



INACCOCNEWS #21



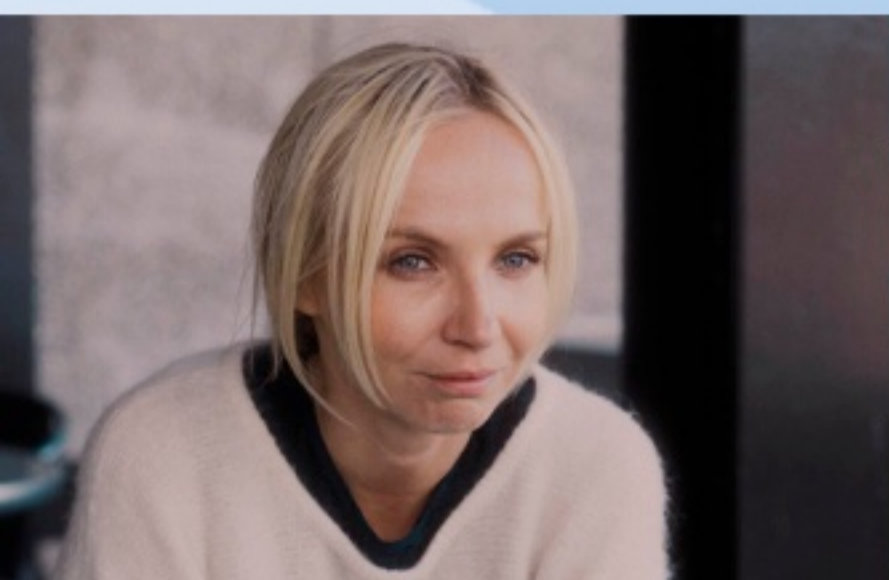
This month, on the Imago website, explore the remarkable journey of **Jana Hojdová, AČK**, a Czech cinematographer, director and producer whose earliest memories weren't only of toys but of viewfinders.

JANA HOJDOVÁ ACK

Raised on set by a cinematographer father and a director mother, Hojdová grew up sitting on cranes and standing in for gray card and color chart before she knew what a color chart was.

That childhood shaped a philosophy that runs through everything she shoots: cinematography, for her, is a way of expressing a story through images alone, without sound.

Hojdová's voice as a cinematographer is grounded, unpretentious, and deeply attached to the discipline she first learned shooting on film at FAMU. Discover more about her journey and inspirations by reading the full article at imago.org.



NICE MEET ING YOU

THIS WEEK I'M HERE

MY FA VORI TES

[Jana Hojdová](#) graduated from the Cinematography Department at FAMU, where she still credits shooting on 16mm, 35mm and digital with teaching her the discipline that guides her today.

Her short film [The Dream](#) was nominated for Best Short Cinematography at Camerimage 2015 and won the Jaroslav Kučera Award from AČK in 2016.

She has served as DoP on feature films including [Mirrors in the Dark](#) and [And Then There Was Love...](#), which had their world premieres at the Karlovy Vary International Film Festival, [Hello, Welcome](#), and [Chica Checa](#), which was selected for the festival's Main Competition, all directed by Šimon Holý.

With every project, Hojdová returns to the same idea: "[Cinematography gives you the way to express yourself through images, without sound. I think I found the best job I could do. It's beautiful.](#)"

Jana Hojdová is currently launching [Robert Richardson: The White Devil](#), a feature-length documentary about cinematographer Robert Richardson that has been a decade in the making, cut down from 650 hours of footage and premiered at Karlovy Vary International Film Festival ahead of a cinema release. Alongside the documentary, her feature *Chica Checa* is set for cinemas in August.

Balancing this workload with raising a three-year-old daughter, Hojdová remains committed to protecting the collaboration between director and cinematographer on every set she works, preferring a small, trusted crew and a single director's monitor over the crowded video villages that have become common on modern productions. Her focus going forward stays the same as it's always been: get it right in camera, trust the people around you, and let the story lead.

