



IMACCONEN'S #52



This month, on the Imago website, explore the remarkable journey of [Nickoloz Kachibaia](#), [GCA and CSC Associate Member](#), a Canadian-Georgian cinematographer whose path from a childhood upended by war to some of the most ambitious documentary work of his generation reveals a distinctive way of seeing. Born in Tbilisi and raised in Toronto after his family fled Georgia's civil war, Kachibaia found in cinema, and specifically in Ron Fricke's *Baraka*, a redirection at a pivotal age, a doorway out of a difficult adolescence and into a lifelong craft.

Moving fluidly between documentary and narrative, his work has been shaped as much by instinct and presence as by preparation.

NICKOLOZ KACHIBAIA GCA

Known for projects like [The Eternal Song](#), the flagship film of a thirteen-country documentary series produced by SAND (Science and Non-Duality) with contributions from Gabor Maté, and for the narrative short [Tragedy Without a Hero](#), Kachibaia earned two Canadian Society of Cinematographers nominations in the same year, one in documentary and one in narrative, a rare split that mirrors his own restless duality as an artist.

Kachibaia's approach is defined by a willingness to let a space, a ritual or a story reveal itself rather than impose a plan on it.

Drawing on years of shooting across thirteen countries with a single camera and no fixed shot list, his sensibilities are shaped by curiosity, emotional attunement and a deep connection to the light and culture of his native Georgia.

Whether through his close creative bonds with directors or his belief that cinematography is fundamentally an emotional transmission rather than a technical exercise, he brings intentionality and warmth to every project.

Discover more about his journey and inspirations by reading the full article at imago.org.



NICE MEET ING YOU

THIS WEEK I'M HERE

MY FA VORI TES

[Nickoloz Kachibaia](#) is a Canadian-Georgian cinematographer based in Tbilisi, Georgia, whose work spans narrative film, documentary and commercials across Georgia, the Caucasus, the Gulf and internationally. He is known for his emotional closeness with directors, his instinct-driven approach to documentary and his ability to move between meticulous previsualization on narrative work and total openness on the ground. Nickoloz has brought his perspective to projects such as *The Eternal Song*, *Tragedy Without a Hero*, and a body of commercial work for clients including Sony, Live Nation, Jameson and Bank of Georgia. With each project, Kachibaia searches for the same underlying truth: "[I feel like cinematography is an expression of a moment, trying to transmit the energy of that moment visually through tonality, color and composition. For a documentary, I feel like your eyes have to be the camera in a way, and you just kind of flow through the scene.](#)"

[Nickoloz Kachibaia](#) continues to move between documentary and narrative, the two branches he says light him up the most right now. He is currently shooting another narrative short in Georgia with the same director behind *Tragedy Without a Hero*, and there is a strong possibility of a new documentary series with SAND continuing the work begun on *The Eternal Song*. Closer to his heart, he is developing a personal documentary about Georgia itself with a fellow Georgian filmmaker who spent twenty years in the United States before returning home, a project he describes as carrying the same spirit as *The Eternal Song*, delving into the country's ancient culture and long history. His outlook remains grounded in something he wishes someone had told him earlier in his career: reach out, ask to shadow people, and trust that a few days on someone else's set will teach you more than years of watching from a distance ever could.

Kachibaia's inspirations reach back to childhood, long before he ever picked up a camera. His favorite films include [Guillermo del Toro's *Pan's Labyrinth*](#), which pulled him decisively toward narrative filmmaking; [Andrei Tarkovsky's *Stalker*](#), which he first encountered watching over his father's shoulder and only came to understand after returning to it many times over the years; and [Federico Fellini's *Amarcord*](#), which he keeps returning to for how closely its portrait of a small Italian town and its tightly bound, chaotic family life echoes his own sense of Georgian culture. "[What moves me most is trying to transmit the energy of a moment,](#)" he explains. His attraction to darker, denser, slightly underexposed images and his instinct for following curiosity rather than a shot list are evident throughout his work, from the thirteen-country documentary journey of *The Eternal Song* to his more controlled, previsualized narrative sets.

SOCIETIES NEWS



CINEMATOGRAPHERS'
ASSOCIATION
OF TURKEY

Cinematographers' Association of Turkey, GYD Announces Newly Elected Board of Directors

Cinematographers' Association of Turkey (Görüntü Yönetmenleri Derneği - GYD) is pleased to announce the results of its 6th Ordinary General Assembly.

