



IMAGINATION NEWS #50



This month, explore the evocative world of [Douwe Hennink, NSC](#), a Dutch cinematographer whose journey from a small city built from the sea to the international stage is defined by a relentless search for the unspoken.

From his early days as a seventeen-year-old electrician to winning at Camerimage, Hennink's path reveals a deeply romantic philosophy: cinematography is the art of finding what you didn't know you were looking for.

D OUWE HENNINK NSC

Moving fluidly between stylized fiction and raw documentary, his work is celebrated for its emotional resonance and its ability to capture the "hidden things between the lines" of a script. Known for his ability to elevate the narrative through focus on intimate, overlooked moments, Hennink's voice as a director of photography resonates with a soft, infectious excitement and an unwavering commitment to the emotional truth of the image.

Hennink's technical philosophy is refreshingly unpretentious, rooted in the belief that the best creative decisions are often found rather than forced.

Drawing on his background in both documentary and high-end fiction, his sensibilities are shaped by a deep respect for natural elements, particularly the irreplaceable power of the sun.

Whether through his preference for traditional HMI and Tungsten lighting or his creative focus on custom LUTs to simplify the post-production process, he infuses each project with a sense of discovery and presence. Discover more about his journey and his unique approach to the "search" by reading the full article at [imago.org](https://www.imago.org).





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Douwe Hennink is an internationally recognized cinematographer whose impressive body of work spans hybrid documentaries and high-end commercial features.

He is known for his collaborative, leadership style, his soft-spoken excitement on set, and his ability to balance meticulous technical boundaries with the breathing room needed for improvisation.

Douwe has brought his unique perspective to projects ranging from meta-features to artistic campaigns for brands like Hermès. With each project, Hennink seeks to explore the emotional weight of the image: "Cinematography tries to let you feel those things that are not outspoken, but that you can feel. The little things in life make you the happiest or the saddest, and move you the most."

Douwe Hennink continues to float through time as he works on diverse projects that challenge him to discover new visual languages.

Now he is immersed in the atmosphere of Catalonia, working on a stylized meta-feature centered on 17th-century witches. "Each project is a search for that one intimate, unspoken moment that makes a movie feel truly alive," he says, embodying his tireless curiosity and emotional openness.

As a member of the Netherlands Society of Cinematographers, he remains dedicated to a workflow that simplifies the technical to amplify the emotional. His vision for the future is one of trust in the gut: cinematography will continue to evolve, but its fundamental purpose finding the humanity between the lines will remain invaluable.

Hennink's inspirations are rooted in cinema that explores the nuances of human connection and the beauty of the mundane.

His favorite works include Sofia Coppola's **Lost in Translation**, which moved him with its portrayal of loneliness and the feeling of being lost in an unfamiliar world; Hirokazu Kore-eda's **Like Father, Like Son**, whose simple humanity continues to influence his own approach to storytelling; and Paolo Sorrentino's **Il Divo**, which opened his eyes to the baroque power of camera movement and eclectic framing. "What moves me most is the humanity found in small connections," he explains.

His artistic influences are evident in his work, from the oppressive 4:3 mountain landscapes of his earlier films to the nuanced, photographic approach he brings to contemporary features.



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SOCIETIES NEWS

GCA® Georgian
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The Georgian Cinematographers Association, GCA is thrilled to share some wonderful news with our community.

Our esteemed member, [Shalva Sokurashvili](#), has been awarded the [Best Cinematography prize](#) at the prestigious [Eliso Awards](#) for his exceptional visual work on the film [The Pipe](#). Founded by the Nato Vachnadze Foundation, the annual [Eliso Awards](#) represent a vital pillar of the Georgian film industry.



The Pipe captures a delicate, universal human experience set against the backdrop of rural Georgia.



On what seems like just another ordinary summer day, three boys, Tato (9), Rati (12), and Saba (11) roam through their village and its wild surroundings, chasing excitement in playful competitions and small adventures. What begins as harmless fun gradually turns into a relentless marathon of challenges, where laughter and rivalry blur together.