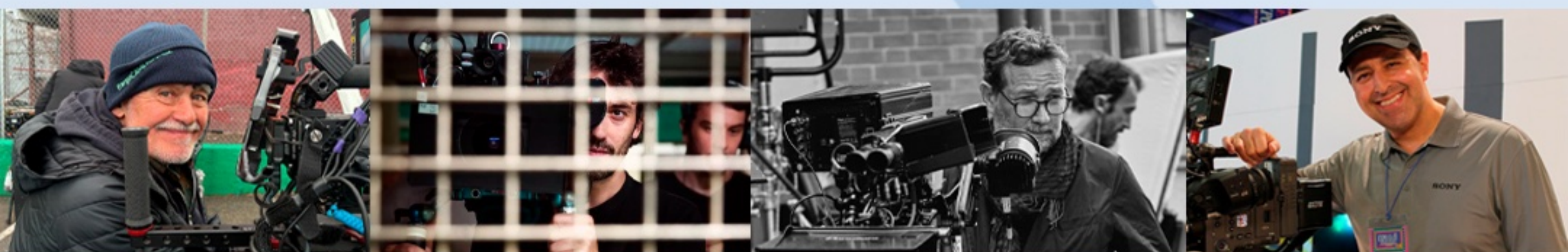
Hojdová's references stretch from Swedish austerity to American excess. She names Bergman's [Persona](#) as a formal masterclass in poetic, character-driven imagery, and speaks of Oliver Stone's [Natural Born Killers](#) as something closer to a symphony, a film that broke every rule of format, color and camera style and made her fall in love with the idea that light doesn't have to follow rules. Alongside them sits Ivan Passer's [Intimate Lighting](#), a quieter Czech New Wave favorite about ordinary people that she returns to for its honesty. She also cites Antonioni's [Zabriskie Point](#) and remembers watching [Inglourious Basterds](#) four times in theaters at nineteen, chasing not just red colour. "[It's what I think is beautiful](#)," she says of the throughline connecting them, a fascination with images that carry the story on their own.

COMMITTEES NEWS



The **IMAGO MASTERCLASS COMMITTEE** is delighted to share with the whole community

The **4th edition** of **IMAGO Art & Tech**, hosted by **SONY**, aired **Sunday, August 2**, featuring internationally acclaimed cinematographers:



César Charlone, ABC

City of God, Academy Award nominee

Paul Guilhaume, AFC

(César Award winner and 2025 Academy Award nominee)

Phedon Papamichael, ASC, GSC

Academy Award-nominated cinematographer of
The Descendants, Nebraska, Ford v Ferrari and Walk the Line

Sam Fares

Sony's virtual production specialist.



In a conversation moderated by **Lars Pettersson, FSF**, cinematographer and international reporter on cinematography and film technology.

The illustrious directors of photography shared their insights from probably a hundred years of combined filmmaking experience, covering subjects as diverse as their preferences when lighting a set, working with first-time directors and technical tips for protecting the highlights in your image.

**THE FULL EPISODE
IS AVAILABLE HERE**

THE IMAGO EDUCATION COMMITTEE IN LISBON

“THE CINEMATOGRAPHY OF TODAY” IEC AND ULUSÓFONA CONFERENCE LISBON JUNE 2026

After three successful Cinematography in Progress Conferences in 2017, 2019 and 2021, the **IMAGO EDUCATION COMMITTEE** once again teamed up with **ULusófona**, **CITO**, **CILECT**, **AIP** and **ERASMUS+** to organise an International Conference on Cinematography called “**The Cinematography of Today**”. The event united scholars, educators, researchers and practitioners to explore the evolving art, craft and theory of cinematography.

Top-notch papers were presented by, among others, **David Stump ASC**, **BVK**, **AIP**, **Yao Ladzekpo** (UMAC, Ghana), **Manca Perko** (CILECT), **Katja Schmid** (Visual Lab, Stuttgart), **Zeynep Kocer** (Türkiye).

Two specific education-oriented roundtables allowed participants to discuss in-depth 21st-century teaching fundamentals.

The first, “**Analog – Heritage Craft or Essential Resistance?**”, debated whether it is important to continue teaching analogue film.

The second roundtable, “**Reimagining Cinematography Education in the AI / Virtual Era**”, focused on the impact of AI in cinematography authorship.



STUDENTS Blended Intensive Program (BIP)

The European BIP exchange program engages students from multiple higher education institutions. This year, students from INSAS (Belgium), HDM (Germany), UMH (Spain) and ULusófona (Portugal) met in Lisbon with their respective photography teachers for a 9-day “**Street Photography for Cinematography**” intensive exchange classes.