Following the election, a new Board of Directors has been appointed to lead the society's initiatives, foster industry collaboration, and represent Turkish cinematographers nationally and internationally.



The newly elected Board of Directors:

- Ege Ellidokuzoğlu – President
- Semih Kababulut – Vice President
- Yunus Emre Karadavut – Vice President
- Nusret Emre Bilgin – Treasurer
- Cihan Tatar – Secretary General
- Ahmet Sesigürgil – Board Member
- Arda Üzmez – Board Member

The new board steps into office with a shared commitment to strengthening professional solidarity, expanding educational workshops, and deepening engagement with international cinematography federations like IMAGO.

GYD extends its sincere gratitude to all members who participated in the assembly and thanks the outgoing board members for their dedicated service.

The incoming leadership looks forward to a productive term dedicated to empowering the cinematography community in Turkey.



AFC is pleased to share with the
IMAGO community

AFC Awards 2027: Registrations are Open

Registration for the **4th edition of the AFC Awards** is open, with a new category celebrating cinematography in Music Videos.

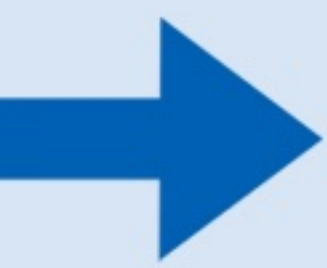
The existing categories include feature films, series and TV movies, documentaries, and 1st & 2nd feature films by French cinematographers or cinematographers living in France.

Eligible works must have been released, broadcast or posted between 5 September 2025 and 4 September 2026. **The registration deadline is 4 October 2026.** The Spotlight Award, highlighting the work of a female cinematographer, will be decided by vote in the second round.



All information and registration details are available
[CLICKING HERE](#)

Questions: contact@prixafc.com



As part of its coverage from **Cannes 2026**, the AFC shares two interviews with cinematographers: **Mostafa El Kashef** and **Tudor Vladimir Panduru, RSC**.



Tudor Vladimir Panduru, RSC, on Fjord

AFC speaks with Tudor Vladimir Panduru, RSC, about his collaboration with director **Cristian Mungiu** on **Fjord**.

He shares his approach to creating the film's restrained and immersive visual language.

Panduru also reflects on working with natural light and the dramatic Norwegian landscape. Explore Panduru's approach to light, composition and the film's distinctive visual atmosphere.

[Read the full interview HERE](#)

Mostafa El Kashef on Ben Imana

Cinematographer Mostafa El Kashef discusses his collaboration with director **Marie-Clémentine Dusabejambo** on **Ben Imana**.

He shares his approach to translating the film's emotional world into images.

Mostafa reflects on the visual choices that shape the film's intimate and powerful storytelling. Discover how El Kashef's cinematography helps bring the film's emotional world and characters to life.



[Read the full interview HERE](#)



Strong presence of AEC members in the films scheduled for the 74th edition of the San Sebastian Film Festival

The San Sebastian Film Festival, one of the most important film festivals in the world, will take place from September 18 to 26, 2026, for its 74th edition.

We would like to highlight the strong presence of AEC at the San Sebastian Festival, with 23 films selected across all sections. Let's mention the cinematographers who are participating in the Official Selection.



El mal padre directed by Roberto Bueso / Cinematography by Álex Catalán AEC

Official selection in competition

Cinco minutos más de Javier Ruiz Caldera
DOP: Sergi Vilanova AEC

[WATCH THE TRAILER HERE](#)

El mal padre de Roberto Bueso
DOP: Álex Catalán AEC

[WATCH THE TRAILER HERE](#)

Official selection out of competition

Ruega por nosotros de Daniel Monzón / DOP: Carles Gusi AEC

[WATCH THE TRAILER HERE](#)

El castillo de Elena Martón Gimeno y Sara Romero
DOP: Diego Cabezas AEC (with Alana Mejía).

Bajañí de Fernando Trueba
DOP: Juan Hernández AEC

Last year, **Los Domingos**, directed by Alauda Ruiz de Azúa and shot by Bet Rourich AEC, was awarded the Golden Shell. Which film will win this year?