Amid the games, Tato becomes the target of teasing, forcing him to confront feelings of vulnerability and resilience. Through moments of struggle, exploration, and courage, he embarks on an inner journey as profound as the physical one.

By the end of the day, what started as simple wandering unfolds into a quiet rite of passage, a discovery of friendship, strength, and the first steps toward adolescence.

“While working on the film's visuals, many ideas and concepts were considered. Given that all three protagonists were minors and inexperienced, we knew we would have to improvise a lot. Therefore, it was decided that the crew needed to be as mobile as possible, using a compact camera setup.

We dedicated a lot of time to location scouting so that the spaces would be comfortable for both the actors and the camera to work in. From the very beginning, I knew the film had to be in Super 16 format, seen somewhat from the perspective of a distant observer, yet at the same time, so focused on the characters that you would feel swept up in their games and plunged right back into childhood along with them.”

Shalva Sokurashvili, GCA

[WATCH THE TRAILER CLICKING HERE](#)

SOCIETIES NEWS



Greek Society of
Cinematographers

10 Years of the GSC Awards: Celebrating Greek Cinematography

13 June 2026 - The Greek Society of Cinematographers, GSC celebrated the 10th anniversary of its Awards with a special ceremony at the open-air Cine Lais of the Greek Film Archive. Hosted by actress Elena Meggrelis, the event marked a decade of recognising excellence in cinematography while introducing the GSC Short Film Award, created to encourage emerging talent and strengthen the connection between new and established filmmakers.



The evening's top honour, **Best Cinematography in a Feature Film**, was presented to **Phedon Papamichael** for *A Complete Unknown*. The inaugural **GSC Short Film Award** went to **Giannis Georgiou** for his work on *Loudias*. Both winners were selected through a secret electronic vote by the Society's Honorary and Regular Members.

The GSC also presented three honorary awards. **Giorgos Maniatis** was recognised for his long-standing dedication as a focus puller and supporter of the Society, **Giannis Tsonos** for his lifelong contribution to preserving the cultural significance of light, and renowned photographer **Nikos Economopoulos** for his distinctive visual work.



During the ceremony, GSC **President Giorgos Frentzos** reflected on the Society's activities over the past year, including participation in major film festivals, the IMAGO conference in Vienna, and a range of educational initiatives. He also outlined future workshops and professional training programmes.

The evening concluded with a moving tribute to four colleagues who passed away during the year, accompanied by a live cello performance by Nikos Papaioannou. The GSC thanked EKKOMED, its strategic partners, sponsors and volunteers for helping make this milestone celebration a memorable success.

READ MORE at www.gsc.com.gr

SOCIETIES NEWS



AIC is pleased to announce that **Michał Sobociński**, already a member of the PSC, has joined the Italian Association of Cinematographers, AIC as a new member.



As is well known, **Michał Sobociński** belongs to one of the most distinguished cinematography families in Europe.

He is the son of Piotr Sobociński, who collaborated with Krzysztof Kieślowski on *The Decalogue* and *Three Colours: Red* (Academy Award nomination), and later worked in the United States with Ron Howard on *Ransom*.

His grandfather, Witold Sobociński, was also a renowned cinematographer whose credits include *Frantic* and *Pirates*, both directed by Roman Polanski. His brother, Piotr Sobociński Jr., is likewise a highly talented cinematographer.

Michał has served as cinematographer on numerous projects, including feature films, television series, and documentaries in Poland and internationally.

His credits include the feature films **The Disciple**, **Filip**, **The Art of Loving: The Story of Michalina Wisłocka**, **Convoy**, **Love Is in the Air**, **Warsaw by Night**, and **Kamchatka**; the television series **The Serpent Queen**, **The New Look**, **Żmijowisko**, **Belfer**, **Ziuk: Young Piłsudski**, and **Belle Epoque**; as well as the documentaries **Świątokrzyski Shtetl**, **Images from Death Factory**, and **I Lived 17 Times**.