The students produced street photography pictures shot in an immersive and collaborative way with fellow students from across Europe. This masterclass concluded with an exhibition of their work, and students received ERASMUS+ scholar credits.

EDUARDO SERRA AFC STUDIO OPENING

Lusófona University’s Leadership chose to name a newly renovated on-site studio after **Eduardo Serra AFC**, **AIP**, honoring the late Portuguese-French cinematographer, who passed away in 2025.

Dedicated to practical camera and lighting courses for ULusófona Film students, the studio was inaugurated in a warm and moving ceremony led by Tony Costa AIP. Former colleagues remembered Eduardo Serra's legacy and humanity, sharing vivid memories of their time with him.

Back in 1994, during his tenure as AFC president, Eduardo Serra played an active role in founding IMAGO together with fellow European cinematographers.

Philippe Cordey, SCS, BVK

If you would like to find out more about the conference and the CITO journal, you can find more information [HERE](#).

SOCIETIES NEWS



AIC is proud to present **CineVerse In Frame**, a new series of conversations leading up to the inaugural **CineVerse Expo**, in partnership with **Eurocine**, the international event featuring exhibitions, masterclasses and a seminar programme.

The inaugural event was held on **24 July 2026** at Cinecittà Studios, creating an opportunity for dialogue with one of the most distinguished figures in international cinema.

The guest was acclaimed cinematographer **Dante Spinotti, AIC, ASC**, whose extraordinary body of work has shaped the cinematic imagination of the past four decades.



His credits include **Manhunter, Crimes of the Heart, The Last of the Mohicans, Heat, The Family Man, L.A. Confidential, The Insider, Red Dragon, and Public Enemies.**

His remarkable career has also earned him two Academy Award nominations, establishing him as one of the most influential cinematographers of contemporary cinema.

The event welcomed AIC members, partners and sponsors, offering a fitting tribute to one of the Association's most distinguished members while celebrating the beginning of an exciting journey towards CineVerse Roma.

Following the success of the inaugural CineVerse In Frame event, AIC and Eurocine warmly invite the international film community to join us at CineVerse Roma, that will take place at

Cinecittà on 16-17 October 2026

We look forward to welcoming you to Rome for two inspiring days dedicated to cinematography, filmmaking and innovation.

**MORE INFO
CLICK HERE**



CSC Masterclass 2026: Connecting Cinematographers with Industry Leaders

The **inaugural CSC Master Class** brought together **21 emerging cinematographers** from across Canada for two days of learning, creative discussion, and behind-the-scenes insight from leading industry professionals.

Designed to explore the complete cinematography workflow, the program covered every stage of the process, from creative development and on-set decision-making to post-production and colour grading.



On the first day, **Luc Montpellier, CSC, ASC** shared highlights from his career, discussing collaborations with filmmaker **Guy Maddin**, projects including *Emotional Arithmetic*, *On Swift Horses*, and his award-winning work on *Women Talking*. He also reflected on his creative partnership with director Sarah Polley, emphasizing the importance of building a shared visual language while supporting the director's vision.

Jeremy Benning CSC ASC followed with a practical session on lighting, camera movement, and collaboration on set. Participants toured a major studio production, explored lighting setups, and observed scenes being recreated in real time, highlighting the teamwork between cinematographers, camera crews, DITs, grips, and other departments.

The second day took place at **Picture Shop Toronto**, where **Andrew Richardson (DIT)** and **Levi Pounds**, On Location Services Supervisor, introduced participants to the dailies workflow and the collaboration between production and post-production. Senior Colourist **Mark Kueper** then demonstrated how colour grading shapes the final image and enhances visual storytelling.

Throughout the weekend, CSC Full Members attended as ambassadors, sharing their experience and connecting with participants from across Canada.

The CSC thanks all instructors, ambassadors, participants, and partners, especially Sunbelt Rentals Film & TV and Picture Shop Toronto for helping make the first CSC Master Class a success.



