



35th ASC AWARDS

THE THIRTY-FIFTH ANNUAL AMERICAN SOCIETY OF CINEMATOGRAPHERS AWARDS
FOR OUTSTANDING ACHIEVEMENT IN CINEMATOGRAPHY



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Fred LeRoy Granville
Joseph Devereaux Jennings
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On the cover:

Our 2021 ASC Award nominees, presented as many of us interacted through the past year — Zoom style. Top row, from left, Egil Håskjold Larsen; Gianfranco Rosi; Greg Kershaw; Gregory Middleton, ASC, CSC; Carlos Catalán; Victor Kossakovsky; Dariusz Wolski, ASC. Second row, from left, Erik Messerschmidt, ASC; Joshua Richards; Phedon Papamichael, ASC, GSC; Tom Sigel, ASC; Ava Berkofsky; Baz Idoine; Greig Fraiser, ASC, ACS. Third row, from left, Jas Shelton; Matthew Jensen, ASC; Anette Haellmigk; Martin Ahlgren; Pete Konczal; Steven Meizler. Fourth row, from left, Andrey Naydenov; Aurélien Marra; François Dagenais, CSC; C. Kim Miles, ASC, CSC, MySC; Katelin Arizmendi; Jon Joffin, ASC; Marshall Adams. Fifth row, from left: Adriano Goldman, ASC, ABC, BSC; David Franco, David Greene, ASC, CSC; Michael Dweck; Fabian Wagner, ASC, BSC; Ken Glassing; M. David Mullen, ASC.

For 102 years, the ASC has remained true to its ideals: loyalty, progress and artistry. Reverence for the lessons of the past and commitment to embracing the future have been a potent, lasting combination in a world of shifting values and uncertain motives.

On December 21, 1918, the ASC was founded by 15 charter members (listed at left) with the following declared purpose: to advance the art of cinematography through artistry and technological progress, to exchange ideas, and to cement a closer relationship among cinematographers. On January 8, 1919, this group of idealists was granted a charter by the state of California.

Established in 1986, the annual ASC Awards for Outstanding Achievement in Cinematography exists to further fulfill these goals.

A year after its charter, the ASC began publishing *American Cinematographer* magazine, which has since served as the Society's foremost means of advancing the art. The award-winning publication is read by filmmakers worldwide, and its digital edition and web presence (ascmag.com) have further opened up its educational content to students and researchers. This work is mirrored in the ASC's other publishing efforts, including the invaluable *American Cinematographer Manual*.

Society members volunteer their time to participate in our ASC Master Class program and a variety of other vital education efforts, including the Vision committee, Mentorship program and Motion Imaging Technology Council.

The ASC is neither a labor union nor a guild, but an educational, cultural and professional organization. Membership is by invitation only, extended to directors of photography with distinguished credits in the industry and good character.

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THE THIRTY-FIFTH ANNUAL AMERICAN SOCIETY OF CINEMATOGRAPHERS AWARDS FOR OUTSTANDING ACHIEVEMENT IN CINEMATOGRAPHY 2020

SUNDAY, APRIL 18, 2021

Episode of a Half-Hour Television Series Award - 14

Ava Berkofsky
Greig Fraser, ASC, ACS
Baz Iodine
Matthew Jensen, ASC
Jas Shelton

Category sponsored by ARRI

Documentary Award - 20

Michael Dweck & Greg Kershaw
Victor Kossakovsky & Egil Håskjold Larsen
Gianfranco Rosi

Category sponsored by Canon USA

Episode of a One-Hour Television Series – Commercial Award - 26

Marshall Adams
Carlos Catalán
François Dagenais, CSC
Jon Joffin, ASC
C. Kim Miles, ASC, CSC, MySC

Category sponsored by FotoKem

ASC Board of Governors Award – 32

Sofia Coppola

Award sponsored by Picture Shop

Episode of a One-Hour Television Series – Non-Commercial Award - 38

David Franco
Ken Glassing
Adriano Goldman, ASC, ABC, BSC
David Greene, ASC, CSC
M. David Mullen, ASC
Fabian Wagner, ASC, BSC

Category sponsored by Panavision

Spotlight Award - 44

Katelin Arizmendi
Aurélien Marra
Andrey Naydenov

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In Memoriam: A Farewell Tribute - 46

Motion Picture, Limited Series, or Pilot Made for Television Award - 50

Martin Ahlgren, ASC
Anette Haellmigk
Pete Konczal
Steven Meizler
Gregory Middleton, ASC, CSC
Category sponsored by RED Digital Cinema

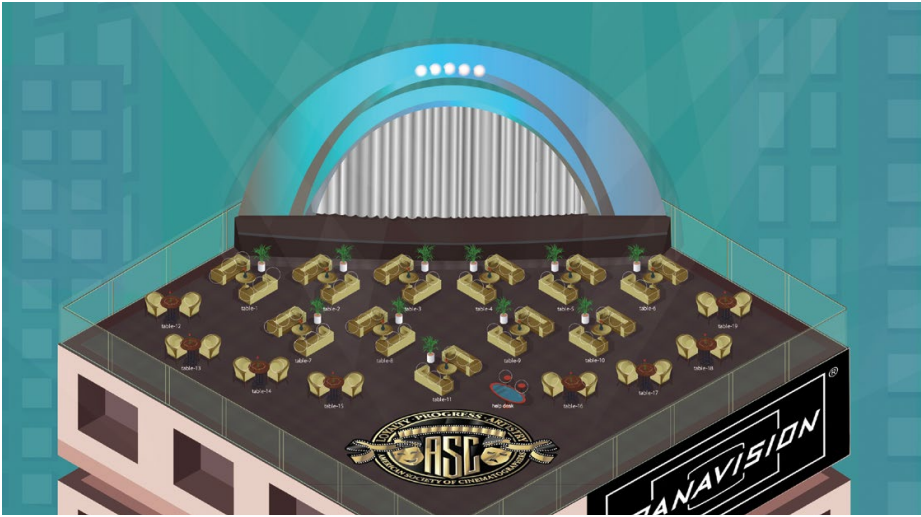
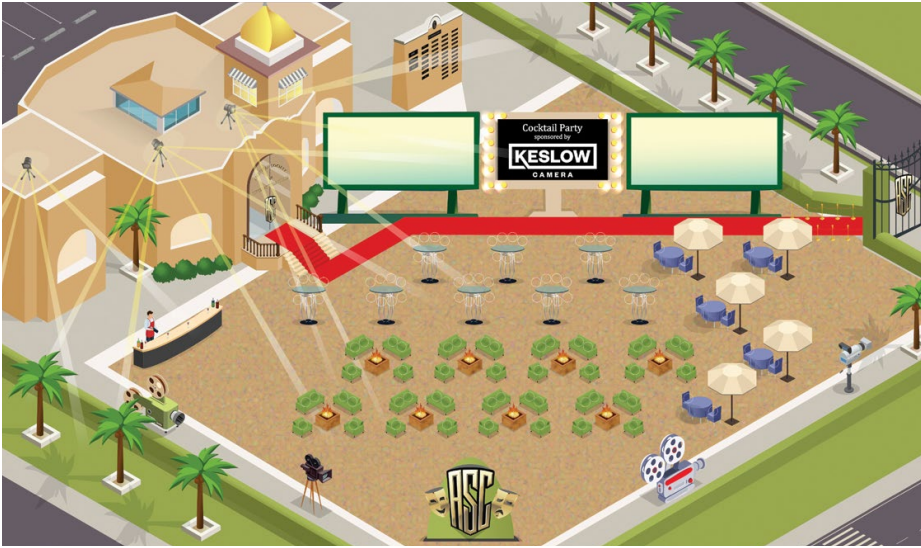
Feature Film Award - 56

Erik Messerschmidt, ASC
Phedon Papamichael, ASC, GSC
Joshua James Richards
Newton Thomas Sigel, ASC
Dariusz Wolski, ASC
Category sponsored by Keslow Camera

ASC Student Heritage Awards – 62

Ai Chung
Elias Ginsberg
Melanie Grams
Sponsored by Sony





Adriano Goldman, ASC, ABC, BSC intently studies a monitor while shooting his Netflix drama *The Crown*. “We’ve wanted to be classical in the way we photograph the show, but every single episode offers us the opportunity to be bold and off-grammar,” he says of his ASC Award-nominated episode “Fairytale.” “Our approach to this episode was very much about Princess Diana’s mindset, and the transformation from being a naive young girl in awe of the royal family, to confronting the reality that she’s just their puppet. Disney’s *Cinderella* was an important reference, at least at the outset of the episode, when we meet Diana and she’s just a normal young girl.”

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CONGRATULATIONS TO ALL OF OUR 2021 ASC AWARDS NOMINEES

MOTHERLAND FORT SALEM

EPISODE OF A ONE-HOUR TELEVISION SERIES-COMMERCIAL

Jon Joffin, ASC
Motherland: Fort Salem, "Up is Down"

Fargo

MOTION PICTURE, LIMITED SERIES, OR PILOT MADE FOR TELEVISION

Pete Konczal
Fargo, "The Birthplace of Civilization"

THE GREAT

MOTION PICTURE, LIMITED SERIES, OR PILOT MADE FOR TELEVISION

Anette Haellmigk
The Great, "The Great"

STAR WARS THE MANDALORIAN

EPISODE OF A HALF-HOUR TELEVISION SERIES

Greig Fraser, ASC, ACS
The Mandalorian, "Chapter 1: The Mandalorian"

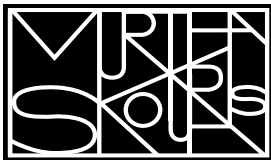
Baz Idoine
The Mandalorian, "Chapter 13: The Jedi"

Matthew Jensen, ASC
The Mandalorian, "Chapter 15: The Believer"



This year, cinematographer Anette Haellmigk's camerawork in the comedic Hulu series *The Great* earned her her first ASC Award nomination. "When we started shooting the first episode, the script was satiric, but not specifically a comedy," she told *American Cinematographer* when asked about shooting the show loosely based on the lives of Russian Emperor Peter I and Empress Catherine I. "We all found the right approach together as we shot the pilot." She and director Matt Chapman selected wider-angle optics in part to fully reveal their opulent practical locations in Italy and England.

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NETFLIX

THANKS THE AMERICAN SOCIETY OF CINEMATOGRAPHERS AND
PROUDLY CONGRATULATES OUR

ASC AWARDS NOMINEES

THE
CROWN

“Fairytale”

EPISODE OF A ONE-HOUR
TELEVISION SERIES — NON-COMMERCIAL
Adriano Goldman, ASC, ABC, BSC

“Imbroglio”

EPISODE OF A ONE-HOUR
TELEVISION SERIES — NON-COMMERCIAL
Fabian Wagner, ASC, BSC

LUCIFER

“It Never Ends Well for the Chicken”

EPISODE OF A ONE-HOUR
TELEVISION SERIES — NON-COMMERCIAL
Ken Glassing

Mank

FEATURE FILM
Erik Messerschmidt, ASC

THE
QUEEN'S GAMBIT

“End Game”

MOTION PICTURE, LIMITED SERIES,
OR PILOT MADE FOR TELEVISION
Steven Meizler

THE TRIAL OF THE
CHICAGO 7

FEATURE FILM
Phedon Papamichael, ASC, GSC



It's the first day of filming on *E.T. the Extra-Terrestrial* (1982, as the crew sets a close-up on actor Henry Thomas holding a specimen jar containing a live frog. From far left are camera operator John Fleckenstein, cinematographer Allen Daviau, director Steven Spielberg (behind camera) and 1st AC Steven Shaw. The film's spectacular cinematography earned Daviau his first of five Academy Award nominations and launched his career into overdrive. He died on April 15, 2020, at the age of 77. This year, an ASC Student Heritage Award was named in his honor.

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Cinematographer Barry “Baz” Idoine (at camera) considers his next shot on the set of the Disney Plus *Star Wars* series *The Mandalorian*. The production gained considerable attention for its creative use of virtual production techniques to depict far-flung worlds, but also benefits from finely detailed traditional sets, props and costumes — lending additional authenticity to the digital creations on screen. For his camerawork on the show, Idoine earned his first ASC Award nomination.

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CONGRATULATIONS

to our 35th annual *AMERICAN SOCIETY OF CINEMATOGRAPHERS AWARDS NOMINEES*



HBO ORIGINAL
insecure

**EPISODE OF A HALF-HOUR
TELEVISION SERIES**

Ava Berkofsky
"Lowkey Lost"

HBO ORIGINAL
PERRY MASON

**EPISODE OF A ONE-HOUR
TELEVISION SERIES, NON-COMMERCIAL**

David Franco
"Chapter 2"

HBO ORIGINAL

**THE PLOT AGAINST
AMERICA**

**MOTION PICTURE, LIMITED SERIES
OR PILOT MADE FOR TELEVISION**

Martin Ahlgren, ASC
"Part 6"

HBO ORIGINAL

WATCHMEN

**MOTION PICTURE, LIMITED SERIES
OR PILOT MADE FOR TELEVISION**

Gregory Middleton, ASC, CSC
"This Extraordinary Being"

Thank you, AMERICAN SOCIETY OF CINEMATOGRAPHERS, for your recognition.

HBO

Watchmen ©2021 Warner Bros. Entertainment Inc.

Growing up in Beijing, new ASC member Cao Yu (at camera) studied cinematography at the Beijing Film Academy. He has collaborated with acclaimed director Lu Chuan on multiple projects, including the features *Kekexili: Mountain Patrol*, *City of Life and Death* and *Chronicles of the Ghostly Tribe*. For his work on *City of Life and Death*, Cao earned best cinematography honors from the Golden Horse Awards, Asian Film Awards, Asia Pacific Screen Awards and San Sebastián International Film Festival. For his work in *See You Tomorrow*, he earned a best cinematography award from the Hong Kong Film Awards as well as a nomination from the Golden Horse Awards. His feature credits also include *The Eight Hundred*, *Legend of the Demon Cat* and *Forever Young*.

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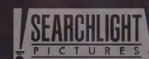
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BEST CINEMATOGRAPHY**

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EPISODE OF A HALF-HOUR TELEVISION SERIES AWARD



***Insecure, "Lowkey Lost"* Ava Berkofsky**

Born in Wales and raised in California, the cinematographer is a two-time Emmy nominee who has shot numerous award-winning films, series, documentaries and shorts. Her Emmy nominations were earned in 2019 and 2020 for her work on the HBO series *Insecure*, where she collaborated with director and executive producer Melina Matsoukas to create a distinct look and visual language. This year's honor came for the episode "Lowkey Lost," also nominated by the ASC. Her feature credits include *Share* (which won the U.S. Dramatic Special Jury Award at Sundance and was nominated for the Caméra d'Or at Cannes), *Free in Deed* (earning a nomination for Best Cinematography at the Independent Spirit Awards) and *The Sky is Everywhere*. "As cinematographers, we all know what goes into creating images technically and creatively," Berkofsky says of this year's ASC nomination. "So, honestly, being recognized by the ASC for my work is the biggest honor I could imagine. And alongside some of the best cinematographers working today. Sounds cheesy but it's true."