Most recently, **Sobociński** served as cinematographer on the biographical feature **“Chopin, a Sonata in Paris”**, directed by Michał Kwieciński. For his work on the film, he received the Bronze Frog in the Main Competition at Camerimage 2025 and was also nominated for awards at the Gdynia Polish Film Festival and the Polish Film Academy's Golden Eagle Awards.

He was welcomed at the AIC headquarters in Cinecittà by President Daniele Mas-saccesi.

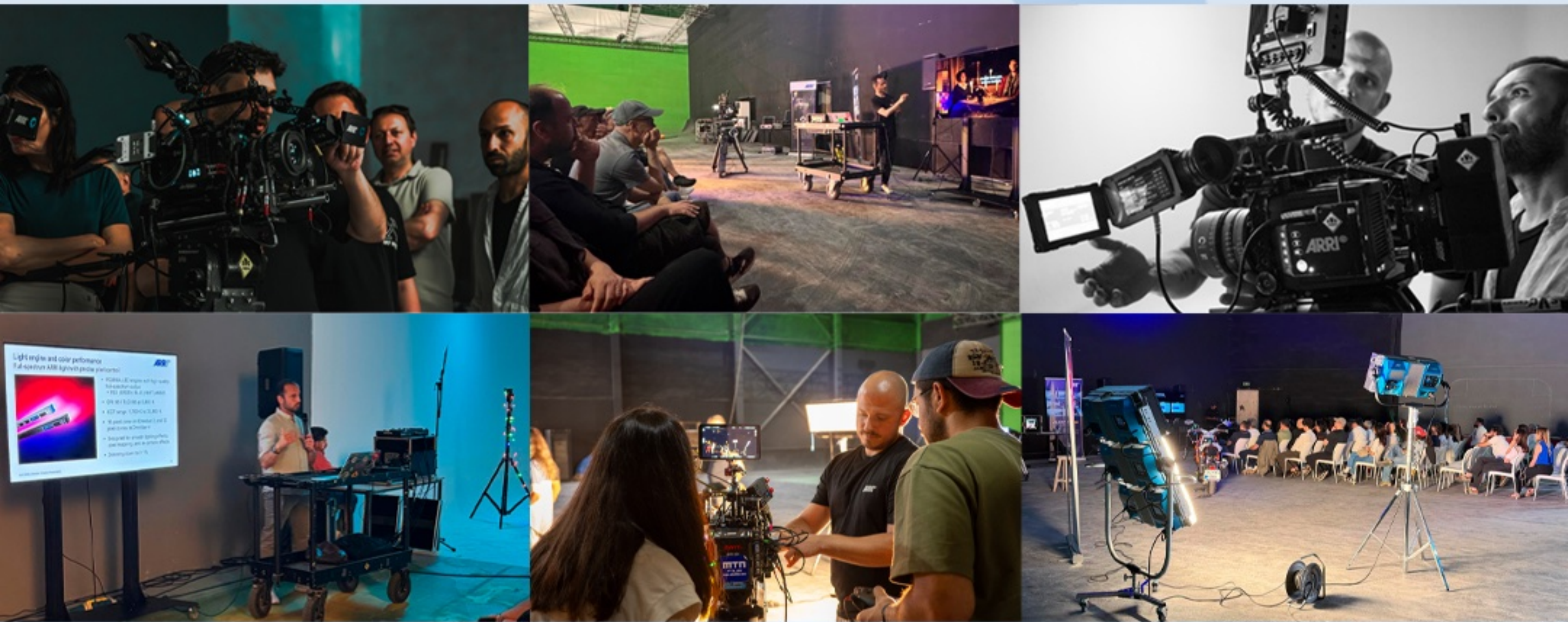
SOCIETIES NEWS



ARRI Showcases Its Latest Innovations in Istanbul in Partnership with GYD

As the **Cinematographers' Association of Turkey (GYD)**, we were delighted to host the ARRI team in Istanbul on **June 9–10**, alongside local partner **Linka**, bringing the latest advancements in technology to our members. The two-day event brought together around 150 industry professionals, including directors of photography, colorists, and camera crews.