ACC Chile: Chilean Cinema on the International Circuit

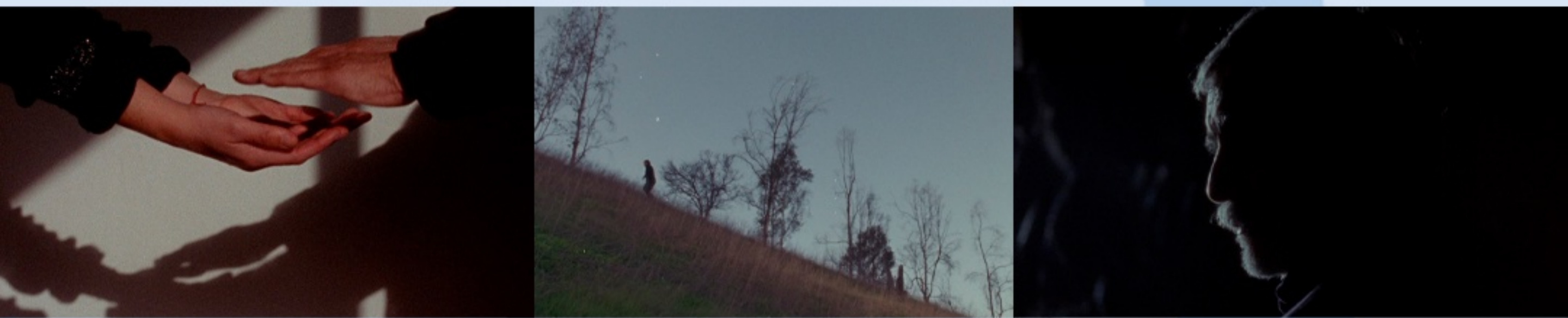
In recent months, the [Chilean Association of Cinematography \(ACC\)](#) has continued to support the work of its members in productions circulating through international festivals and theaters, in addition to maintaining technical training programs with the national industry.

In the realm of international fiction, our member [Enrique Stindt ACC](#) led the cinematography for [‘Los renacidos’ \(The Reborn, 2025\)](#), the second feature film by Argentine director Santiago Esteves, a co-production between Argentina, Spain, and Chile. Its world premiere took place at the Shanghai International Film Festival before its official release in Chilean theaters.



Filmed in a mountainous setting, the film built its visual language around the idea of giving character to the landscape, using Cooke S4 lenses along with the first ARRI ALEXA 35 cameras available in the region, in order to handle the demanding night shots and improve sharpness and depth.

In addition to the above, we highlight that the core photography team, including gaffer Sebastián Monreal and first camera assistant Nicolás Pape Bórquez, was also Chilean, reaffirming our members' ability to contribute creative and technical talent to co-productions of this scale.



On another note, in the documentary field, we value the work of our member [Natalia Medina Leiva ACC](#), director of photography for [‘Una sombra oscilante’ \(An oscillating shadow, 2024\)](#), the debut feature by Celeste Rojas Mugica, which had its world premiere at the Marseille International Film Festival, where it received a Special Jury Mention, as well as the Best Cinematography Award at the Chilean Film Festival of Quilpué.

The documentary, based on the director's family photographic archive, combines diverse materials, including 16mm footage shot by Medina with an Aaton XTR camera without a monitor, and the use of expired Kodak film, demonstrating how limitations can be transformed into a unique and internationally acclaimed visual statement.

[The association particularly values these experiences, which reflect ACC's ongoing work, both in supporting its members in the development and visibility of their profession and in promoting technical training opportunities, reaffirming its role as a bridge between Chilean filmmaking and its projection into the industry.](#)



DFP's 15th anniversary with the Lima Film Festival

This year the **Lima Film Festival** (Festival de Lima), takes place from **August 6 to 15**. This edition marks 15 years of DFP's ongoing relationship with the festival.

As part of this year's program, DFP, together with the **Pontificia Universidad Católica del Perú (PUCP)** and the **Federación Latinoamericana de Autores de Fotografía Cinematográfica (FELAFC)** has organized two activities:



WORKSHOP - August 10th - 11th

A workshop for directors, directors of photography, camera operators and assistant crew explored camera work's emotional dimension through theory and practical exercises.

INSTRUCTOR: **Llano ABC - Chile/Brazil** - Filmography: **"La piel más temida"** (2024), **"Álbum de familia"** (2025), **"Vórtice"** (2022).