***The Mandalorian, "Chapter 1: The Mandalorian"* Greig Fraser, ASC, ACS**

A native of Australia, the cinematographer initially studied commercial still photography at the University of Melbourne. He later transitioned into shooting commercials and music videos and then narrative shorts. A break came when he was assigned to shoot second unit for Mandy Walker, ASC, ACS on the period drama *Australia*. One of his first Hollywood credits was the thriller *Let Me In*, followed by such features as *Killing Them Softly*; *Snow White and the Huntsman*; *Zero Dark Thirty*; *Rogue One: A Star Wars Story*; *Lion* (for which he earned an Oscar nomination and the ASC Award) and *Mary Magdalene*. His sci-fi feature *Dune* will be released later this year.

"I was very concerned about that at the beginning," the cinematographer says of working on *The Mandalorian* and depicting a lead character whose face is rarely seen. "The textbook way to prevent the audience from relating to a character is to put a helmet on him. When [executive producer] Jon Favreau was planning to do exactly this, for seven and three-quarters episodes, we had to look for other ways to depict the character visually."

***The Mandalorian, "Chapter 13: The Jedi"* Baz Idoine**

Hailing from New Zealand, the cinematographer previously worked with fellow nominee Greig Fraser while doing second-unit work on features including *Rogue One* and *Vice*. Shooting additional photography on *The Mandalorian*, he assumed cinematography duties when Fraser stepped away to shoot the upcoming *Dune*.

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Idoine learned the art and craft of cinematography by rising up through the crew, starting as a clapper/loader, then camera assistant and operator, working with mentors including ASC members Dean Semler, Edward Lachman and Robert Elswit.

"I take that stewardship very seriously," the cinematographer says of maintaining the look of *The Mandalorian*. "It was my responsibility to continue Jon [Favreau]'s and Greig's vision. We also sought to not be confined by the technology we were using, but use it to enhance the storytelling we were trying to do."

***The Mandalorian*, "Chapter 15: The Believer"** **Matthew Jensen, ASC**

After studies at USC, the cinematographer gained experience shooting short films while assisting, operating and doing second-unit work on larger projects. A breakthrough came with shooting the imaginative indie feature *Man of the Century* (1999). More came with shooting episodes of the series *Numb3rs* and *CSI: Crime Scene Investigation*. His other television credits include *Sleeper Cell*, *True Blood*, *Game of Thrones*, *Ray Donovan* and *I Am the Night*.

Jensen's meta superhero feature *Chronicle* (2012) gained significant attention, leading him to reteam with director Josh Trank on *Fantastic Four*. His other recent features include *Filth*, *Wonder Woman* and *Wonder Woman 1984*.

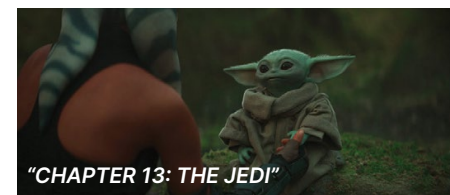
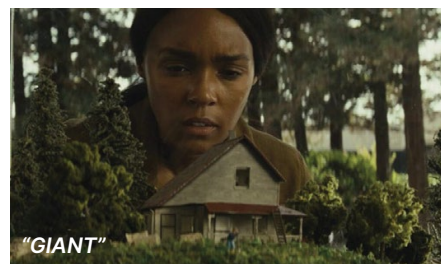
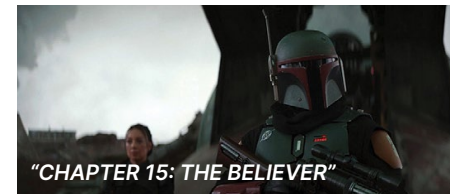
"There was a steep learning curve," says Jensen of coming aboard *The Mandalorian*, which employs a virtual production approach. "It's one thing to understand the basic technology, but once you get into the process, the work has to be intuitive for it to make sense. It took me a little while to get acclimated."

***Homecoming*, "Giant"** **Jas Shelton**

Born in Texas, the cinematographer served as an electrician and gaffer before shooting the feature *Cyrus*. He followed this with the comedies *Keanu*, *The House* and *Like a Boss*. His television credits include *Dating Rules from My Future Self*, *Togetherness* and the pilot of *Jean-Claude Van Johnson*.

The second season of *Homecoming* follows Jackie (Janelle Monáe) after she wakes up to find herself with complete amnesia. "'Giant' is a literally journey of self-discovery for Jackie," says Shelton. "She becomes aggressively proactive in finding out who she is and why she is in this situation. We wanted the present that journey subjectively. The camera is always following Jackie, seeing and experiencing what she is seeing and experiencing. The hope is that the audience can feel that same level of confusion and desperation that she is feeling."

"I'm very proud of the work we did on the show. I was both surprised and gratified to receive this nomination."



New ASC member Charlotte Bruus Christensen attended the European Film College in Denmark and the National Film and Television School in England. Danish director Thomas Vinterberg hired Christensen to shoot the drama *Submarino*, which earned her a Camerimage Golden Frog nomination and a Danish Film Academy Robert Award for Best Cinematography. They also collaborated on *The Hunt*, which earned Christensen the Danish Critics' Bodil Award for Best Cinematography, and *Far from the Madding Crowd*. Her feature work includes *The Girl on the Train*, *Fences*, *Molly's Game* and *A Quiet Place*. In this shot by unit photographer Miya Mizuno, she checks her light on the set of the FX miniseries *Black Narcissus*, which she directed and photographed.

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Masked up at an Arricam LT, Marcell Rév, HCA served as cinematographer and camera operator on the Netflix feature *Malcolm & Marie* (2020), written and directed by Sam Levinson. The project was shot at the height of the pandemic, on one location, with a two-person cast (John David Washington and Zendaya) and minimal crew. The choice to shoot on black-and-white Kodak Double-X 5222 film, says Rév, came before the script was even finished. Conscious of the live-theater feel that setting a dialogue-heavy, two-person drama in one location would create, he and the director concluded that shooting on film stock would make the final product “feel more like a movie.” Processing and dailies were handled by FotoKem.

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DOCUMENTARY AWARD NOMINEES



Gunda **Victor Kossakovsky & Egil Håskjold Larsen**

Born in Saint Petersburg, Kossakovsky began his career at the Leningrad Studio of Documentaries in 1978 as a camera assistant, assistant director and editor. He later studied writing and directing at Moscow HCSF. In 1989, he directed his first feature, *Losev*, then, in 1992, the documentary *The Belovs*, which won the VPRO Joris Ivens Award and the Audience Award at IDFA and other honors around the world.

In 2011, his film *¡Vivan las Antipodas!* opened the Venice Film Festival. *Aquarela*, his globe-spanning doc on the shapes of water, also premiered in Venice, in 2018.

Based in Berlin, he serves as a teacher and mentor to aspiring filmmakers.

Egil Håskjold Larsen is an award-winning director and cinematographer. His 2017 feature directing debut, *69 Minutes of 86 Days*, garnered a number of festival awards, including honors from Hot Docs, Sheffield Doc Fest and CPH:DOX.

His feature *Where Man Returns* received wide international recognition, won the Norwegian Amanda Award, and was the opening film at TIFF 2019.

This is the first ASC Award nomination for both filmmakers.

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The Truffle Hunters **Michael Dweck & Greg Kershaw**

Dweck's directorial debut, the feature documentary *The Last Race*, premiered at the 2018 Sundance Film Festival. In 2019, he was a Sundance Institute Catalyst Forum fellow, and Sundance Music and Sound Design Lab fellow.

His second feature documentary, *The Truffle Hunters*, premiered at Sundance in 2020 and went on to screen at more than 35 festivals.

A visual artist, Dweck's projects incorporate mediums ranging from film and sound to photography and sculpture. His photo series include *The End: Montauk, N.Y.*; *Mermaids* and *Habana Libre*. His work has been featured in exhibitions at museums and galleries worldwide and are part of international collections, including the archives of the Department of Film at The Museum of Modern Art in New York/AICP.

Gregory Kershaw is a documentary and narrative filmmaker whose work explores the complexity of humans confronting an ever-changing world.

Previously, he was the cinematographer and a producer on *The Last Race*. In 2019, he was a Sundance Institute Catalyst Forum fellow and Music and Sound Design Lab fellow. A graduate of Columbia University's MFA film directing program, Kershaw has photographed and directed documentaries on environmental issues, including work that explored the impact of climate change on rural indigenous communities throughout Latin America, and stories about the current species extinction crisis.

This marks the first ASC Award nomination for both filmmakers.





Notturmo

Gianfranco Rosi

Born in Asmara, Eritrea, with Italian and American nationality, Rosi attended university in Italy before graduating from the NYU Film School in 1985. Following a journey to India in 1993, he was inspired to produce and direct *Boatman*, a film about life on the Ganges. It screened at festivals including Sundance, Locarno and Toronto.

After his short film *Afterwards* screened at the 57th Venice International film Festival, he shot the 2008 documentary *Below Sea Level* in Slab City, California, where a community of homeless people live on a desert plain. It won Best Film in the Horizons section of the Venice International Festival and at Doc/It, among many other honors.

In 2010, he filmed *El Sicario - Room 164*, concerning a hitman on the run from Mexican drug cartels. The film won the Fipresci Award at the Venezia Film International Festival and the Doc/It prize for Best Documentary of the Year, among other honors.

In 2013, Rosi was awarded the Golden Lion at Venice, the first documentary to win this honor, with *Sacro Gra*, which depicts life around the Grande Raccordo Anulare (the ring road highway) that circles Rome.

In 2016, Rosi won the Golden Bear for Best Film at the Berlin International Festival with *Fire at Sea*, stories from the island of Lampedusa, about its inhabitants, fishermen, and migrants. It received an Academy Award nomination for Best Documentary, among other honors.

This is his first ASC Award nomination.



Shot on location in France by Steven Fierberg, ASC, the comedic Netflix series *Emily in Paris* makes the most of its unique, romantic setting. In the show, a young urban professional, Emily (Lily Collins), is uprooted from Chicago to educate the staff at her employer's new acquisition — an upscale Parisian marketing firm. A clash of cultures ensues. Here, the cinematographer's French crew sets up on Collins and co-star Lucas Bravo within an immersive art space dedicated to Vincent van Gogh. The cinematographer embarked on French lessons in preparation for shooting a second season.

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Born in Havana, Cuba, new ASC member Armando Salas was raised in Miami, Florida and earned an MFA from the College of Motion Picture Arts at Florida State University. During this time, he photographed the short *Elijah*, which earned him the 2001 ASC Student Heritage Award. His feature work includes the documentary *Cocaine Cowboys*, as well as *My Lucky Star*, *Bitch* and *The Most Hated Woman in America*. His television work includes *From Dusk Till Dawn: The Series*, *Mr. Mercedes*, *Six*, *Raising Dion*, *Strange Angel* and *The Old Man*. He has photographed Seasons 2 and 3 of *Ozark*, for which he was nominated for an Emmy.

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Ava Berkofsky earned an ASC Award nomination this year for her camerawork in the *Insecure* episode "Lowkey Lost." Her main collaborator in creating the visual language for the HBO series is [executive producer and director] Melina Matsoukas," the cinematographer says, "and we pulled from the all over the worlds of contemporary visual culture. Photographer Melodie McDaniels was a reference, painter Kerry James Marshall, the films *Girlhood*, *Mother of George* and *American Honey*, as well as fashion film and photography. We were trying to create a tone and a look that reflects the world our characters really live in, with the personality of the show."

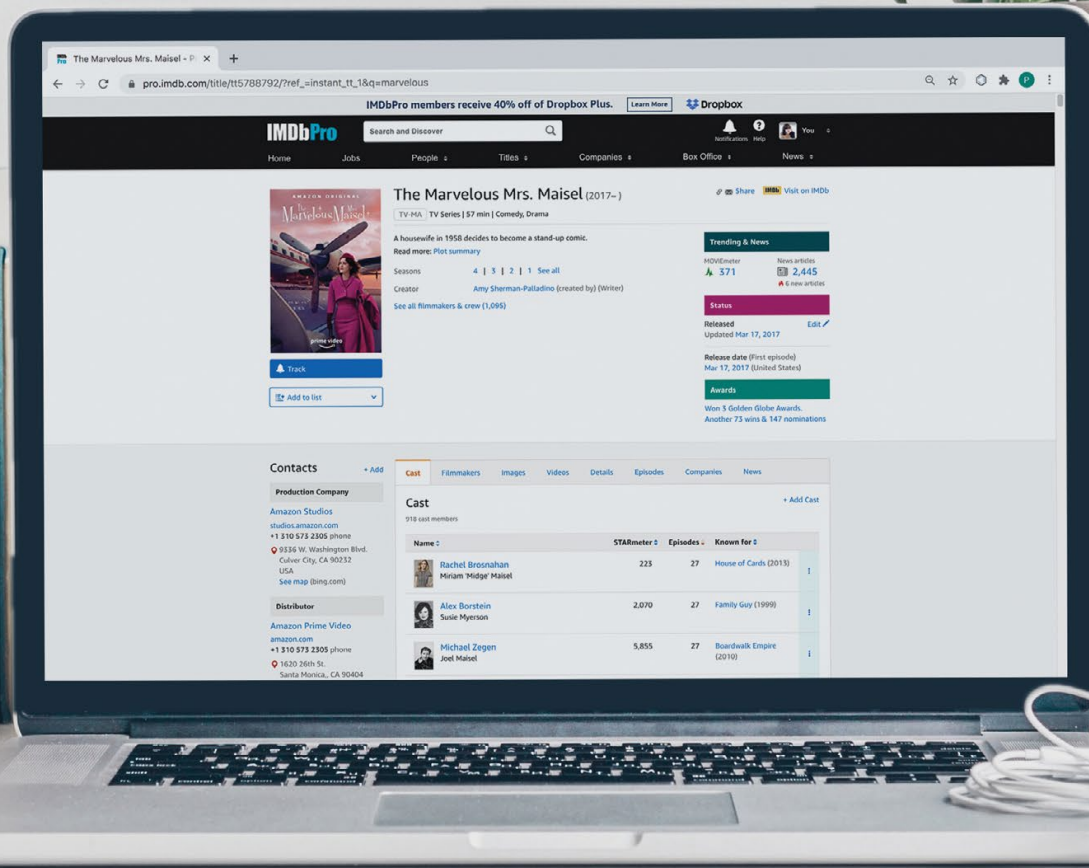
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EPISODE OF A ONE-HOUR TELEVISION SERIES – COMMERCIAL AWARD



Better Call Saul, "Bagman" **Marshall Adams**

After spending his teen years in Los Angeles making Super 8 skateboarder movies, a chance meeting with David Chase — then a writer on *The Rockford Files* — inspired Adams to pursue filmmaking seriously. He worked as a PA on commercials and docs before discovering that lighting was his passion.

Gaining experience as a camera assistant and then gaffer on features and TV series, his break came as chief lighting technician on the series *Felicity* when asked to shoot second unit for Michael Bonvillian, ASC. Adams later took over cinematography duties for the series' final season. Some of his other credits as director of photography include *Monk*, *CSI: NY*, *Grimm* and the feature *El Camino: A Breaking Bad Movie*.

"Working with [executive producer and frequent director] Vince Gilligan is a unique experience," Adams says of his AMC series *Better Call Saul*, of which he has shot more than 30 episodes. "He's full of ideas and this franchise he's created has a distinct look. The show is a total-immersion program, but with the support I get, it's all worth it."