Led by ARRI specialists **Igor Barbosa** and **Koray Enlioglu**, the sessions offered participants a blend of insightful presentations and hands-on experiences.



Key Highlights:

- **ALEXA 35 Xtreme:** Technical sessions closely examined the camera's low-light performance, Enhanced Sensitivity (ES) mode, ARRI Textures, and high-speed recording capabilities.
- **FilmLab Workflows:** Live demonstrations introduced this new image processing solution, designed to maintain image consistency from capture through post-production. (For trial requests: marketingemeai@arri.de)
- **Ensō Lenses & Vintage Elements:** In dedicated hands-on areas, attendees tested the new lens series firsthand to evaluate and compare optical characteristics.
- **Omnibar LED Light Bars:** Set to ship to Turkey soon, the system's efficiency and flexibility in on-set operations were demonstrated through live applications.

We would like to thank all our members and industry colleagues who joined us in Istanbul and helped turn these two days into a highly rewarding exchange of professional experience and creativity.

COMMITTEE NEWS

Last year, the **IMAGO Working Conditions Committee** presented its study **BEHIND THE LENS** on the living and working conditions of cinematographers and camera crews in Europe to the European Parliament and Commission.

As a direct result, IMAGO was invited to enter an official dialogue with these institutions.



Following our successful registration as an EU Dialogue Partner managed by our IWCC legal counsel, Dr. Cristina Busch, IMAGO can now participate in relevant EU political decision-making, including submitting official statements and being consulted as expert advisors on matters concerning our profession.

The challenge is clear: we must not be passively carried along by these developments we must help shape them. This concerns our ongoing fight for better working conditions, and the protection of our authorship, increasingly at risk from AI.

For the **IMAGO Authorship Committee**, the key EU-level challenge is safeguarding cinematographers' authorship in practice, from fair contracts and remuneration to AI's impact on creation, crediting and licensing, so innovation doesn't erode the creative and moral rights at the heart of cinematography.

What happens in Europe affects all IMAGO members worldwide. This should never be forgotten.

Kurt Brazda, Chair, IMAGO Working Conditions Committee
Paul René Roestad, Vice Chair, IMAGO Authorship Committee

The IMAGO Board wishes to thank Carolina Piquet for her work and valuable contribution to the EU Transparency Register application process.

READ THE COMPLETE ARTICLE by [CLICKING HERE](#)

COMMITTEE NEWS

The **IMAGO Film Preservation and Restoration Committee (IFPRC)** is pleased to announce the launch of the **Photochemical Labs Collective**, a new global initiative developed by **SIMONE APPLEBY**, from the **Centre National du Cinéma et de l'image animée (CNC)**, with the collaboration of the **TransPerfect Media Film Lab**.



The platform provides a comprehensive international directory of laboratories specialising in photochemical film services, making it easier for cinematographers, filmmakers, archives, producers and film professionals to identify facilities capable of processing, printing, scanning, restoring and preserving motion picture film.

There are now 30 members, and 35 labs listed, with more to follow.

As interest in analogue filmmaking and film preservation continues to grow, the Photochemical Labs Collective represents an important resource for the international film community, helping to connect professionals with laboratories across the world and supporting the long-term sustainability of the photochemical workflow.

The IFPRC encourages IMAGO members and Member Societies to explore the platform and share this valuable resource within their professional networks.

We also ask you to, please, share with us (iprc@imago.org) informations about labs that are not listed on the website.

Explore the Photochemical Labs Collective by
CLICKING HERE



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