ORGANIZERS: **Hugo Armando Shinki, DFP** - **"Nikkei"**, **"No me digas solterona"**. **Pili Flores-Guerra, DFP** - DFP founding member/first president and FELAFC founder; **"La ciudad y los perros"**, **"Maruja en el infierno"**, **"Sin compasión"**, **"Fuego en el Amazonas"**. In 2018, he received the Spondylus Lifetime Achievement Award at the Lima Film Festival

PANEL DISCUSSION - August 12th

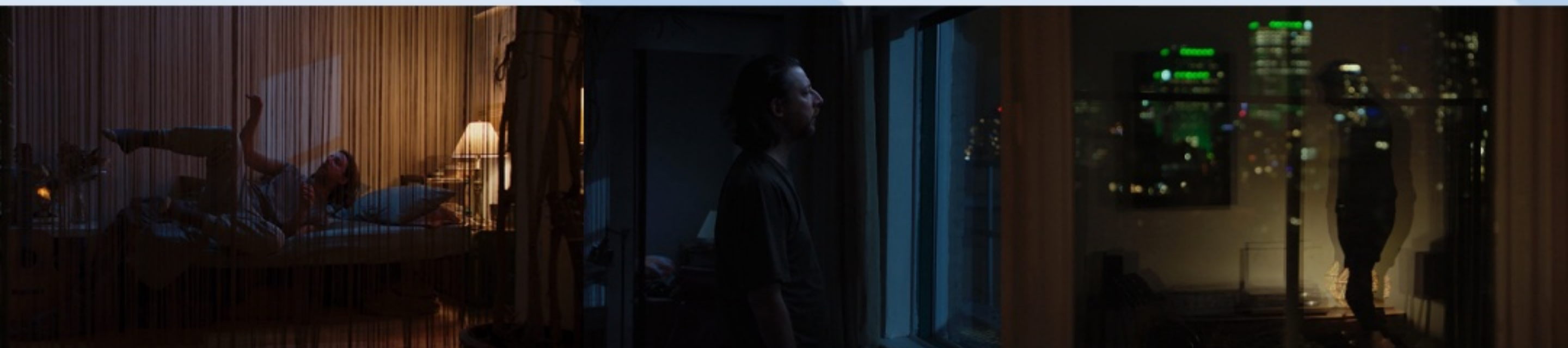
"Cinematography in Documentary: The Challenge of Portraying Great Cinematographers" traces **Félix Monti** and **Ricardo Aronovich** through **"Chango, la luz descubre"** and **"Ricardo Aronovich, el maestro"**. Paola Rizzi discusses documentaries, their legacy and influence. Organised by PUCP, DFP and FELAFC.

MODERATOR: **Micaela Cajahuaringa, DFP** - worked with Mariana Rondón, Francisco Lombardi, Marité Ugás, Aldo Salvini, Marcus Moura, Frieder Schlaich, Judith Colell and Gabriella Moses. Credits: **"Pelo Malo"**, **"El corazón de la luna"**, **"Boca Chica"**, **"Reinaldo Cutipa"**, **"Quédate Quieto"**.

SPEAKER: **Paola Rizzi, ADF** - Credits: **"El fondo del mar"**, **"Tiempo de valientes"** (Damián Szifrón), **"El juego de la silla"** (Ana Katz), **"Los suicidas"** (Juan Villegas). ADF former president, Paola teaches at ENERC and Universidad Nacional de La Plata.

FILM RELEASES

KAÏROS - Marc Simpson-Threlford, CSC



SYNOPSIS: *After a year of filming abroad, Manu, 39-year-old, a once prominent actor, returns to his hometown and tries to re-enter the industry. Against all odds, he lands a job hosting a nighttime call-in radio show. In the midst of an existential crisis, Manu uses this platform to voice the philosophical questions that plague him late into the night. Through his interactions with listeners, a group of lonely souls, his life takes on new meaning.*



“Working with [Jennifer Alleyn](#) for [Kaïros](#), our visual approach was about creating a space where the viewer could pause and gaze. Manu, the main character, moves through the city, but, furthermore, listens to his surroundings. The camera stays close, not always centring on Manu, allowing the world around to have a presence of its own.

[Wim Wenders’ Paris, Texas](#) was a key reference.

Particularly the film's ability to let the eye linger on the landscapes, or spaces occupied by the characters without rushing to the next image. We chose a 1.85:1 aspect ratio to maintain intimacy with Manu while giving the environment enough room to become part of the story.

[Kaïros](#) was my first experience with the [ARRI Alexa 35](#). Its remarkable sensitivity was a tremendous asset for our small crew and the many situations where we worked with available or minimally controlled light.