Killing Eve, "Meeting Have Biscuits" **Carlos Catalán**

After shooting a series of short films and doing second unit work while gaining experience by crewing on larger projects — as a loader, operator and gaffer — Catalán photographed the Indian crime drama *Shaurya* (2008). He followed up with the stylish Bollywood productions *Luck by Chance*, *Zindagi Na Milegi Dobara* (winning Best Cinematography from the International Indian Film Academy) and *Dil Dhadakne Do*. His other longform projects include *Cherry Tree Lane*, *Desert Dancer*, *Unfinished Song*, *The Eichmann Show* and *A Twelve-Year Night*, while his other television series credits include *Broadchurch* and *Curfew*.

Project Blue Book, "Area 51" **François Dagenais, CSC**

After making a series of short films in the 1990s, the Montreal-based cinematographer earned the opportunity to shoot indie features including *Méchant party*, *Entre la Lune et Montevideo* and *Le golem de Montréal*. With an expansion of international production in Quebec, he was able to experiment on such feature projects as *Cube Zero* and *Off World*, and TV work including *Transporter: The Series*, *The Lizzie Borden Chronicles*, *The Magicians* and *Home Before Dark*.

This is the cinematographer's first ASC nomination, but he has previously earned three CSC Award nominations (winning in 2003 for *Undying Love*) and two Gemini Award nominations (winning in 2006 for *No More Tears Sister*).

His feature credits also include *Down The Road Again*, *The Samaritan* and *Skating*

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to *New York* (the latter directed by Charles Minsky, ASC), as well as second-unit work on the satire *Downsizing* (shot by Phedon Papamichael, ASC, GSC).

"The style was already established when I came aboard the show," says Dagenais of the kinetic camerawork that is a hallmark of his History period drama *Project Blue Book*. "The production design and costumes are very strong, so we need to capture all of it. What they were putting into the frame justified the movement as we could move around and continue to discover things."

Motherland: Fort Salem, "Up is Down"

Jon Joffin, ASC

As a teen, Joffin's father inspired him with a keen interest in still photography, but after experiencing Vittorio Storaro, ASC, AIC's expert camerawork in *Apocalypse Now* (1979), he knew he wanted to be a cinematographer. After studies at York University in Toronto, his big break came after moving to Vancouver and gaining experience as a camera assistant and operator: "I went out on a day call for *The X-Files* and was extremely fortunate to end up shooting on the second unit." He would stay for 24 episodes, then shooting another 11 as director of photography.

Joffin's longform TV credits include *Five Desperate Hours*, *Aftershock: Earthquake in New York*, *A Wrinkle in Time*, *The Andromeda Strain* (earning an ASC Award nomination) and *Alice* (earning another ASC nomination), as well as the series *Masters of Horror*, *Crusoe, Beyond* (winning an ASC Award), *Rush* and *Aftermath*.

"If you just describe the plot — witches running the United States in an alternate universe — it sounds cheesy," he says of his nominated Freeform series *Motherland: Fort Salem*. "But the scripts are so well-written — with this sense of magical realism — that our main idea was to make it very cinematic and epic in every way possible."

Project Blue Book, "Operation Mainbrace"

C. Kim Miles, ASC, CSC, MySC

Born in Malaysia, the cinematographer studied still photography at the University of Victoria in Canada and worked his way through the grip and camera departments. After shooting dozens of commercials in South East Asia, he photographed episodes of The CW's superhero series *Arrow* and *The Flash*, which led to shooting the Robert Zemeckis feature *Welcome to Marwen*. His television work also includes Vancouver photography of *Prison Break*, *Mortal Kombat: Legacy* and *Lost in Space*.

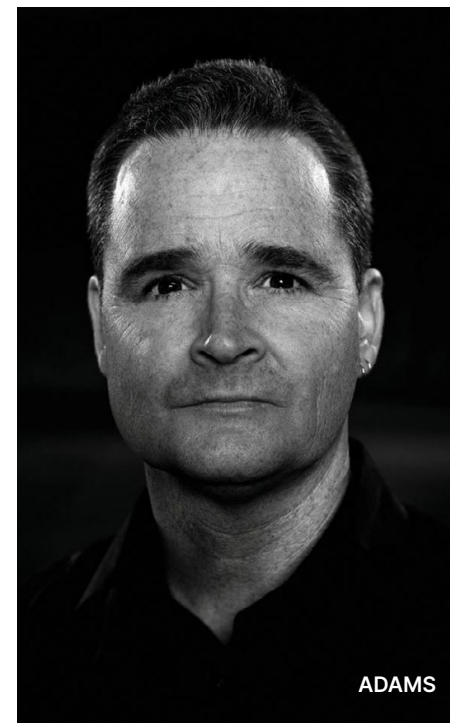
Miles won an ASC Award in 2020 for his work in the fact-based History drama *Project Blue Book*. "Our philosophy on the show is to stay closer and wider, to take everything in," he says. "We want to place our characters in this world of the unknown. The show was originally pitched to me as '*The X-Files* meets *Mad Men*,' which was neat, but it all comes back to the story."



MILES



JOFFIN



ADAMS

Directed by Joe and Anthony Russo, the creative feature drama *Cherry* is the story of a troubled Gulf War vet told with wildly shifting perspectives. "When I realized how much the directors were asking of me, in terms of creating an unpredictable visual language, I jumped at the opportunity," says Newton Thomas Sigel, ASC. "It was a wonderful and intense collaboration." His work earned the cinematographer his first ASC Award nomination. "I've been shooting movies for a long time to please myself," Sigel says. "I try to not think about winning awards, but the ASC nomination kind of blew my mind. To be recognized by great artists whose work I admire is an immense honor."

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Born and raised in Britain, new ASC member Ben Joiner studied film at Coventry University's School of Art and Design and Vancouver Film School in Canada. He served as a primary director of photography on the series *Top Gear* for 13 years and was nominated for a BAFTA Craft Award in 2013. He has shot documentary projects for such networks as Discovery, Nat Geo, Amazon Studios and the BBC, including 14 long-format specials of *Top Gear* and *The Grand Tour*. His work includes episodes of the series *Horizon*, the television feature *PQ17: An Arctic Convoy Disaster* and co-cinematography work on the feature *First: The Official Film of the London 2012 Olympic Games*.

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the finest talent behind the camera



Born in Malaysia, new ASC member C. Kim Miles studied still photography at the University of Victoria in Canada and worked his way through the grip and camera departments. After shooting dozens of commercials in South East Asia, he photographed episodes of the superhero series *Arrow* and *The Flash*, which led to the Robert Zemeckis feature *Welcome to Marwen*. His television work also includes Vancouver-based photography for *Prison Break*, *Mortal Kombat: Legacy* and *Lost in Space*. For his work in the History drama *Project Blue Book*, Miles won an ASC Award in 2020 and is nominated again this year for the series.

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Born Ireland, new ASC member Cathal Watters attended Trinity College Dublin. After photographing documentaries, which took him to locations around the globe, he earned an IFTA award for his work on the feature *Viva* and a nomination for the television series *Dominion Creek* (aka *An Klondike*). For his work on the BBC period crime series *Peaky Blinders*, Watters was nominated for an ASC Award, IFTA Award and Royal Television Society Award. His television work also includes *The Alienist: Angel of Darkness*, *Taken Down* and *Finding Joy*.

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An influential figure in the New Hollywood that emerged in the 1970s, Michael Chapman, ASC — here making a point to director Martin Scorsese on the set of *Raging Bull* (1980) — shot more than 40 feature films. His work in the boxing drama earned him and Academy Award nomination, as did his work in the thriller *The Fugitive* (1993). Born in New York City on November 21, 1935, Chapman was presented with the ASC's Lifetime Achievement Award in 2003. He died on September 20, 2020, at the age of 84. This year, an ASC Student Heritage Award was named in his honor.

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ASC BOARD OF GOVERNORS AWARD HONOREE: SOFIA COPPOLA



**“That’s something that I still think about:
How close the camera feels to a character.”**

AWARD SPONSORED BY



Traditionally given to someone who is not a cinematographer but whose support for the art and craft of image making has left a memorable impression, the ASC Board of Governors Award has been presented in years past to exceptional directors, producers, actors and other luminaries.

This year, Academy Award-winning writer-director Sofia Coppola is the recipient of the Society’s honor — one that was previously presented to her father, Francis Ford Coppola, in 1998.

Among other things, *American Cinematographer* contributor Jon Silberg spoke to the filmmaker about her formative years on her father’s sets, her collaborators behind the camera — including ASC members Edward Lachman, Lance Acord, Harris Savides and Philippe Le Sourd — and their influence on her creative approach.

***American Cinematographer*:** Congratulations on the Board of Governors Award!

Sofia Coppola: I am so proud of this award and I love cinematographers. The camera department is my favorite place to be on set. It’s such an honor to be recognized by the ASC.

You obviously interacted at least indirectly with some great cinematographers at a very young age. Do you have recollections of that?

Definitely. Growing up on film sets, I saw these great cinematographers working. I remember my first conversations about cinematography with Vittorio Storaro [ASC, AIC] as a little kid. He was an unusual adult in that we would talk to us kids with respect and thoughtfulness, and that made an impression on me. I loved how Steve Burum [ASC] shot *Rumble Fish*. My dad was making an art film for teenagers. It blew a lot of people away, including me. Not just because it was black-and-white and in the style of the past but it also had its own unique look. That was an inspiration for my first short film. Just seeing Gordon Willis [ASC] work [in the *Godfather* films] — all these bits made a strong impression on me.

You had a small part in *Rumble Fish* and worked in front of the camera a number of times. Did those experiences help you form an understanding of that aspect of the filmmaking process?

As a director, it helps to know what it feels like to be in front of the camera and how vulnerable a position that is to be in. I always want to take care of my actors. I want to know that they’re in good hands with lenses and beautiful lighting. I love working with Philippe Le Sourd [ASC, AFC], because of his artistry, but also I love that he’s so good at beautiful lighting. I want my actors to feel comfortable and confident that they’re looking their best. I have worked with cinematographers who also operate and I count on the operator’s impression and opinion of a take quite a lot. I feel like they’re the

ones seeing the performance the most directly.

Are there examples of moments before you started directing where cinematography made an impression on you?

My dad's such a fan of film history and I have a lot of memories of watching incredible films with him. I'll always remember Rita Hayworth's entrance in *Gilda* and how that looked [as photographed by Rudy Maté, ASC]. *Breathless* [directed by Jean-Luc Godard, shot by Raul Coutard, which I saw as a kid, made a very big impression. I always think about how that was shot with Jean Seberg and Jean-Paul Belmondo in the apartment and looking in a mirror. You could feel the camera was so close to them. That's something that I still think about: How close the camera feels to a character. As an adult, I saw *In the Mood for Love* [shot by Christopher Doyle, HKSC]. The visuals are so strong and have stayed in my mind as an example of telling a story through a special kind of beautiful imagery.

Your first feature, *The Virgin Suicides*, was shot by Edward Lachman, ASC.

I love Ed Lachman! He is someone that I stay in touch with over the years and he means so much to me. I was just like a kid starting out when we did *The Virgin Suicides* [1999] and he was respectful about helping me find the way I wanted to express the story and how I wanted to work. I learned a lot from Ed. There are scenes of the girls just kind of loitering around the bedroom and we would just let the camera roll on and on. I remember the producers were stressing out. We didn't have that much film stock to just burn it all day. But that's how we got some of those real moments because the camera just rolled for so long that [the actors] forgot about it. It was a kind of battle between resources and doing what you have to in the moment to capture the emotion and tell the story.

Lance Acord, ASC shot some of your breakthrough films and the first thing you directed. So what can you tell us about working with him?

I met Lance through friends and he shot [my short film *Lick the Star*], which is the first thing I ever made. Then he shot *Lost in Translation* [2003], which was very low-budget and he was very gung-ho and just so great about making shots happen no matter what was going on around us. We wouldn't have a permit and we'd run in the street and grab a shot. I'm sure we were all inspired by the French New Wave and we'd take a camera, get on a subway and just shoot. And then we did *Marie Antoinette* [2006], which was such a big, complicated shoot with a lot of locations and big crowds and all that. I loved the way Lance shot that, too. I really didn't want to make a dusty, Masterpiece Theater kind of a thing. I think there was the intimate side of her life, as opposed to when she's in these formal situations at court. We wanted it to have



ON THE ROCKS: WITH RASHIDA JONES AND BILL MURRAY



ON THE ROCKS: WITH PHILIPPE LE SOURD, ASC, AFC



MARIE ANTOINETTE



LOST IN TRANSLATION

a little bit of a pop aspect and be full of life. Lance was really onboard with helping me achieve that.

You worked with Harris Savides, ASC, a couple of times.

I loved working with Harris! I'm so glad I got to know him. His motto, "Keep it simple" still always springs to mind. He was just such a purist and loved filmmaking and I think everyone around him felt that. I worked with him on *Somewhere* [2010], right after *Marie Antoinette*, which had been such a complicated shoot and Harris and I worked together on the idea: "How simple can it be?" He really brought my love of filmmaking back after I was kind of worn out from a big, complicated shoot. It was always about the smallest crew and the least amount of stuff possible. On each film he would keep a notebook with photos of every scene and a description of the lighting and where the camera was. He gave me a book from *Somewhere* with all his diagrams and notes and it's one of my most cherished possessions. I also want to mention Chris Blauvelt, who was an assistant and then took over *The Bling Ring* [2013] when Harris was ill. He's such a talented DP and I really appreciated how he came in and helped us finish the film when Harris couldn't. [He died at the age of 55 on October 9, 2012.]

And since then you've been working with Philippe Le Sourd, on *The Beguiled* (2017) and *On the Rocks* (2020).

Yes. Harris introduced us. He was practically on his deathbed and I was speaking to him about something I was working on and he said, "Hire the French guy!" I was like, "Which French guy?" I was so touched that Harris was looking out for me and I had so much trust in his integrity and purity and that he suggested someone who he thought would really help me. And, of course, he was right. I've loved working with Philippe. He approaches everything as an artist. He always tries to listen to how I see the emotional aspect of the character and he really appreciates beauty and the idea of telling stories in a beautiful way.



THE BLING RING



SOMEWHERE

How do you think about the relationship with a cinematographer overall?

As a director, I find it's the best collaboration because they're at your side, helping you express what you have in your head. And the ones who are great are those who really know how to interpret ideas and emotions and help you find ways to express that visually. I've also appreciated that the ones I've worked with are also part cowboy.

How do you mean "cowboy"?

They sometimes do things that people say you "can't do." This happens all the time. When we were shooting *On the Rocks* on the streets and it started to rain, we only had a few minutes to get the shots we needed and Philippe just threw up a couple of lights and made it look beautiful. On *Lost in Translation*, we were in [Tokyo's] Shibuya Crossing and there was a Starbucks there that we were not allowed to go into. Lance hid the camera under his jacket, went in and got what we needed. Sometimes everyone says, "You can't do that!" I appreciate the cowboy aspect of a good DP, when they'll kind of break the rules and make it happen when they know that we really need something for the story.



During the production of the animated feature *Onward* (2020) director Dan Scanlon and cinematographer Sharon Calahan, ASC review lighting shots at Pixar Animation Studios in Emeryville, Calif. Calahan, the first director of photography working exclusively in animation to become an ASC member, has been with Pixar since 1994. She was a lighting supervisor on the company's first feature, *Toy Story*, and the director of photography on *A Bug's Life*, *Toy Story 2*, *The Good Dinosaur*, *Cars 2*, and on the Academy Award-winning features *Ratatouille* and *Finding Nemo*.