[CLICK HERE to LEARN MORE ABOUT](#)



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

FOCUS SPAIN at “SEMANA AMC”

AEC was honored to participate in “Semana AMC”, held in Mexico City from September 1 to 6, 2026, with a series of activities: two master-classes led by Javier Aguirresarobe, AEC, ASC and Almudena Sánchez, AEC, as well as an AMC-AEC panel featuring Antonio Riestra, ASC, AMC, AEC, ACK, Guillermo Navarro, AMC, ASC, Guillermo Granillo, AMC, AEC, Javier Aguirresarobe, AEC, ASC, and Almudena Sánchez, AEC.



Masterclass led by Javier Aguirresarobe AEC ASC, with the support of EFD Studios.

At the AEC, we believe it is very important to maintain these special ties, which we are committed to further strengthening.

Between AMC and AEC, we want to foster dialogue among professionals, share our aspirations, challenges, and concerns, join forces, promote talent, and highlight the value of our work.



Alfredo Altamirano AMC Co-President with Antonio Riestra AEC AMC ASC ACK, Guillermo Granillo AEC AMC Almudena Sánchez AEC and Javier Aguirresarobe AEC ASC.



Masterclass led by Almudena Sánchez AEC.

AEC Board would like to thank **Diana Garay** and **Alfredo Altamirano**, Presidents of AMC, for this wonderful opportunity.



The **Italian Society of Cinematographers, AIC**, would like to invite cinematographers from the Imago community to **CineVerse Event**, taking place at **Cinecittà Studios** in Rome on **16–17 October 2026**.

CineVerse arrives for two days of conversation, knowledge exchange and inspiration, bringing together cinematographers and film professionals at the heart of Italian cinema.



The event explores the relationship between cinematography, technology and creativity, offering a space for professional exchange and new perspectives on the evolving language of filmmaking.

CineVerse Roma marks the first partnership between **Eurocine** and the **Associazione Italiana Autori della Fotografia Cinematografica (AIC)**, bringing together members of the international film community at Cinecittà Studios for a new chapter in cinematic imagination.

Join us in Rome for two inspiring days dedicated to cinematography, creativity and the future of cinema!

16–17 October 2026 | Cinecittà Studios, Rome

CLICK HERE and JOIN US!

For information, you can contact via email at info@cineverseexpo.com and info@aiccine.com

FILM RELEASES

“No Paradise if You are killed by a woman”

Halkawt Mustafa's “No Paradise if You Are Killed By a Woman” had its world premiere at The Venice Biennale this week. The film is shot by the Norwegian cinematographer [John-Erling Holmenes Fredriksen, FNF](#).



“Heading into dusty, war-torn Northern Iraq and Kurdish Iraq to shoot No Paradise, I knew I needed a reliable camera. Choosing the ARRI Mini LF gave me confidence, and an exciting canvas size for this story about women fighting their oppressors.

The main protagonist is in a desperate situation, and also (it turns out) foreign to the place where she is fighting her battle.

What I found interesting, is that she had fallen in love with this place – and the western world she grew up in was no longer home to her. In contrast to the hardship, I wanted to see what she loved about it. I chose the LF-format to make big images of these lands, but also to contrast it to the sequences shot in Norway on a S35-sensor.

The warmth and mystique of the Middle East would meet the cool and impersonal nature of Scandinavia in different sensor sizes, and in the optical character of different lenses.



The camera is mostly in motion, as we explore the world together with our heroine. We used a gimbal in addition to traditional grip, and some handheld, to achieve this. She is a sniper, and a sniper is like a cat in the night. Her movements are fluid and calculated. The camera tries to express what it feels like to be in that mental space, and contrasts it with the static nature of the wait. At some point, we lose control, and erupt into handheld images, but everything is tied to the experience of Avan.