Paired with [ARRI/Zeiss Ultra Primes](#) and [Alura zoom](#), we retained subtlety in the night imagery while allowing us to be spontaneous on set.

[To shape contrast, depth and mood while preserving the natural quality of the environment, I rely extensively on negative fill, often finding it much quicker to take light away than to add it.](#)

Jennifer also wanted to explore reflections: layers of city light coexist with the characters. When observing people through their windows, we maintained a certain distance and visual discretion. These characters remained part of the city’s landscape without being singled out, watched or exposed.

The aerial sequences, shot with an Inspire 3, were conceived as sound waves travelling through Montreal, echoing Manu’s work on the radio.

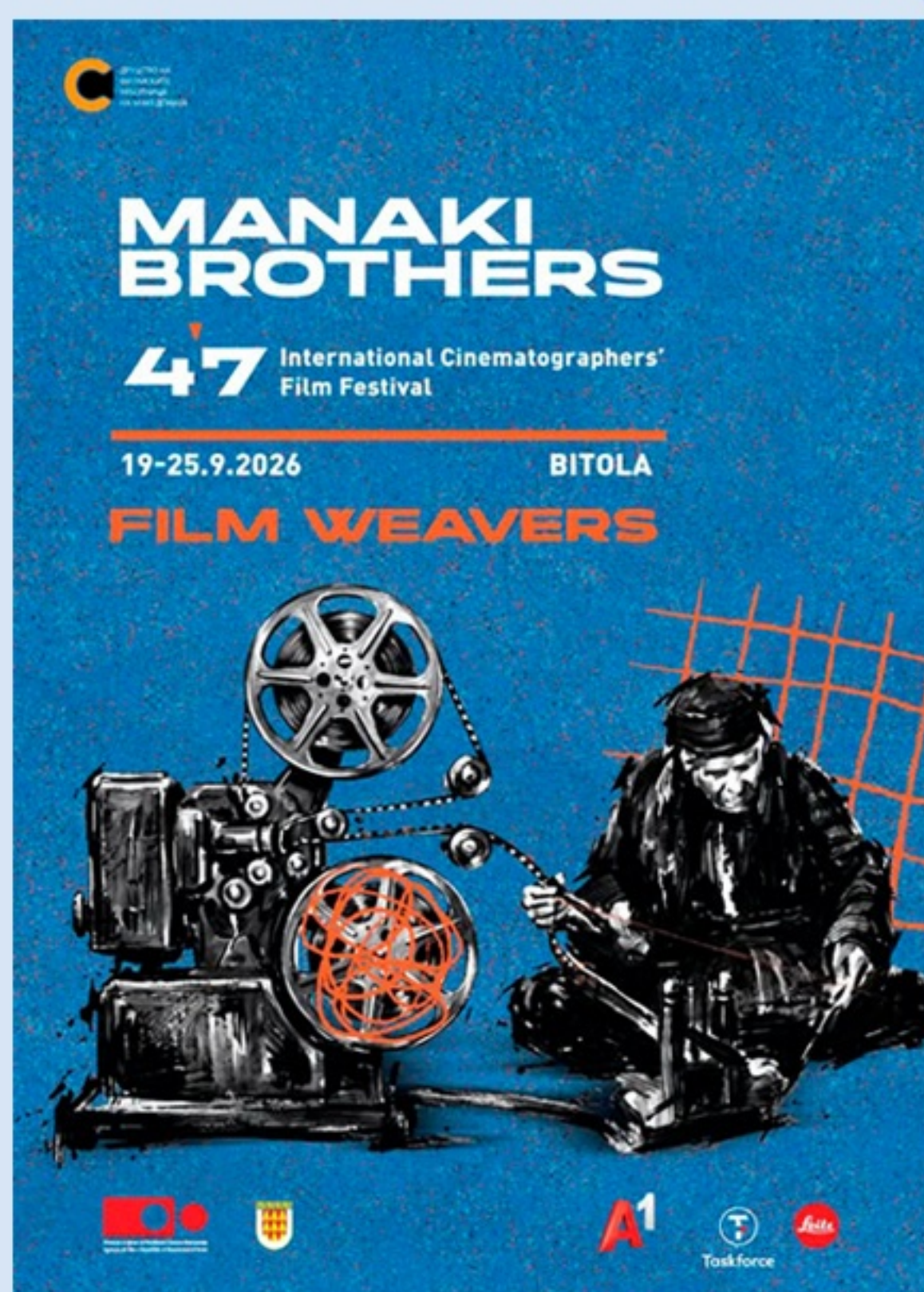
Finally, we embraced the duration of certain long takes, inviting the viewer to breathe and contemplate, observing the same openness to the world that defines Manu’s journey.”