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On location in Cuba, veteran camera operator Dan Kneece trains on his subjects with the help of a DJI Ronin during the production of the indie project *Piel Canela* (2019). Directed by Michelle Salcedo, it's the story of an exile returning to her homeland after 20 years, in search of the daughter she was forced to leave behind. Making her directorial debut, Salcedo had an ingenious collaborator behind the camera: Robert Primes, ASC. Seeking a compact production solution, his extensive testing led them to rely on Canon C200 cameras and Canon optics. "I live for projects and creative fulfillment," says the cinematographer, who took this shot. "Meaty, challenging, wonderful stuff that gives me a *raison d'être*, something deep I can throw myself into it."

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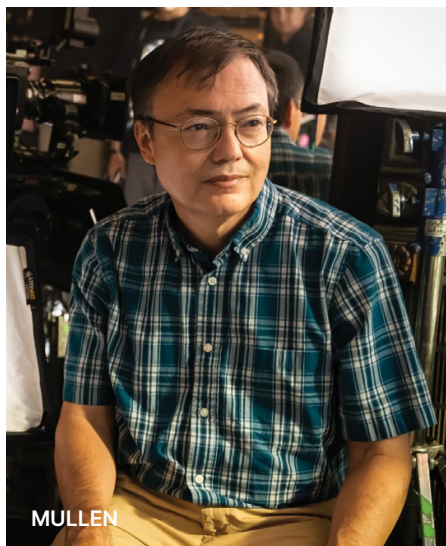


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EPISODE OF A ONE-HOUR TELEVISION SERIES – NON-COMMERCIAL AWARD



Perry Mason, "Chapter 2" **David Franco**

The cinematographer's feature credits include *3,000 Miles to Graceland*, *The Whole Nine Yards*, *Long Day's Journey Into Night* and *A Man in Uniform*, which was show-cased at the Cannes Film Festival in the Director's Fortnight and won Best Cinematography Award at the 38th Festival of Valladolid.

Franco's television credits include *Games of Thrones*; the pilot for *Desperate Housewives* and *Call Me: The Rise and Fall of Heidi Fleiss*.

He previously received ASC Award nominations for *Million Dollar Babies*, *Falling For You*, *Intensity*, *Bury My Heart at Wounded Knee*, and twice for *Boardwalk Empire*.

"There are a lot of scenes that I'm proud of," Franco says of his nominated episode of *Perry Mason*. "The bar for excellence in TV work gets higher every year, so being recognized by one's peers is amazing and humbling."

Lucifer, "It Never Ends Well for the Chicken" **Ken Glassing**

The cinematographer's television credits include Seasons 4 and 5 of *Lucifer*, all four seasons of *Scorpion*, episodes of *CSI: Crime Scene Investigation*, Seasons 7 through 10 of *CSI: Miami*, and Season 1 of *Ben and Kate*.

Glassing's feature credits includes the romantic comedy *Sharon 1.2.3.*, the mystery *Breaking Dawn*; the comedy doc *Kevin Hart: Laugh at My Pain*; and three films with writer-director Richard Dutcher: *States of Grace*, *Brigham City* and *God's Army*.

In 2013, he earned an ASC Award nomination for the *Ben and Kate* episode "Guitar Face," making this his second.

"Most of 'It Never Ends Well for the Chicken' takes place in 1947, so we wanted the episode to look like a 1940s-style black-and-white film. Our inspiration came from classics like *The Maltese Falcon*, *The Third Man* and *Double Indemnity*.

"An ASC Award nomination is the highest honor a cameraperson can receive, because it's coming from their peers. The whole crew deserves it because we worked so hard on this episode. I'm humbled just to be nominated."

The Crown, "Fairytale" **Adriano Goldman, ASC, ABC, BSC**

Born and raised in Sao Paulo, Brazil, the cinematographer learned his craft shooting commercials, television series, and more than 50 music videos. He then shot the 2007 feature *Sin Nombre* for director Cary Joji Fukunaga, which was awarded with the Excellence in Cinematography Award at Sundance. His work on Fukunaga's *Jane Eyre* was nominated for Best Cinematography at Film Independent Spirit Awards in 2010.

Goldman's feature work includes *Burnt*; *August: Osage County*; *Closed Circuit*; *The*

CATEGORY SPONSORED BY



Company You Keep; *Conviction*; and *Dark River*.

In 2015, he started on *The Crown*, his second collaboration with director Stephen Daldry after the 2014 feature *Trash*. Goldman has won an Emmy, a BAFTA and two ASC Awards for his work on the series. “Fairytale” marks his third ASC nomination.

“*The Crown* has been an important experience for me. There’s always a new challenge. New cast, stories, time period. The scope is huge and I’m not always in my comfort zone. It is a great honor to have your work recognized by your peers. Receiving a nomination for an ASC Award is incredible.”

***The Marvelous Mrs. Maisel*, “It’s Comedy or Cabbage” M. David Mullen, ASC**

The cinematographer has shot almost 40 independent feature films, including *Jackpot* (the first 24P HD feature to be released theatrically in North America), *Twin Falls Idaho*, *Northfork*, and, most recently, *The Love Witch*.

Mullen has earned two Emmys for his work on *The Marvelous Mrs. Maisel* and received three previous ASC Award nominations for the period comedic drama.

“I’ve been on *Maisel* since the pilot,” Mullen says. “The show is driven by Midge Maisel’s struggles to succeed as a stand-up comic — there’s a lot of forward momentum in the scenes, both physically and plot-wise, so a primary task is capturing that energy.

“In one sequence, we recreated the opening minute of a dolly move through a Cuban nightclub from the [1964] movie *I Am Cuba*.

“I’m glad that there are fans of the show among ASC members; it’s quite an honor to be recognized!”

***The Crown*, “Imbroglío” Fabian Wagner, ASC, BSC**

Born in Munich, Germany, the cinematographer studied at the UK’s National Film and Television School, starting his career with music videos and small commercials and eventually 2nd-unit work for TV dramas. His first job as a main cinematographer was in 2008, for a 10-episode spinoff of BBC1’s *Spooks*.

Wagner’s camerawork in Season 2 of *Sherlock* earned him his first Emmy nomination. At 34, he was invited to join the BSC, becoming one of that society’s youngest members. In 2015, he shot his first studio picture, *Victor Frankenstein*. He also joined *Game of Thrones* for its fourth season, for which he garnered a second Emmy nomination. The episode “Battle of the Bastards” earned him an ASC Award — his third nomination for the series — and an invitation to join the Society.

His recent feature work includes *Zack Snyder’s Justice League*.

“Imbroglío” takes place during WWII and the blackouts in London,” Wagner says of his nominated episode, “so at night all the electricity would go off and people would

only use candlelight.

“Our references for this episode were 19th century paintings of candlelight, as well as what series cinematographer Adriano Goldman had done before.

“To once again be recognized by the ASC for a show that already set such a high bar for cinematography is a real honor.”

***Impulse*, “The Moroi” David Greene, ASC, CSC**

For television, the cinematographer’s work includes *American Gods*, *Titans*, *Platinum* and three seasons of *Lost Girl*. He also shot all four seasons of *12 Monkeys*, for which he received two ASC Award nominations and two CSC Award wins.

Greene’s other ASC Award nominations were for the series *Beauty and the Beast* and the telefilm *The Trip to Bountiful* — making this year’s his fifth.

“It tells the story of our antagonist’s journey from light into darkness,” he says of “The Moroi.” “My goal was to be true to the performances and be present for that transformation by using wide lenses and placing the camera close to the actors.

“I have the utmost respect and admiration for all the nominees in this category — their work is beautiful and so inspiring. It’s a tremendous honor to be among them, and to be recognized by the ASC is the highest honor any DP can be bestowed.”



For his outstanding camera-work in the innovative World War I drama *1917* — directed by frequent collaborator Sam Mendes — Roger Deakins, ASC, BSC won the ASC Award for Feature Film at our 34th Annual Awards, held on January 25, 2020. He accepted the award on stage with his wife and key collaborator, James Ellis Deakins. In this production shot (by unit photographer François Duhamel, SMPSP), Deakins (top, right) observes a Steadicam take via a wireless monitor as Mendes watches from another.

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Cinematographer Donald A. Morgan, ASC checks his light while working on the Netflix series *The Ranch*, which wrapped in 2020 after a fourth and final season. Morgan earned four Primetime Emmy nominations for his expert multi-camera work in the show, winning three times — adding to his already impressive previous seven Emmy wins. He was honored with the ASC Career Achievement in Television Award last year.

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New ASC member Edu Grau was born in Barcelona and studied at the Superior School of Cinema and Audiovisual of Catalonia in Spain as well as the National Film & Television School in the U.K. His work on the thriller *Buried* earned him the Bronze Frog Award at the 2010 Camerimage film festival and a Goya Award nomination. He earned nominations from the Goya Awards, Gaudí Awards and CEC medals for his camerawork on *Quién te cantará*. His other work includes director Tom Ford's *A Single Man* and Lada Gaga's "Born This Way" music video.

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SPOTLIGHT AWARD



Swallow Katelin Arizmendi

Raised in Northern California, the cinematographer's career began with music videos and commercials, shooting for such brands as Adidas, BMW, Burberry and Rolex. But Arizmendi's passion is for narrative work — specifically human stories about sexual liberation and freedom, youth and experimentation, racial injustice and mental illness.

Her first feature, *Cam*, a thriller set in the world of webcam pornography, won Best First Feature and Best Screenplay at Fantasia 2018. In 2019, she served as 2nd-unit/splitter cinematographer on *Dune* with director Denis Villeneuve and Greig Fraser, ASC, ACS.

That same year, her second feature, *Swallow*, a dramatic thriller about a pregnant housewife afflicted with a compulsion to eat dangerous objects, premiered at Tribeca 2019 and competed at the 2020 Camerimage for Best Cinematography Debut.

Written and directed by Carlo Mirabella-Davis, *Swallow* marks Arizmendi's first ASC Award nomination. "I was drawn into the complexity of the character's obsession and could relate to feeling trapped in a relationship and her need to escape," she says. "I was also drawn to the fact that *Swallow* doesn't take itself too seriously and knows how to be tongue-in-cheek, crossing over several genres.

"I'm incredibly honored to be nominated for this award, especially because this film was such a labor of love. I wanted to push myself and I'm lucky that I had a director who allowed me to do that. It's amazing to be recognized for that by such an honorable establishment."

Two of Us Aurélien Marra

Based in Paris, the French cinematographer graduated from the cinematography department of La Femis film school in 2013. Since then, Marra has photographed several features, including *Les météorites* for director Romain Laguna, *Fragile* for Emma Benestan and *Defend Your Name* for Vincent Duquesne.

He has also worked on a number of short films, including *Nouvelle saveur* with director Merryl Roche and *Baltringue* with director Josza Anjembe.

Shooting director Filippo Meneghetti's first feature, Marra's camerawork in *Two of Us* earned him the Best Cinematographer's Debut Award at Camerimage 2020. The film also marks his first ASC Award nomination.

"Filippo and I worked together on a short film, *La bête*, a year before starting production on this," Marra says. "When he asked me to read the script for *Two of Us*, I was seduced by this drama-oriented story about two old women loving each other in secret. The script [co-written by Malysone Bovorasmy] was beautifully written and stimulating in its cinematic perspectives.



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“We thought of the film as a morality thriller and were concerned with the best way to show how people’s neurosis can warp reality — how everyday life can spiral into oppressing and unreal situations, all because of constraints that social life builds around us and in us.

“Learning that an ASC member submitted our film for the Spotlight Award was a big surprise. Being a cinematographer sometimes feels like a lonely path. Then, all of a sudden, you realize that somebody you perceived as very far from you, on another continent, has paid attention to your work. I can’t deny that this nomination evoked a strong emotion in me.”

Dear Comrades! **Andrey Naydenov**

The Russian director of photography was born in 1977 to the family of veteran cinematographer Aleksey Naydyonov. As a youngster, Naydenov spent a lot of time on his father’s film sets. In 1994, he enrolled at the Gerasimov Institute of Cinematography in Moscow, studying under cinematographer Vadim Yusov until 1999, when he graduated with a feature debut titled *The News*.

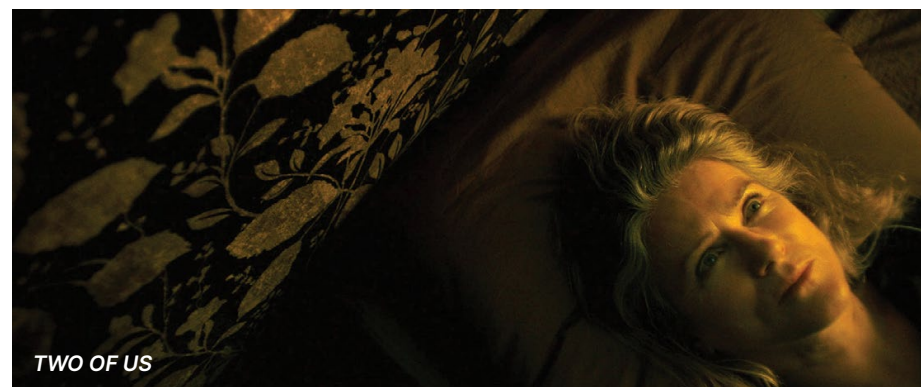
In 2001, Naydenov became a member of the Russian Guild of Cinematographers (RGC) and IMAGO. In 2006, he received a citation from the 63rd Venice International Film Festival for “courageous simplicity of expression in imagery and poetic power of landscapes captured through outstanding photography” with his contribution to director Ivan Vyrypaev’s *Euphoria*. Their next collaboration, *Oxygen*, competed for the 2009 Camerimage Golden Frog.

Dear Comrades! marks Naydenov’s first ASC Award nomination. “I was attracted to this project by the opportunity to work with the director and screenwriter, Andrei Konchalovsky,” he says. “He’s an absolute master of the craft and has dedicated his life to cinema, so he understood what he wanted to tell and how he wanted to do it.

“The project also presented to me with a number of technical and artistic challenges: It was a multi-camera shoot, with at least eight cameras on the set. It required a precise, optimal selection of equipment, but the budget didn’t allow renting eight complete sets of optics, so we had to share one common set. Another interesting challenge was the development of lighting schemes for multi-camera shooting, and, in many ways, it was a static shot that helped us meet the goal.

“Our main references were reportage photographs from the 1950s and ’60s, as well as the documentaries of those times. The main task of the references wasn’t a search for an exact example to follow, but an attempt to feel the era.

“For me, the main joy of recognition is having the privilege to work on interesting film projects, so this coming from the ASC is truly an honor.”