The ARRI Signature Primes have a gentle character, and are technically superb. But what really attracted me was the magnetic filter holders on the back. To add character and local flavour, I added nets – fabrics I found in the textile markets in Kurdistan – to the filter holders. The coarse patterns would give texture to smooth surfaces as long as we stayed with large apertures, and added a soft bloom. And meaningful to the story, they were the textiles worn by the women the film is about. “

[John-Erling Holmenes Fredriksen, FNF](#)

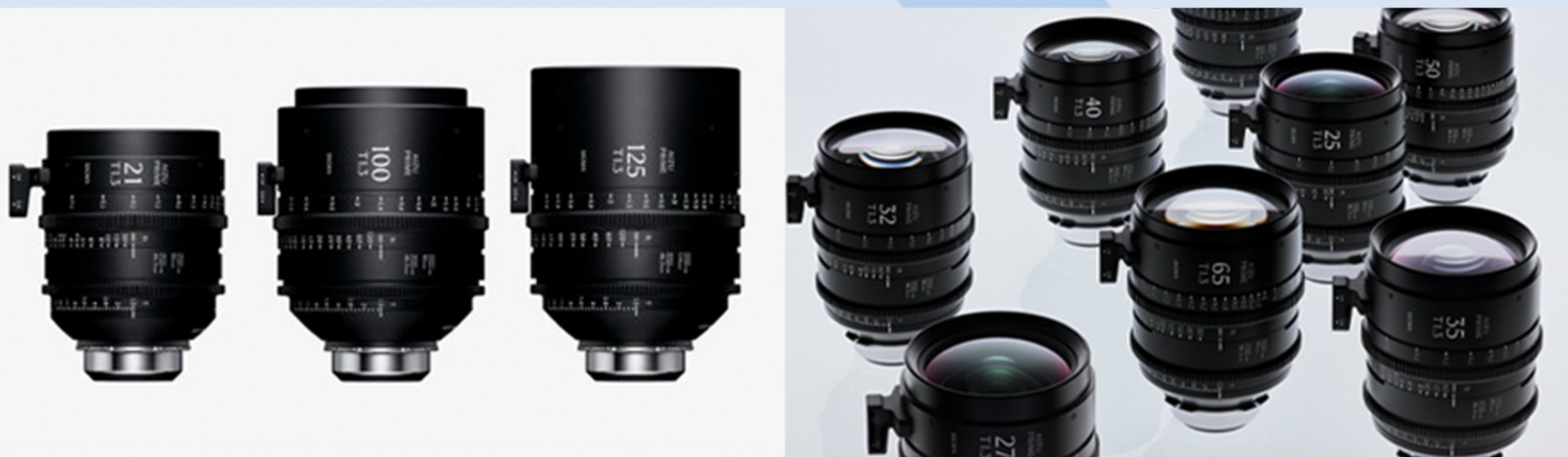
[WATCH THE TRAILER CLICKING HERE](#)

SPONSOR NEWS

SIGMA

The large-format cinema lens line to achieve a T1.3 aperture across all focal lengths, Aizu Prime Line, adds three new lenses: the 21mm T1.3 LF, 100mm T1.3 LF, and 125mm T1.3 LF.

Kanagawa, Japan - **Sigma Corporation** (CEO: **Kazuto Yamaki**) announced the launch schedule of the **21mm T1.3 LF**, **100mm T1.3 LF** and **125mm T1.3 LF**, the latest additions to the Aizu Prime Line, our large-format compatible cine lens line.



EXPRESSIVE POWER FOR PROFOUND BEAUTY

A consistent T1.3 across all focal lengths

The T1.3 aperture enables exceptionally shallow depth of field and graceful bokeh, seamlessly separating the subject while preserving a natural sense of depth and dimensionality.

Optical design for the demands of cinema

All lenses in the Aizu Prime lineup feature an optical system developed exclusively for cinema applications. While maintaining modern sharpness, they avoid rigid or harsh depictions, delivering a natural, organic look.

Huge perspective range coverage

The Aizu Prime Line is designed as a system to cover a wide range of focal lengths from 18mm to 125mm. Following the 8 lenses released last year, three more lenses, 21mm, 100mm, and 125mm, are now being released, bringing the lineup to 11 lenses spanning ultra-wide-angle to telephoto.

Completely consistent look

Consistency of color balance, contrast, and flare characteristics ensures seamless integration between scenes, bringing a high level of harmony to the entire visual narrative across the entire lineup from 18mm to 125mm.

46.3mm image circle

The large $\phi 46.3\text{mm}$ image circle ensures full coverage not only for full-frame and Super 35 formats, but also for the latest large-format cameras such as the ARRI ALEXA LF Open Gate and VistaVision.

