#)

WHAT'S GOING ON



IMAGO at Cine Gear Expo 2026

Representing IMAGO at Cine Gear Expo 2026 in Los Angeles, our General Secretary, **Alex Linden, FSF**, reported from an event that celebrated 30 years of innovation while showcasing the latest developments in cinematography technology.



Alex with Elle Schneider and Tema Staig
Photo: Erin Neumeyer from Women in Media

Among the highlights was **Sigma's** recently introduced **AF Cine 28–45mm T2 FF** and **AF Cine 28–105mm T3 FF**, bringing autofocus capability into a professional cinema lens format and generating considerable discussion among cinematographers and camera crews.

Nanlux officially unveiled its Matrix range, including the **Matrix 2500B**, **2500C** and the new **Matrix 10000**, attracting strong interest for its scalable, high-output lighting solutions.

GoPro also drew attention with the **Mission 1 Pro ILS**, featuring a Micro Four Thirds mount that opens access to a broad range of interchangeable lenses for lightweight production workflows.



Moon Smart Focus offered hands-on demonstrations of its innovative wireless focus control system, showcased here with the founders' own one-of-a-kind unit. Moon combines advanced tracking technology with an integrated approach to lens control and focus management.

Leitz Cine showcased its collaboration with **Sony** on the new **Rialto 65 camera system**, introducing an **LPL-based mount solution** with a **Leitz LPL-to-PL adapter** to maximise lens compatibility.



Beyond the technology, the event celebrated the craft itself. A memorable conversation between **Nancy Schreiber, ASC**, and **Ed Lachman, ASC**, explored the art of cinematography, while Lachman was also honoured with the 2026 **Cinematography Legend Award**, presented by **Hoyte van Hoytema, ASC, FSF, NSC**.



Women in Media was once again present at Cine Gear Expo 2026, hosting its WiM Lounge and fostering networking, mentorship and professional development opportunities for industry professionals.



[CLICK HERE](#) to visit **WOMEN IN MEDIA**

Further Information

Click on the links below to learn more about the products showcased at Cine Gear Expo 2026.

- [Sony RIALTO 65](#)
- [Sigma AF Cine 28–45mm T2 FF](#)
- [Sigma AF Cine 28–105mm T3 FF](#)
- [Nanlux Matrix Series](#)
- [Moon Smart Focus System](#)
- [GoPro Mission 1 Pro ILS](#)

Once again, **Cine Gear** lived up to its reputation as one of the most valuable stops on the industry calendar, bringing together technology, talent and a genuine sense of shared purpose.

WHAT'S GOING ON

The 15th Evolution Mallorca International Film Festival (EMIFF) returns to Palma from October 28 to November 4, 2026, with its 5th Cinematography Focus running October 28–31.



The poster features a scenic view of a coastal town with a prominent tower on a cliff overlooking the sea. The text is overlaid on this image. At the top right is the Mallorca logo. The main title '15 Evolution Mallorca' is in large red font, with 'International Film Festival' in smaller red font below it. The dates 'Oct 28 - Nov 4 2026' are in white. To the left, '5TH CINEMATOGRAPHY FOCUS' is written in white, with 'OCT 29 & 31 2026' below it. A list of activities is provided in white. On the right, there is a QR code with the text 'Submit your film' above it and 'Use Discount Code "IMAGOMallorca26"' below it. At the bottom right, the text 'Follow us' is written in white, followed by the social media handle '@evolutionmallorcafilmfestival' and the website 'www.evolutionfilmfestival.com'.

15 Evolution Mallorca
International Film Festival
Oct 28 - Nov 4 2026

5TH CINEMATOGRAPHY FOCUS OCT 29 & 31 2026

- Discover Mallorca through cinema
- Features, Debuts, Short Films and Music Videos
- Film Premieres and Industry Events
- Parties and Networking

Submit your film

Use Discount Code "IMAGOMallorca26"

Follow us
@evolutionmallorcafilmfestival
www.evolutionfilmfestival.com

Designed for the international cinematography community, the program brings together DP's for panels, masterclasses, a gear lounge, and a hands-on studio, alongside screenings with in-depth Q&As. A central highlight is the Cinematography Icon Award, previously presented to Ed Lachman, Erik Messerschmidt, Phedon Papamichael, and Anthony Dod Mantle.

EMIFF continues to champion emerging cinematographers and filmmakers, fostering meaningful connections within the global film community.

IMAGO members are encouraged to submit their films (Shorts, Features & Music Videos) for consideration in the festival's cinematography awards, using the exclusive discount code [IMAGOEvolution26](#) by **CLICKING HERE**

LEARN MORE ABOUT MALLORCA



INTERNATIONAL
FEDERATION OF
CINEMATOGRAPHERS
FOR THE ART OF CINEMATOGRAPHY