IN MEMORIAM — A FAREWELL TRIBUTE



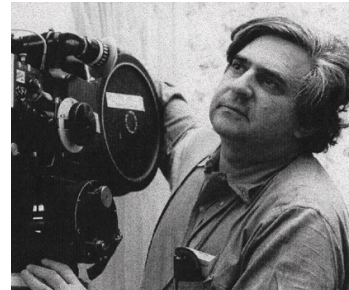
Allen Daviau, ASC
1942-2020



Michael Chapman, ASC
1935-2021



John C. Hora, ASC
1940-2021



Gerald Feil, ASC
1933-2021



Gary B. Kibbe, ASC
1941-2020



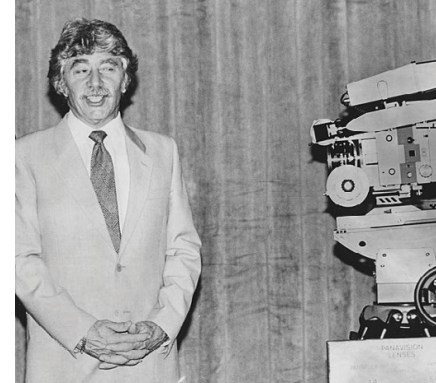
Judy Irola, ASC
1943-2021



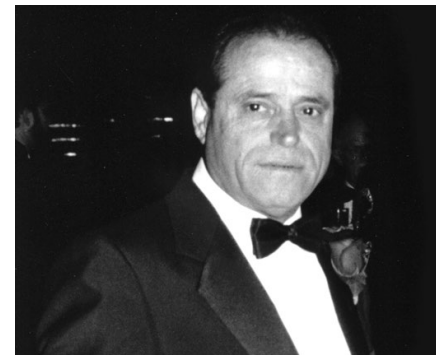
Robert F. Liu, ASC
1926-2021



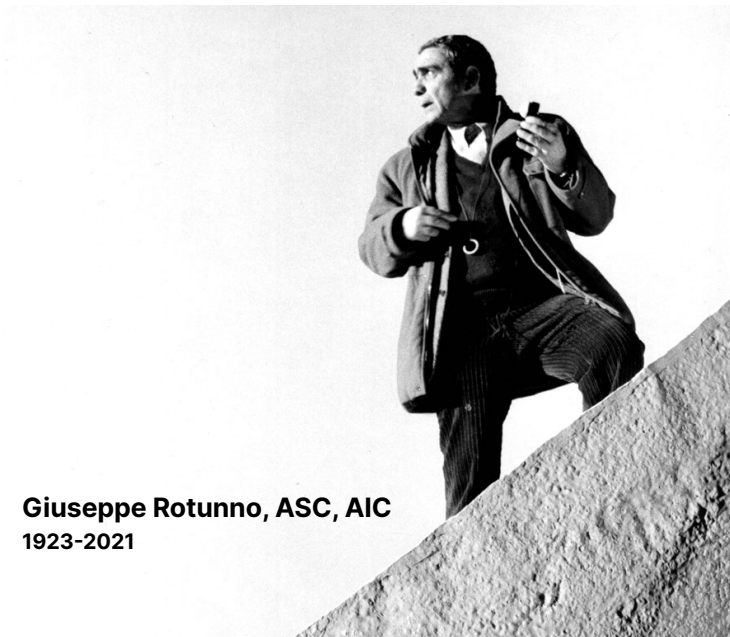
Isidore Mankofsky, ASC
1931-2021



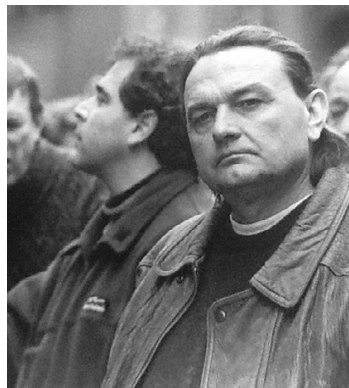
Richard DiBona
1922-2020



Steven Manios, Sr.
1938-2021



Giuseppe Rotunno, ASC, AIC
1923-2021



Peter Sova, ASC
1944-2020



Denny Clairemont
1935-2020



Dan Muscarella
1953-2020

ASC Award-nominated this year for his work in the History series *Project Blue Book* episode "Area 51," François Dagenais, CSC examines a reflection. The cinematographer's other episodes of the period drama depicting the investigations — and political machinations — following mysterious close encounters include "Broken Arrow," "Curse of the Skinwalker" and Hopkinsville." While this is the cinematographer's first nomination from the ASC, he has previously been recognized with three CSC Award nominations (winning in 2003 for the docu-drama *Undying Love*) and two Gemini Award nominations (winning in 2006 for the documentary *No More Tears Sister*).

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Here snapping a selfie on the set of his show *The Man in the High Castle*, new ASC member Gonzalo Amat grew up between Mexico and Spain. He attended Centro Cultural Arte Contemporáneo in Mexico City before earning an MFA at the American Film Institute. His early work includes the features *7 Días* and *El Estudiante* — both of which earned him best cinematography nominations at the Gabriel Figueroa Awards — as well as *The Devil Inside*. His television work includes *Believe*, *Person of Interest*, *SEAL Team*, *Happy!* and *Outer Banks*. For his work in the Amazon Studios sci-fi alternate-history drama *The Man in the High Castle*, Amat was nominated for two ASC Awards as well as an Emmy Award.

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***The Plot Against America, "Part 6"* Martin Ahlgren, ASC**

A native of Sweden, the cinematographer began making movies as a teen. At the School of Visual Arts in New York, he shot numerous student films, leading to work in commercials and music videos (collaborating with artists including The Rolling Stones, Beyoncé and Kanye West). His narrative credits include the series *Altered Carbon*, *House of Cards* and *Daredevil*, as well as pilots for *Blindspot* and *NOS4A2*.

A cautionary tale based on Philip Roth's 2004 novel, *The Plot Against America* depicts life in the U.S. in the 1940s after the political rise of a Nazi sympathizer who signs a neutrality pact with Germany. Inspired by photojournalists of the era — including Margaret Bourke-White, Helen Levitt and Robert Frank — Ahlgren sought crisp, clean images and a deep-focus effect. "The 1940s was a golden age of photojournalism, and the style was very different from the shallow-focus approach you see in a lot of today's photography," he says. "This was entirely a location shoot, so having that deep focus meant we had to be very careful with our backgrounds to make sure we didn't see any contemporary elements. That also added complexity to the art department's job, and our visual effects, but it really paid off."



***The Great, "The Great"* Anette Haellmigk**

A native of Germany, she learned her craft with the help of mentor Jost Vacano, ASC — as an assistant and then operator on features including *RoboCop* and *Total Recall*. The cinematographer has earned her fourth ASC Award nomination with this comedic period drama. Haellmigk's previous nominations were for her work in *Game of Thrones*, specifically the episodes "Kissed by Fire" (2013), "The Children" (2014) and "Book of the Stranger" (2017). Her other series credits include *State of Mind*, *Big Love*, *666 Park Avenue*, *Bunheads*, *Insecure* and *The Kominsky Method*.

"The director, Matt Shakman, and I had worked together before," Haellmigk says of her nominated episode of the Hulu series *The Great*. "And we worked together to find a style that would work for the script, which was less of a comedy; more of a satire." The show's opulent historical locations led them to frequently employ wide-angle optics, and references from period-correct paintings also suggested a colorful approach: "We found the tone while we were filming."

***Fargo, "The Birthplace of Civilization"* Pete Konczal**

Born in Bayonne, New Jersey, the cinematographer was inspired to be a filmmaker after seeing Ingmar Bergman's *Wild Strawberries*. He began his career with the short *Bullet in the Brain* (winner of the Hypnotic Million Dollar Film Festival), and the indie feature drama *Urbania* (which screened at Sundance). He then ventured into shooting commercials, documentaries and music videos (for artists including Daft Punk, Future and The Weeknd) before returning to narrative work and shooting Seasons 3 and 4 of *House of Cards* (after previously doing second-unit work on the series).

CATEGORY SPONSORED BY



"I came aboard *Fargo* in a great situation," Konczal says about his nominated work on the period FX series. "Dana Gonzales [ASC] was the mastermind behind the look of the show in previous seasons, and he asked me to come in to shoot some episodes that he was directing. He had done some great research and one thing he showed me were stills by photographer Saul Leiter from the 1950s and '60s. We were attracted to his very high-con look with rich colors, something very different from what I had been doing recently. The LUT we used was almost like shooting with a reversal film stock."

The Queen's Gambit, "End Game"

Steven Meizler

Learning his craft on low-budget indie features in the 1990s, Meizler worked as a camera assistant for cinematographers including Janusz Kaminski. They worked together on films from *The Terror Within II* and *Cool as Ice* to *Schindler's List*, *Jerry Maguire*, *Saving Private Ryan*, *A.I. Artificial Intelligence*, *Minority Report* and *Munich*. Later working with director-cinematographer Steven Soderberg, Meizler was 1st AC on *Oceans 12*, *The Informant*, *Contagion*, *Haywire*, *Magic Mike* and *Behind The Candelabra*.

His breakthrough as a cinematographer came with the Starz series *The Girlfriend Experience*, based in the feature of the same name directed and shot by Soderberg. His other TV credits include the miniseries *Godless* (for which he earned an Emmy nomination) and the series *The OA*.

"I started reading the book [by Walter Tevis] before I got scripts," he says of *Queen's Gambit*, for which he's earned his first ASC Award nomination. "And there was a *lot* more chess than what ended up in the scripts. Scott Frank, who wrote and directed the series, wrote in the approach of [chess master] Beth visualizing her games on the ceiling, allowing us to get into her head. But throughout the production, our greatest challenge was finding ways to make the chess tournaments exciting without using cliché tricks."

Watchmen, "This Extraordinary Being"

Gregory Middleton, ASC, CSC

Born in Montreal, Quebec, Middleton began filmmaking with the family Super 8 camera. Attending the University of British Columbia in Vancouver, his passion guided him into cinematography. His first feature was the award-winning art-house hit *Kissed*. His other credits include *The Five Senses*, *Better than Chocolate*, *Slither*, *Between Strangers* and the multi-award-winning *Fugitive Pieces*. He was honored with CSC and Genie Awards for *Fugitive Pieces* and the World War I drama *Passchendaele*, respectively. His television credits include *Fringe*, *The Killing* and *Game of Thrones*, for which he earned two Emmy Awards nominations and an ASC Award nomination.

Last year, Middleton won an Emmy for "This Extraordinary Being," which he photographed in black-and-white: "There were a lot of different world being built within the *Watchmen* episodes, each of which had a different visual approach — using contrast and color. We wanted our main world to have a film-noir feeling, and needed to be distinct, so, after experimenting with a desaturated look, [executive producer] Damon Lindelof suggested straight black-and-white, and that was our best creative choice."



New ASC member Jody Lee Lipes grew up outside of New Hope, Pennsylvania, and studied cinematography at New York University's Tisch School of the Arts. His first feature, *After-school*, premiered in the Un Certain Regard section of the Cannes Film Festival. His work on the indie feature *Tiny Furniture* earned him an Independent Spirit Award nomination. Soon after, he joined the Directors Guild of America and directed episodic television as well as the documentary *Ballet 422*. His cinematography work includes the features *Trainwreck*, *Manchester By the Sea* and *A Beautiful Day in the Neighborhood*; Justin Timberlake's "Can't Stop the Feeling" music video; and the HBO miniseries *I Know This Much Is True*.

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New ASC member John G. Inwood grew up in Brooklyn and studied cinematography at New York University's Tisch School of the Arts. His extensive work in television includes 150 episodes over eight seasons of *Scrubs*, for which he received an Emmy nomination; *Parks and Recreation*; *The Michael J. Fox Show*; *American Woman*; *Murphy Brown* reboot; *Manifest* and *Unbreakable Kimmy Schmidt*. He also shot the comedy feature *The Best and the Brightest*; NBC pilot *Great News*; television movie special *Unbreakable Kimmy Schmidt: Kimmy vs the Reverend*; and special episode *30 Rock: A One-Time Special*.

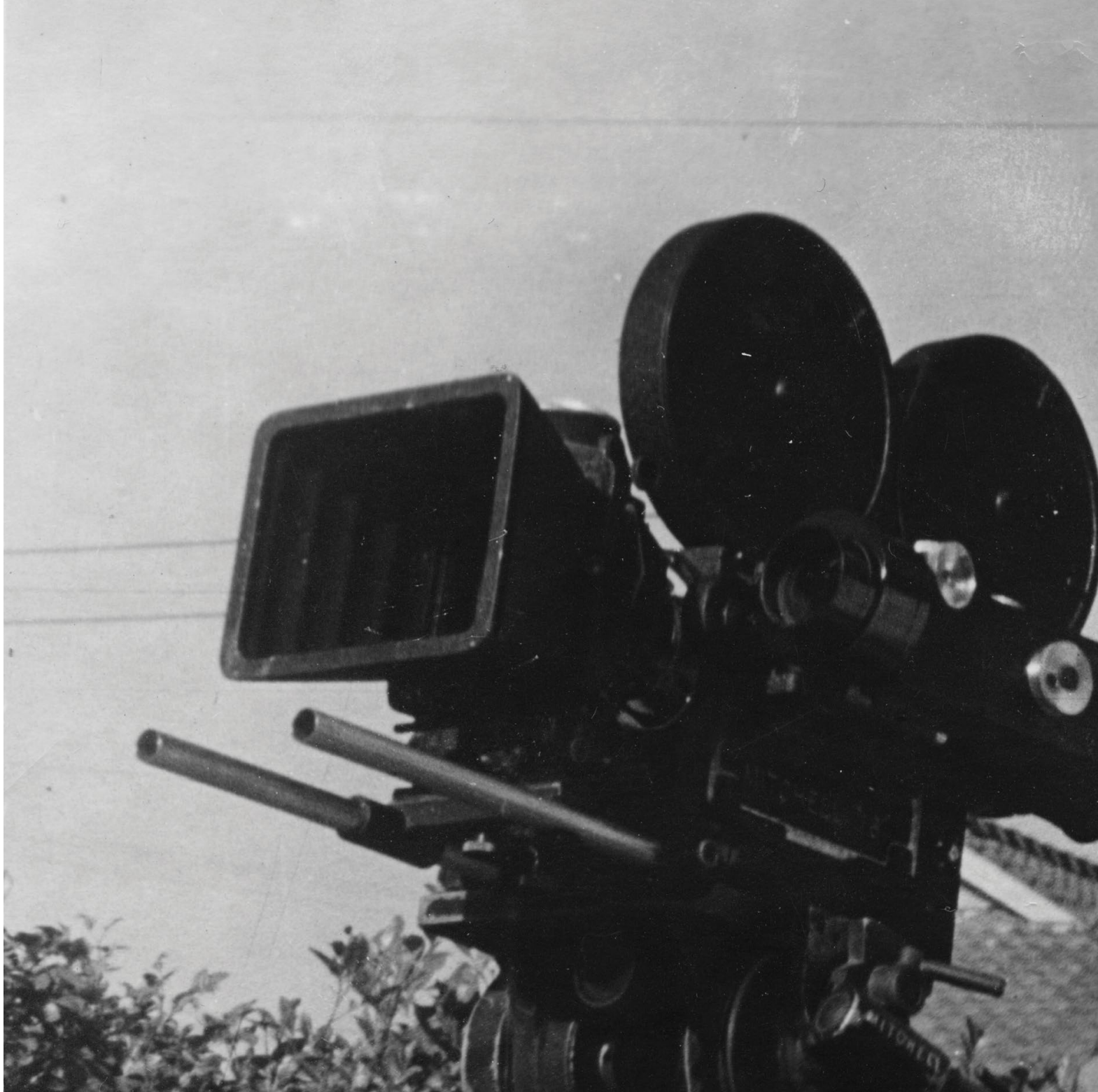
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Cinematographer Robert F. Liu, ASC was a two-time Emmy nominee. He excelled in a difficult profession due to diligence and inspiration from mentors including James Wong Howe, ASC and director Robert Wise. Born in Shanghai on May 1, 1926, Liu enjoyed the exploits of Tom Mix and other legends of the silent cinema as a child. By the time he reached high school, he had begun experimenting with his brother's 8mm Kodak camera. "I was fascinated with moving pictures, but I never thought I would end up in the business," he said in 2009 when honored with the ASC Career Achievement in Television Award. "I was very fortunate." Liu shot network TV series including *Lou Grant* and *Family Ties*. He died at the age of 94 on January 11, 2021.