COMPACT, PRECISE & RELIABLE

A compact design that unleashes creativity

Despite being built for large-format coverage and featuring an ultra-fast T1.3 aperture, the Aizu Prime lenses remain remarkably lightweight.

Precise operation and durability

The Aizu Prime lenses offer precise control, exceptional durability, and ease of maintenance.

Compatible with the Cooke/i + ZEISS eXtended Data

The Aizu Prime lenses are compatible with Cooke /i + ZEISS eXtended Data, offering real-time lens metadata during shooting.

CONTACT

For further information, please contact your local authorized Sigma Service Station listed at the link below:

<https://www.sigma-global.com/en/world-network/>

FOR PRODUCT INFORMATION CLICK HERE

CLICK HERE to watch *About Love* filmed by Kanamé Onoyama



We are delighted to welcome KODAK back as an IMAGO Sponsorship Partner.

KODAK has been a longstanding supporter of cinematographers and of IMAGO's work, and we are very pleased to renew this relationship.

We look forward to working together again and to continuing to support the art, craft and future of cinematography around the world.



INTERNATIONAL
FEDERATION OF
CINEMATOGRAPHERS
FOR THE ART OF CINEMATOGRAPHY

WHAT'S GOING ON

IMAGO Mentorship Program: Second Edition Opens October 13

Following the success of its first edition, the [IMAGO Mentorship Program](#) is returning for a second year. Applications will open on October 13, and all IMAGO Member Societies are strongly encouraged to participate.



The program connects young cinematographers with experienced colleagues from other IMAGO Member Societies for a year of online one-to-one exchange, offering an opportunity to share knowledge, experience and perspectives while strengthening connections across the international cinematography community. The second edition will follow a structure similar to the first.

This time, each Member Society may nominate up to three mentors and three mentees, and it is essential that the number of mentors and mentees nominated is exactly the same.

Societies are therefore encouraged to identify mentors who are willing to commit to the one-year program alongside suitable young cinematographers who can benefit from their guidance.

[The pairings will be announced at IAGA 2027 in Barcelona, marking the beginning of another year of professional exchange and international collaboration.](#)

We hope every Member Society will take this opportunity to participate and help make the second edition an even stronger international network of cinematographers supporting one another.