[Marc Simpson-Threlford, CSC](#)

**WATCH THE TRAILER
CLICKING HERE**

WHAT'S GOING ON

"Manaki Brothers" Unveils Powerful Program for Its Upcoming Edition in Bitola (September 19–25)



From [September 19 to 25](#), Bitola once again becomes the epicenter of global cinema as the International Cinematographers' Film Festival “[Manaki Brothers](#)” welcomes world-class creators, industry visionaries, and film lovers, amid a record volume of submissions.

The Main Program features 12 visually breathtaking films selected from the festival's largest-ever pool of entries.

Academy Award-winning cinematographer [Wally Pfister](#) will preside over the Main Competition Jury, leading a panel of four acclaimed industry experts.

Legendary cinematographer [Dan Laustsen](#) will be honored as a Festival Laureate during the Opening Ceremony.

Beyond the main competition, the festival offers a rich array of strands, including the Documentary Program, Short Film & Student Competition, Adriatic Audience Award, Makpoint Program, Special Selection, and Youth Program.

An extensive lineup of masterclasses and panels will explore topics from [Analog vs. Digital Processes to Shooting at the Magic Hour](#) and [Women in Cinematography](#), featuring guests including [Suki Medencevic](#), [Jean-Marie Droujou](#), [AFC](#) and [Boris Mojsovski ASC](#), alongside sessions with [IMAGO](#), [ARRI](#), [LEITZ](#), and [UCO](#).

Two student workshops round out the program, including a collaboration between [Belgian film school INSAS](#) and mentors [Hichame Alaouie](#) and [Fejmi Daut](#), the cinematographer behind Honeyland.

[IMAGO](#) will be represented by its president, Mustapha Barat, its co-vice-president, Bojana Andric, and two board members, Ella van den Hove and John Aduloju.

Full schedule details soon at

www.manaki.com.mk

[@manakibrothers](https://www.instagram.com/manakibrothers)

BALKAN CONFERENCE 2026

The **15th Jubilee IMAGO Balkan Conference** will be held on **24th September** in Bitola, during the **Manaki Brothers Film Festival**.

Founded in 2012 by the then **IMAGO President, Nigel Walters, BSC**, the conference was conceived as a platform for establishing dialogue among cinematographers from the Balkan region, at the world's oldest cinematography festival, which celebrates its 47th edition this year in the heart of the Balkans.

Over the years, the conference has brought together cinematographers from Balkan countries, addressing a wide range of topics, including working conditions, employment, crew registers, unions, authors' rights, film funding, incentives, censorship, film archiving and the restoration and preservation of older films, technological development, diversity, and many others.

Each society is invited to send at least two diverse delegates and to prepare for the annual topic by sharing perspectives from their respective countries.

At its core, the conference has always been about the exchange of resources, knowledge, and experience among cinematographers from across the region.

This year, a special tribute will be dedicated to the founder, Nigel Walters, BSC, who passed away in November last year.



IMAGO at IBC 2026 11 - 14 September

This September, **IMAGO** will be at **IBC2026 in Amsterdam**, represented by our President, Secretary General and Sponsorship Coordinator.

For IMAGO members and the international cinematography community, IBC is always an important opportunity to meet colleagues, exchange ideas and stay close to the conversations shaping our profession and the future of image-making.

Our representatives will be there throughout the event, connecting with cinematographers, industry partners and colleagues from across the international community.

Will you be at IBC? Come and say hello!

Whether you are attending to discover new technologies, meet industry partners, catch up with colleagues or simply be part of the conversation, we look forward to seeing you in Amsterdam.

**Explore the IBC2026 Programme & REGISTER
HERE**

See you in Amsterdam!



INTERNATIONAL
FEDERATION OF
CINEMATOGRAPHERS
FOR THE ART OF CINEMATOGRAPHY