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FEATURE FILM AWARD



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Mank

Erik Messerschmidt, ASC

From Cape Elizabeth, Maine, the cinematographer studied film at Boston's Emerson College and began his career as an assistant to photographer Gregory Crewdson.

He co-photographed (with Mark Stetz) the 2009 Camerimage Golden Frog-nominated documentary *In a Dream* before moving to Los Angeles to shoot commercials, shorts and docs. Meanwhile, he worked as a gaffer on such series as *Bones* and *Mad Men*, and for ASC members Claudio Miranda, Phedon Papamichael and Jeff Cronenweth. The latter introduced him to director David Fincher on the thriller *Gone Girl*.

Fincher later hired him to shoot the crime drama *Mindhunter*. In the meantime, he added second-unit photography on *Sicario: Day of the Soldado* and episodes of *Legion*, *Fargo* and *Raised By Wolves* to his CV before re-teaming with Fincher for *Mank*.

This is his first ASC Award nomination: "I'm grateful to be included among such brilliant talent and great work because all I ever see are my mistakes."

The Trial of the Chicago 7

Phedon Papamichael, ASC, GSC

Born in Athens, Greece, Papamichael moved to Munich, Germany, and completed his education in Fine Arts in 1982. Work as a photojournalist brought him to New York City, where he started crossing over into cinematography.

On the advice of cousin Nick Cassavetes, he moved to Los Angeles, where he soon began working with producer Roger Corman, shooting seven features in two years.

He now has more than 50 feature credits, including *While You Were Sleeping*, *Unstrung Heroes*, *Unhook the Stars* (directed by Cassavetes), *Sideways*, *Nebraska* (nominated for an ASC Award), *Walk the Line*, *The Pursuit of Happyness* and *Ford V Ferrari* — the latter earning him another ASC Award nomination.

He earned his first ASC Award nomination in 1994, for the mini-series *Wild Palms*, then another in for 1996, for the *White Dwarf* pilot. *The Trial of the Chicago 7* marks his fifth ASC nomination: "What attracted me to this project was the opportunity to work with Aaron Sorkin on something of substance."

Nomadland

Joshua James Richards

The cinematographer's credits include *Song My Brothers Taught Me*, for which he won Best Debut Cinematography at Camerimage, and the Director's Fortnight and Gotham Award-winning *The Rider*. He was nominated for a Critics Circle Award for technical achievement with his BAFTA-nominated feature *God's Own Country*. He is also a Film Independent Screenwriting Fellow and NYU Tisch School of the Arts grad, where he studied directing.

Richards has also shot a wide range of commercials and music videos, and his work has screened at festivals including Cannes, Sundance, Toronto and Telluride, as well as in exhibitions at the Whitney Museum and MOMA PS1.

"Visually speaking, this project was a dream come true for me," Richards says of *Nomadland*. "Chloé Zhao, Francis McDormand and the American West — I dropped everything and dedicated all my time to it. I'm a visual artist, words often fail me. I have no idea what would have happened to me if not for movies, so I'm filled with gratitude at being invited into this different kind of nomadic tribe. Drinks are on me."

Cherry **Newton Thomas Sigel, ASC**

Born in Detroit, Michigan, Sigel began his artistic career as a painter and experimental filmmaker while studying at the Whitney Museum of American Art in New York City. He transitioned to documentaries while covering the Central American wars of the 1980s, which included working on the Academy Award-winning *Witness to War: Dr. Charlie Clements* and *When the Mountains Tremble*. This brought him to the attention of Haskell Wexler, ASC, who gave Sigel his first narrative opportunity on *Latino*, which led to second-unit work with Robert Richardson, ASC on *Platoon* and *Wall Street*.

Sigel's reputation grew after shooting such features as *Blood & Wine*, *Fallen*, *The Usual Suspects* and *Three Kings*, continuing with *X-Men*, *Confessions of a Dangerous Mind*, *Superman Returns*, *Drive*, *Bohemian Rhapsody* and *Da 5 Bloods*.

Cherry marks his first ASC Award nomination: "I've been shooting movies for a long time to please myself. I try to not think about awards, but this kind of blew my mind."

News of the World **Dariusz Wolski, ASC**

After attending film school in Łódź, Poland, Wolski moved to the United States in 1979 and began working as a camera assistant in New York City and Los Angeles, which led him to work as a cinematographer on films such as *The Crow* and *Dark City*. His later credits include *Crimson Tide* (earning a 1996 ASC Award nomination), *The Fan*, the *Pirates of the Caribbean* franchise, *Sweeney Todd*, *Alice in Wonderland* and *Eagle Eye*.

Beginning with *Prometheus* in 2012, Wolski has photographed all of Ridley Scott's projects, including *The Martian*, *Alien: Covenant*, *All the Money in the World* and *The Last Duel*, as well as the first two episodes of the sci-fi series *Raised by Wolves*. Between Scott projects, Wolski also shot *The Walk* and *Sicario: Day of the Soldado*.

Regarding *News of the World*, he says, "It isn't exactly a Western, so I wanted to put the mythology aside and be more informal and naturalistic in my approach. The biggest challenge was to show restraint. It's an honor to receive this nomination."



One of the masters of modern cinematography, Giuseppe Rotunno, ASC, AIC observes as the crew preps the set while shooting the imaginative fantasy feature *The Adventures of Baron Munchausen*, directed by Terry Gilliam. Rotunno spent nearly 60 years behind the camera, capturing beautiful and mind-boggling imagery dreamed up by the world's greatest directors. Although he collaborated with many top American filmmakers, including Orson Welles, John Huston, Stanley Kramer, Robert Altman, Bob Fosse and Mike Nichols, he will be best-remembered for his multiple collaborations with the brightest lights of the Italian cinema: Vittorio De Sica, Luchino Visconti and Federico Fellini. He died on February 7, 2021, at the age of 97.

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 **Sim**





New ASC member Kira Kelly studied cinematography at Northwestern University. She co-photographed the documentary *13th*, which earned her an Emmy nomination for Outstanding Cinematography for a Nonfiction Program. Her feature credits include *Skin in the Game*, *Mariachi Gringo* and *Were the World Mine*. Her documentary credits include *Changing Face of Harlem*, *Back on Board: Greg Louganis*, *Estilo Hip Hop* and *Everything Is Practice*. Her television work includes *Insecure*, for which she was nominated for an Emmy; *Queen Sugar*; *The Red Line*; and *Self Made: Inspired by the Life of Madam C.J. Walker*.

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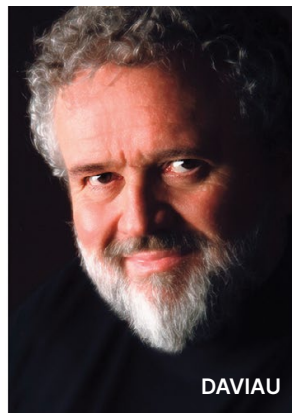
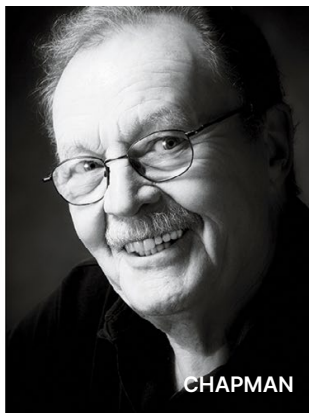
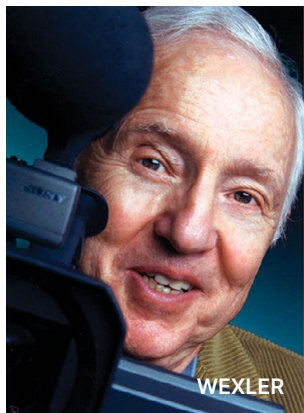


New ASC member Kirsten Johnson served as cinematographer on a number of award-winning documentaries, including *Citizenfour* (Academy Award for Best Documentary Feature); *The Invisible War* (Academy Award nomination, Best Documentary Feature); and *Pray the Devil Back to Hell* (Tribeca Film Festival Best Documentary). She directed and shot the autobiographical doc *Cameraperson*; won the National Board of Review's Freedom of Expression prize; earned three Cinema Eye Honors; and won Grand Jury prizes at nine international film festivals. Her recent feature, *Dick Johnson Is Dead* won the Special Jury Award for Innovation in Non-fiction Storytelling at Sundance. It also garnered her Critics' Choice Awards for Best Documentary Feature and Best Director.

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ASC STUDENT HERITAGE AWARDS



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The winners of the 2020 American Society of Cinematographers Student Heritage Awards were announced on February 27, 2021, during a virtual presentation. The three filmmakers were selected for demonstrating exceptional skill and artistry in their submitted work.

ASC members Paul Atkins, Tommy Maddox-Upshaw and David Stockton presented the awards alongside ASC President Stephen Lighthill; Student Awards Co-Chairs Crag Kief and Armando Salas; and Sony's Manager of Digital Cinema Camera Sales and Business Development, Daniel Perry.

As this year's Heritage Awards sponsor, Sony also bestowed gift packages, including Sony cameras, to the nominees and winners.

Designed to encourage and support the next generation of cinematographers, the Heritage Awards also celebrate the memory of ASC members. This year's Undergraduate Award was named in honor five-time Oscar nominee Allen Daviau, ASC (*Bugsy*, *Avalon*, *Empire of the Sun*, *The Color Purple*, *E.T. the Extra-Terrestrial*). The Graduate Award recognizes two-time Academy Award nominee Michael Chapman, ASC (*Raging Bull*, *The Fugitive*). The Documentary Award category is enduringly dedicated to Oscar winner Haskell Wexler, ASC (*Who's Afraid of Virginia Woolf?*, *Bound for Glory*).

All three were honored with the ASC Lifetime Achievement Award.

This year's Heritage Award winners are:

Michael Chapman Student Heritage Award – Graduate Category Ai Chung (Chapman University) *A Young Tough*

The cinematographer's film follows the story of a young boy with a troubled family life who strikes up an unlikely friendship with the vivacious girl next door.

Chung began her journey at Chapman University in the editing track. She explains, "At first, I lacked the self-confidence to apply to cinematography. I worried my work was not good enough, but one of my professors recommended I transfer to the directing program. I asked if I could apply to cinematography instead."

This started Chung on the path to shoot a variety of narrative shorts during her time at Chapman, including *A Young Tough*, which was a truly collaborative experience: "I learned that the most important part of the process is to feel the emotion on set and try my best to present it through images. Fortunately, I had an amazing crew. I learned the importance of trusting and communicating with them. And that brought out the magic moments."

Chung is appreciative of the relationship she had with director David Wang: "He trusted me 100 percent and gave me space to create — to input my creativity to the movie. We were able to try some new things. I could say, "Let me try something new

for the image. I would encourage everyone to pursue what you want to do on set. Be bold, be brave, and trust yourself. [Receiving this ASC Award] encourages me to trust myself and keep doing what I love.”

Allen Daviau Student Heritage Award – Undergraduate Category

Elias Ginsberg (USC School of Cinematic Arts)

Milk Teeth

In this fantastical short, life at an orphanage spirals into mayhem when a boy discovers a shadowy creature — the Sink Demon — that comes to collect more than just the children’s lost teeth.

What drew Ginsberg to director Felipe Vargas’ project was the number of complex production issues: “*Milk Teeth* had a cast of 10 children. We were shooting in huge spaces, like the orphanage. We had a monster and a dark abyss. I thought it really had the potential to be challenging and rewarding, which it ultimately was.”

Ginsberg recalls that one of his biggest learning experiences from the film came after injuring his back halfway through the production, as he “needed a camera operator for the massacre scene, one of the hardest to shoot, which was a fully handheld one. I couldn’t stand up straight or lift anything over a couple pounds. But I trusted my team and learned how to lead and delegate effectively.”

Working with a limited budget and a short production schedule, “time management was a huge piece of the puzzle. It just came down to leadership. We had seven people in grip and electric and then three more in the camera team.”

A crew of that size is not common for most undergraduate projects at USC. Ginsberg is appreciative of the team that came together: “This is the entire crew’s award. *Milk Teeth* would not be what it is without every single person — from the director, producers, production designers, the editor, to the sound team. It’s *our* award.”

Haskell Wexler Student Documentary Award

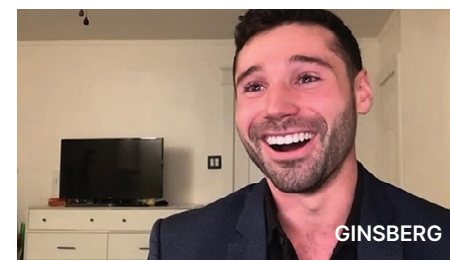
Melanie Grams (USC School of Cinematic Arts)

Driven

Brought in to shoot this non-fiction project, Grams worked with director Cody Wilson to create a relationship with the subject, Mario Bonfante Jr., before production began.

A race car driver and inventor, Bonfante created a system that allows quadriplegic drivers — such as himself — to compete by using a hand-operated device that functions as a steering wheel as well as a shifter and braking control.

In order to tell Mario’s story, Grams “told Cody that I would really like to meet Mario and be introduced to his environment, which we were able to do three months prior to shooting. There was quite a long time where we were able to really get to know him.”



Because of Bonfante Jr.’s ever-changing race schedule, the crew was always on call: “We would just hop into the car — Cody, one of the producers, our sound guy, and me — and drive to wherever Mario was and start rolling. There was definitely a challenge in not being able to prepare week-to-week. Also, in terms of equipment, we had to make some last-minute calls because we had to travel so much. We also couldn’t take a lot of gear with us, because all of us, *and* the equipment, had to fit into one car.”

The challenges of the run-and-gun shooting environment led Grams to creatively find cinematic solutions. “That’s why we relied primarily on natural light, tried to shoot ergonomically and really think everything through,” she says. “We just embraced whatever we found, and Mario’s character was just so compelling that no matter where he was, in whatever situation, we would just go with him and follow him. We got these amazing, genuine, spontaneous reactions that you can’t plan to capture in advance.”

Grams is thrilled by this honor from the ASC: “I was just speechless and happy that our work got this recognition, and that other people are as captivated by the images and the story of the film as a whole.”

Many of those recognized by the ASC Student Heritage Award program since it was inaugurated in 1999 have gone on to have successful careers, including the Student Awards Committee Co-chairs Craig Kief and Armando Salas, as well as ASC members Nelson Cragg, Masanobu Takayanagi and Lisa Wiegand.

From left, director Joe Dante and cinematographer John C. Hora, ASC plot their next shot during the production of the comedic horror hit *Gremlins* (1984). The two had previously paired on the clever indie werewolf feature *The Howling*, and would later collaborate on *Twilight Zone: The Movie*, *Explorers* and *Mant*. The director even lured Hora in *front* of the camera to play a befuddled scientist in the sci-fi comedy *Innerspace*. Hora passed away on February 9, 2021, with Dante noting that his friend and colleague was “not only one of the most talented and amusing directors of photography I ever worked with, but a truly unique and eccentric character who knew more about lenses than I know about my own life. A real loss in a world of losses.”