MORE DETAILS SOON



IMAGO at IBC Amsterdam 2026

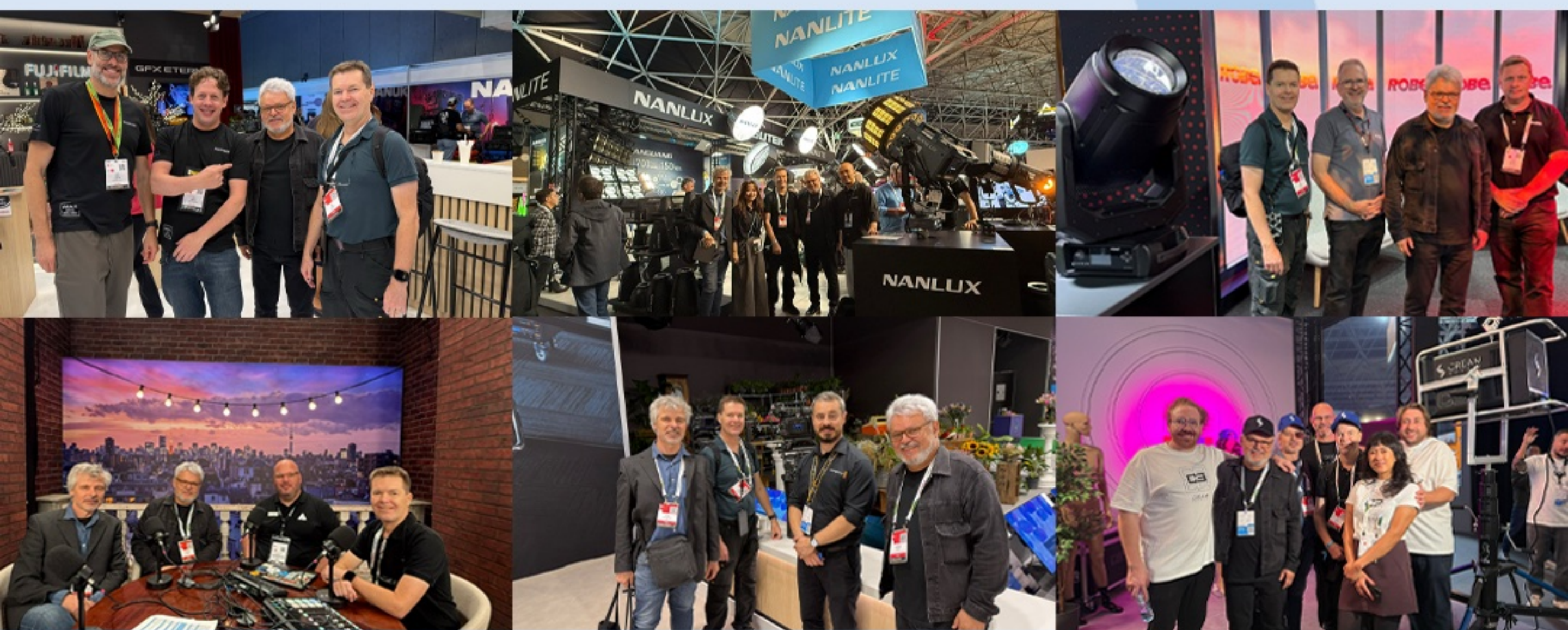
A Showcase of Innovation

From September 11 to 14, IBC 2026, held at RAI Amsterdam, brought together the global media, entertainment, and technology community for four days of exchange, discovery, and innovation. The event showcased advancements in film, broadcast, production, streaming, and content-delivery technologies.

IMAGO's representatives, President Mustapha Barat, ABC, General Secretary Alex Linden, FSF, and Sponsorship Partner Coordinator Roger Simonsz, BSC, joined the event from Rio de Janeiro, Stockholm, and Paris. Board member John Aduloju, CSN, arrived from Lagos during the exhibition.



IMAGO connected with current partners, including ARRI, Astera, Blackmagic Design, Creamsource, Fujifilm, Godox, GVM, ProLights, Robe, Rosco, Nanlux, Sigma, and Sony. The event also facilitated discussions with potential partners about collaboration opportunities. IMAGO shared exciting news about the AEC hosting the IAGA in Barcelona in April 2027, where the returning IMAGO Awards will be celebrated.



IBC provided a comprehensive overview of the latest trends and developments in the technology and media industries, offering valuable insights and opportunities for networking and collaboration.

For industry professionals, the event highlighted rapid technological advancements in media and content creation, including:

- Flexible and creative lighting tools
- Advancements in cameras, lenses, and imaging
- Smarter production environments and integrated workflows
- Solutions for film, broadcast, streaming, and other media production

IMAGO at the Manaki Brothers Film Festival

IMAGO is pleased to participate once again in the Manaki Brothers Film Festival in Bitola, North Macedonia, joining the festival's programme with a series of activities celebrating cinematography and the international cinematographic community.

A highlight will be the panel **"The Future of Cinematography"**, taking place at the **Manaki Cinema** on **September 24 at 10:30 am**, with the participation of IMAGO President **Mustapha Barat, ABC**, **Hichame Alaouie, SBC**, and **Djordje Arambasic, SAS**, alongside another participant still to be confirmed.

The panel will explore the evolving role of cinematographers, current challenges and opportunities, and the future of our profession, bringing together perspectives from different generations and cinematographic communities.



**IMAGO AWARDS
IS BACK!**



We are pleased to announce the relaunch of the IMAGO Awards!

After a few years' hiatus, IMAGO is bringing back its international awards program to celebrate excellence in cinematography and highlight outstanding work from across our Member Societies.

For the 2027 edition, awards will be presented in two categories:

- **IMAGO YSO** (Young Stellar Object) Award – recognizing an emerging cinematographer whose first or second feature film demonstrates a distinctive visual voice and a notable contribution to cinematography.
- **Best Cinematography Award** – recognizing outstanding cinematographic achievement in a feature film representing the submitting society.

**The submission period will open on
September 15, 2026, and close on October 31, 2026.**

The winners will be announced at the IMAGO Awards ceremony during IAGA 2027 in Barcelona in April 2027, at Pompeu Fabra University.

Further details, including the full eligibility requirements, submission procedure and voting regulations, will be announced soon with the official Call for Submissions.