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Born in Canada, new ASC member Chayse Irvin's debut feature as a cinematographer, *Medeas*, earned him the Camerimage award in the Cinematographer's Debut competition. At the 2017 Cannes Lions International Festival of Creativity, he won Gold for Sampha's *Process*; Silver for *John Malkovich x Squarespace*; and Bronze for the Apple Watch Series 2 *Go Time*. He teamed up with frequent collaborator Kahlil Joseph on HBO's critically acclaimed film *Beyoncé: Lemonade*, which served as a visual companion to the singer's album. Irvin's feature work also includes the 2017 drama *Hannah*, as well as director Spike Lee's Oscar-winning drama *BlacKkKlansman*.

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From left are cinematographers Sandi Sissel, ASC; Christine Burrill; Nancy Schreiber, ASC; Irola; and Joan Churchill, ASC at a birthday celebration in 2018. Tragically, Irola died on February 21, 2021, at the age of 77. Describing the cinematographer's role in the filmmaking process, she said, "You can be creative, and you can be managerial and spirited. There's something incredibly sexy when you put your eye up against an eyepiece and you direct what is basically going to come into that image. Ultimately, film isn't about the camera and technology. It's about vision, an artistic vision."

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New ASC member Luo Pan grew up in south China and attended the Beijing Film Academy. He photographed *The Sacred Arrow*, which earned him a best cinematography award at the Shanghai International Film Festival, and *Mr. Six*, which earned him a Best Cinematography nomination at the Asian Film Awards. He then shot the feature *I Am Not Madame Bovary*, which received numerous awards and accolades, including Best Cinematography at the Asian Film Awards. His other feature credits include *Youth*, *Cell Phone 2* and *Under the Light*.

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This year, David Greene, ASC, CSC earned his fifth ASC Award nomination, for his work in the YouTube Originals drama series *Impulse* episode “The Moroi.” He notes, “My favorite moment in this episode is the opening one: in a few minutes we immediately experience the love Nikolai [played by Callum Keith Rennie] has for his brother through a simple, beautiful piano lesson. In that moment, we understand the depth of their fear and pain, and how their love for each other overcomes it all. It is the loss of this love that sets Nikolai on the path to darkness.”

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New ASC member Erik Messerschmidt attended Emerson College and served as a gaffer on the television series *Bones* as well as the David Fincher feature *Gone Girl*. During this time, Messerschmidt gained experience as a director of photography, shooting several commercials, short films and documentaries. Fincher subsequently hired Messerschmidt to photograph the Netflix series *Mindhunter*, and he has also photographed episodes of the television series *Legion* and *Raised by Wolves*. He photographed Fincher's latest feature, *Mank*, for which he earned a 2021 ASC Award nomination.

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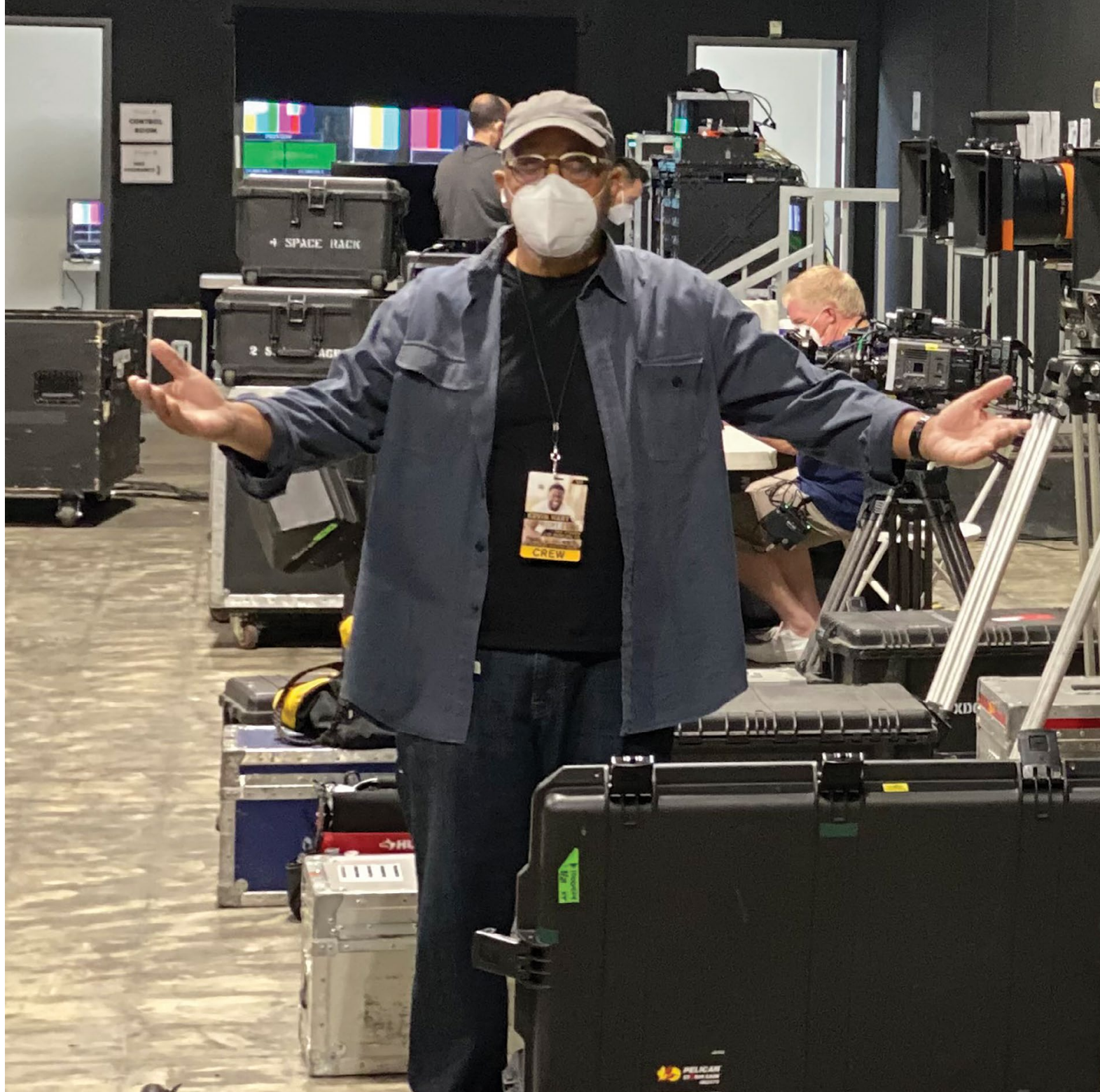
Growing up in Naples, Florida, new ASC member Craig Kief attended Florida State University Film School, and, in 1999, was awarded an Honorable Mention for the ASC Gregg Toland Student Heritage Award. Early in his career, he shot music videos, commercials, documentaries and promos. In 2011, he earned a best music video nomination at Camerimage and photographed an ad campaign and music video featuring the Muppets. He was subsequently hired to shoot the ABC series *The Muppets*, and his other credits include *The Mick*; *Me, Myself and I*; *The Kids Are Alright* and *The Unicorn*.

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SIGMA

John Simmons, ASC takes a moment while prepping a multi-camera package for the Netflix comedy special *Kevin Hart: Zero F***s Given*. Though the cinematographer had worked on live comedy shows with such famed comedians as Richard Pryor — and on a documentary with Jerry Lewis for French TV — this marked Simmons' first gig as the director of photography on a standup showcase. The production went smoothly, Simmons says, in large part due to the close working relationship and frequent collaborations between Hart and director Leslie Small. "Kevin is the nicest guy," Simmons says. "He's really a pleasure to work with, because you don't have to cut through any kind of celebrity madness — you're just dealing with a normal guy."

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New ASC member James Whitaker, ASC attended Denison University in Ohio and studied at the Maine Media Workshops. He has photographed the features *Thank You for Smoking*, *Running Scared*, *King of California* and *Crossing Over*, among others; pilots for *Breakout Kings* and *Hostage*; and both seasons of the Amazon Prime original series *Patriot*. For his work on the HBO documentary *Kurt Cobain: Montage of Heck*, Whitaker was nominated for an Emmy for Outstanding Cinematography for Nonfiction Programming. His work on the EPIX series *Perpetual Grace, LTD* earned him a Camerimage nomination for First Look — TV Pilots.

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Born in Alberta, Canada, new ASC member Matthew J. Lloyd studied cinematography at New York University's Tisch School of the Arts and the American Film Institute. For his work on *Alpha House*, he earned an ASC Award nomination; for the pilot of *Fargo*, he earned Emmy and Camerimage nominations; and for his work on *Daredevil*, he earned another Camerimage nomination. He also shot pilots for *Doubt* and *Insecure*, as well as the miniseries *The Defenders* and Season 1 of *Most Dangerous Game*. His feature work includes *The Better Angels*, *Cop Car*, *Power Rangers*, *The Kid*, *The Water Man* and *Spider-Man: Far from Home*.

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Born in Pennsylvania, new ASC member Bruce McCleery pursued a graduate degree at UCLA's School of Theater, Film and Television, before embarking on a career as a lighting technician and gaffer on such features as *Independence Day*, *Pleasantville* and *Friday Night Lights*. He transitioned into photographing music videos and commercials as well as indie features and second-unit work. His impressive list of second-unit and additional photography credits includes *Terminator: Dark Fate*; *Black Panther*; *Star Wars: Episode VII — The Force Awakens*; *Star Trek*; *Star Trek Into Darkness*; *Star Trek Beyond* and *Mission: Impossible — Ghost Protocol*, among many others.

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When not volunteering as the co-chair of the 2021 ASC Awards Committee, Dana Gonzales, ASC (far left) can frequently be found on the set of the FX crime series *Fargo* — shooting or directing the award-winning show. To his right is cinematographer Pete Konczal, with whom he worked on the 2020 *Fargo* episodes “Lay Away,” “Camp Elegance” and “The Birthplace of Civilization.” This year, Konczal is ASC Award-nominated for his work on the latter episode. Not incidentally, Gonzales has been Emmy-nominated for *Fargo* three times — in 2014, 2016 (winning) and 2017.

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On the set of the romantic time-travel fantasy *Some-where in Time* (1980), Isidore Mankofsky, ASC (left), and director Jeannot Szwarc (center) observe as actor Christopher Reeve performs a take. Co-star Bill Erwin stands just off camera to perform his lines. In the film, a playwright (Reeve) reaches back in time to connect with an actress (Jane Seymour) whose vintage portrait hangs in a historic hotel. Mankofsky photographed much of the picture at the 134-year-old Grand Hotel on the picturesque Mackinac Island in Michigan. He shot contemporary scenes with longer lenses using Eastman Kodak film stocks, while scenes set in the 1920s were filmed with wide-angle optics on Fuji emulsions for a different color palette and visual effect. The cinematographer died on March 11, 2021.

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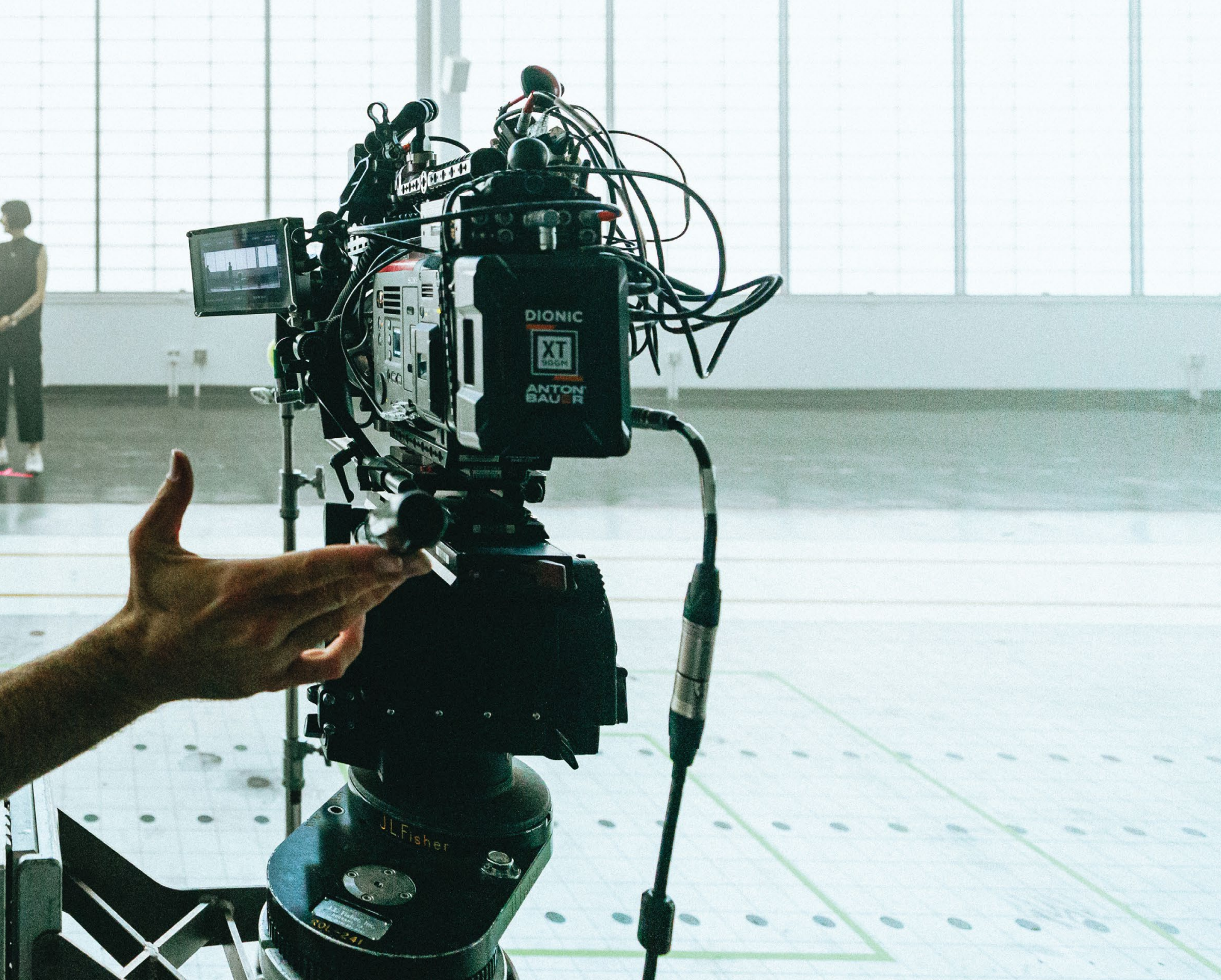


New ASC member Paul Meyers examines the settings on his camera while shooting a commercial. He grew up in Provo, Utah, and studied film at Brigham Young University. His memorable work for Acura's launch of the NSX supercar, followed by campaigns for Audi, BMW and Porsche, garnered him international attention and established him as a household name in automotive advertising circles. The cinematographer has photographed over 100 commercials and received best cinematography nominations at Cannes, the AICP, D&AD and Guldägget, among others. His collaborations include work with directors Rune Milton, Cole Webley, Salomon Ligthelm, Tarsem Singh, Rob Chiu and Sebastian Strasser. He also recently taught a session of the ASC Online Master Class.

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New ASC member Martin Ahlgren grew up in Stockholm and studied filmmaking at the School of Visual Arts in New York. There he photographed some 25 student films, which led to an ASC Student Heritage Award honorable mention. He alternated as cinematographer with Tim Ives, ASC on the Starz series *Power* and has photographed *House of Cards* (for which he received an Emmy nomination), *Daredevil* and *Altered Carbon*. His television credits also include the pilots for NBC's *Blindspot*, TNT's *Civil*, Hulu's *Crash & Burn* and AMC's *NOS4A2*. He is ASC Award-nominated this year for his camerawork in *The Plot Against America*.

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From Austin, Texas, new ASC member Peter Simonite (with viewfinder) served as second-unit director of photography on features including *The Texas Chainsaw Massacre* (2003), *The Apparition*, *The Tree of Life*, *Seven Days in Utopia* and *The Wendell Baker Story*, as well as Season 1 of *Friday Night Lights*. He has shot commercials for clients including AT&T, Apple, Rolex and Audi, and his camerawork in the Explosions in the Sky music video “Postcard from 1952” received critical acclaim. His feature work includes *Skateland*, *Fairhaven*, *Voice from the Stone*, *The Perfect Guy* and *Fugitive Dreams*.

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Born in Ireland, new ASC member PJ Dillon wields a handy Knights of Illumination Award earned for his camerawork in Netflix series *The Alienist*, which also earned him an Emmy nomination. He is a founding member of the Irish Society of Cinematographers and won the Irish Film & Television Academy (IFTA) Award for Best Cinematography for his work in *32A*. He earned another IFTA Award for his work in *Ripper Street* and a BSC Award for *Penny Dreadful*. He was nominated for ASC Awards for his work in *Vikings* and *The Rook*. His other credits include the series *Into the Badlands*, *Altered Carbon* and *The Falcon and the Winter Soldier*.

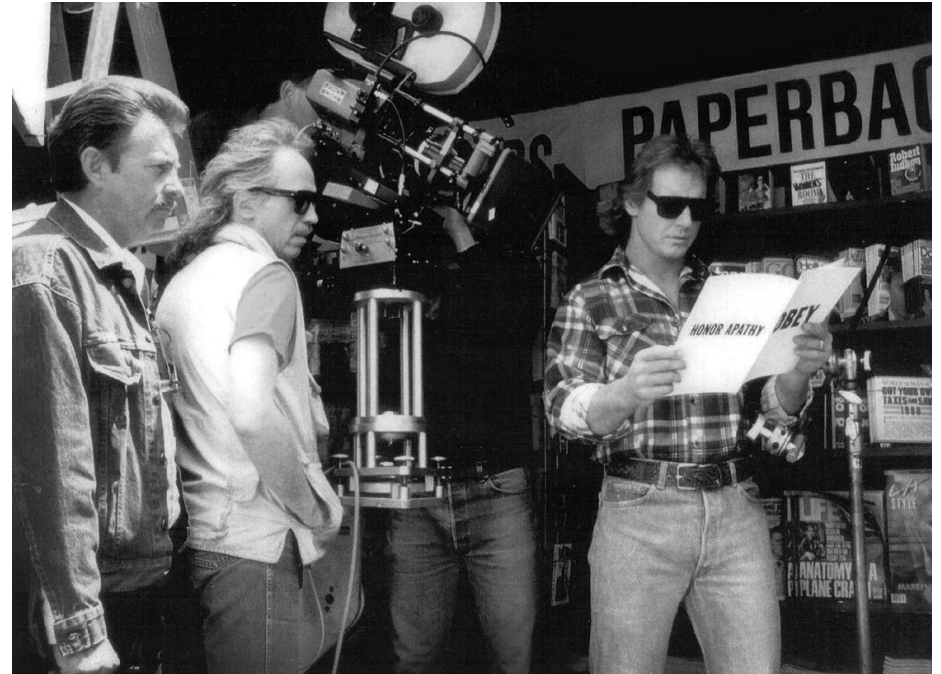
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New ASC member Shana Hagan (here with director Michael Apted) attended Loyola Marymount University School of Film and Television and shot the documentary *Breathing Lessons: The Life and Work of Mark O'Brien*, which won the 1997 Academy Award for Best Documentary Short Subject. Since then, she has photographed many more docs, including *Shakespeare Behind Bars*, *Generation Wealth*, *This Film Is Not Yet Rated* and *Betye Saar: Taking Care of Business*. She has also provided additional photography on *Taylor Swift: Miss Americana*; *Inventing Tomorrow*; *Won't You Be My Neighbor?*; *20 Feet from Stardom*; *Queen of Versailles*; and *Food, Inc.*

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From left, Gary B. Kibbe, ASC, director John Carpenter and actor Roddy Piper work on location in Hollywood while shooting the wry sci-fi satire *They Live* (1988). Kibbe formed his working relationship with Carpenter while serving as a camera operator for Dean Cundey, ASC on the director's action-fantasy *Big Trouble in Little China*. Kibbe would shoot six features for Carpenter, also including *Prince of Darkness*, *In the Mouth of Madness*, *Village of the Damned*, *Escape from L.A.*, *Vampires* and *Ghosts of Mars*. The veteran cinematographer died on March 9, 2020.

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After graduating from New York University's Tisch School of the Arts, new ASC member Matthew Clark worked as an electrician, eventually progressing to gaffer, camera operator and cinematographer. He shot Seasons 3 through 5 of the comedy series *30 Rock*, earning two Emmy nominations for his work, as well as episodes of *Up All Night* and *Go On*. His extensive experience in television includes a number of pilots, including *Angel from Hell* and *The Arrangement*. His feature work includes *Late Night*, *Pitch Perfect 3*, *Mike and Dave Need Wedding Dates*, *Stanistan* and *The Incredible Burt Wonderstone*.

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Director of photography Robert McLachlan, ASC, CSC sets up a shot on actor Jada Harris with the help of executive producer and director Misha Green (on far left) while photographing her HBO supernatural horror series *Lovecraft Country*, shooting on location in Atlanta. In the episode, "Jig-a-Bobo," two creepy creatures "come after a little girl," the cinematographer describes. "We used a couple of acrobatic young dancers, and, to make their movements even more unsettling, I shot them with a 45-degree shutter. Each episode has its own particular flavor. I tried to let the terrific sets speak for themselves. When you have great art direction, great scripts and terrific actors like we did, I'd just as soon let the photography disappear by being as appropriate but subtle as possible."

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Shooting the documentary *The Truffle Hunters* (2021), photographed by ASC Award-nominated cinematographers Michael Dweck and Greg Kershaw (together at camera). “We are both obsessed with finding communities that have held onto their soul — places where global culture and modern technology have not upended the rhythms of a pre-digital time, and where the ways of the past are still alive,” the filmmakers explained in a joint statement. “We came to the world of the truffle hunters as part of this journey, and it enchanted us.”

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New ASC member Michael Marius Pessah earned his MFA in cinematography from the American Film Institute. His credits include the black-and-white features *Joshua Tree*, *1951: A Portrait of James Dean* and *Guys Reading Poems*. His other features include *Saving Flora*, *The Rachels*, *Only Mine*, *House of Darkness* and *Manifest Destiny Down: Spacetime*, among others. His documentary work includes the short *Viva La Causa*, which was shortlisted for the 2009 Academy Award for Best Documentary (Short Subject), and the 2015 feature *Absent*, which was added to the permanent collection at the Holocaust History Museum, part of Yad Vashem, in Israel.

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James Chressanthis, ASC, GSC (center) angles in on singer Zoe Scott with a Super 8 unit while shooting the music video “Quiet Nights.” “I’ve been shooting Super 8 since the 1980s,” he notes, “And there’s something so informal about the cameras, in part because of their size — your subject isn’t intimidated. That allows for a relaxed atmosphere, which is exactly what we wanted for Zoe Scott’s performance.” Because Chressanthis was shooting at the height of the Covid-19 pandemic in August of 2020, this was a priority.

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On location in Toronto during the production of his acclaimed Netflix series *The Queen’s Gambit*, ASC Award-nominated cinematographer Steven Meizler kneels as he plots out a shot on actors Anya Taylor-Joy and Thomas Brodie-Sangster, using an Artemis Prime digital viewfinder. On far right is writer-director-executive producer Scott Frank.

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Cinematographer Katelin Arizmendi (at eyepiece) sets an angle while shooting the unsettling indie drama *Swallow* (2020), written and directed by Carlo Mirabella-Davis (on right). The filmmakers established their visual approach “from our very first meeting,” says Arizmendi, whos is ASC Award-nominated for her work in the picture. “Carlo and I worked on this three-page document that had detailed ideas and rules-of-thumb.” Inspirations included the films *Birth* (shot by Harris Savides, ASC), *Black Swan* (Matty Libatique, ASC) and *Buffalo 66* (Lance Acord, ASC).

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On the set of the FX series *Snowfall*, new ASC member Tommy Maddox-Upshaw confers with his Steadicam operator between takes. Born in Boston, the cinematographer earned an MFA in cinematography from the American Film Institute. After gaining experience shooting shorts and serving as a gaffer and camera operator, he began working with director Spike Lee (doing documentary shooting on *When the Levees Broke*, *Miracle at St. Anna* and *Bad 25*) before shooting second-unit work for Matty Libatique, ASC on *Straight Outta Compton*. His credits as a cinematographer include *Kalushi: The Story of Solomon Mahlangu*; *Hello Beautiful*; *Interludes with John Legend*; *Hype Nation 3D*; *A Very Larry Christmas*; *The Perfect Match*; *48 Hours to Live* and *Fixed*. His other television work includes *Empire*, *On My Block* and *Huge in France*.

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Cinematographer Aurélien Marra operates a shot during the production of the feature *Two of Us*, directed by Filippo Meneghetti. ASC Award-nominated for his camerawork in the film, Marra notes, “Filippo and I are great admirers of Bong Joon-ho. *Mother* and *Memories of Murder* are two of the highest points of cinematic intelligence in contemporary cinema. We studied Francis Coppola’s *The Conversation* and Ettore Scola’s *A Special Day*, for the way the camera has its own rhythm in them. Another important film was Jonathan Glazer’s *Birth*, for its use of slow, static zoom shots.”



On location in New Mexico with cast and crew while shooting the AMC series *Better Call Saul*, cinematographer Marshall Adams (right) poses with the show’s executive producer and frequent director, Vince Gilligan. This year, Adams earned his first ASC Award nomination for his camerawork in the *Breaking Bad* spinoff, and has so far shot 30 episodes of the show. The two also paired for the 2019 feature *El Camino: A Breaking Bad Movie*.

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Jess Hall, ASC, BSC works on the *Brady Bunch*-inspired set of the Marvel Studios/ Disney Plus series *WandaVision*, which takes specific stylistic cues from such TV shows also including *I Love Lucy* and *The Dick Van Dyke Show*. The visual strategy, Hall says, focused on exploring “a parallel reality emanating from the nostalgic memory of classic sitcoms, rather than simply a replication of them. The process included an intense analysis of the originals and their context within their eras, blended with our own aesthetic sensibility and instincts as to what was appropriate to our narrative.”

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Greig Fraser, ASC, ACS works with actor Pedro Pascal on the set of the Lucasfilm/ Disney Plus series *The Mandalorian*. The show made use of a unique stage dubbed “The Volume.” He explains that “our goal was to create an environment that was conducive to capturing effects in real time and in-camera, so that the actors were in that environment in the right lighting — all at the moment of photography.” The solution was a dynamic, photo-real background played back on LED walls, which not only provided the pixel-accurate representation of this content, but was also rendered with correct camera positional data.

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In the Netflix period drama *Mank*, world-weary screenwriter Herman J. Mankiewicz (Gary Oldman) endangers his friendship with actress Marion Davies (Amanda Seyfried) with his latest script, entitled *Citizen Kane*. Director David Fincher and cinematographer Erik Messerschmidt, ASC — who earned an ASC Award nomination for his work in the picture — shot portions of *Mank* at the remote Kemper Campbell Ranch in Victorville, Calif., exploiting the vast desert landscapes to depict Mankiewicz's isolated existence. Not incidentally, ASC Awards MC Ben Mankiewicz — also a host on Turner Classic Movies — is the famed screenwriter's grandson.

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In this shot by Philippe Antonello from the set of post-apocalyptic science-fiction epic *The Midnight Sky* (2020), actor-director George Clooney (wearing parka) stands by before walking into a faux Arctic landscape. Behind him, at the Arri Alexa 65 camera, cinematographer Martin Ruhe, ASC lines up the shot. Helping to complete the exterior effect within Shepperton Studios, the Netflix production employed a “pop-up” StageCraft LED Volume — a collaboration between Industrial Light and Magic and Epic Games — used to create a snow-swept landscape reflection in the research station’s large picture windows. The footage displayed on the LED wall was shot in Iceland.

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Giuseppe Rotunno, ASC, AIC (here embraced by friend and colleague Federico Fellini) spent nearly 60 years behind the camera, creating mind-boggling imagery dreamed up by the world's greatest directors. "De Sica, Visconti and Fellini put unique moods into their films," he described. "I simply tried to follow all of those things with my light, and put them in the best condition to be received by the audience. It's difficult to explain my work, but it's like being a painter. Painters feel something inside through the paints and the brush as they put their ideas on a canvas. That is also what I do." He died on February 7, 2021, at the age of 97.

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Using an Artemis Prime viewfinder, here's Linus Sandgren, ASC, FSF during the production of the James Bond thriller *No Time to Die*, directed by Cary Joji Fukunaga. The cinematographer largely photographed the picture on location in Italy, Jamaica, Norway and London while employing Imax 65mm film. Just one of the big features delayed this past year, it stands at the top of the want-to-see list and is now scheduled to be released worldwide in September.

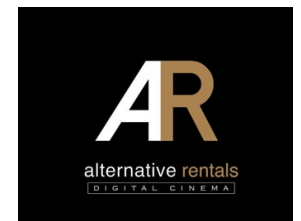
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Cinematographer Joshua James Richards and writer-director Chloé Zhao achieved a poetic tone in the feature drama *Nomadland* (2020), a story of restless lives epitomized by Fern (Frances McDormand, seen here), a woman seeking to restart her life. With its natural lighting and simply lit interiors, Richards' cinematography renders the subtleties of sunlit Badlands, sunsets, and dusks, and reveals the dignity of humble faces. His naturalistic work earned him his first ASC Award nomination, as well as an Academy Award nomination and many other honors.

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Shooting the space-set Syfy series *The Expanse*, cinematographer Jeremy Benning, CSC directs his camera operator with the help of a trusty laser pointer. "Every episode has what I like to call a 'Rubik's Cube moment,'" he told *American Cinematographer*. "It's a complex action sequence, often in zero gravity, that requires elements to be shot with actors in various set pieces and bluescreen bits that must be tied together as one cohesive series of events. Sometimes the sun is spinning or moving or other interactive light sources are in play. These always require extensive planning, and we've used virtual reality heavily to previs those scenes. VR has been a major help to our show, and it's changed the way I think and work."

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The Western feature *News of the World* (2020) finds a Confederate war veteran (Tom Hanks) traveling through Texas — reading newspapers to illiterate townsfolk to eke out a living — when he comes upon an orphaned girl (Helena Zengel) who needs to return to distant relatives. A friendship is forged between the unlikely pair. Directed by Paul Greengrass and shot by Darius Wolski, ASC, the picture was a change of pace for both filmmakers, and his camerawork earned the veteran cinematographer his second ASC Award nomination: “Growing up in Europe, John Ford films and all the classic Westerns taught me about the American mythology of freedom and open space and possibility. This is my crack at it.”

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Allen Daviau, ASC surveys the wreckage of a downed airliner while shooting the memorable drama *Fearless* (1993), directed by Peter Weir. “John Stoddart, the production designer, decorated the site with actual sections of wrecked planes,” Daviau told *American Cinematographer*. “With the smoke, dust, debris and sirens, we all felt as though we were present at an actual crash.” Following his death on April 15, 2020, the cinematographer was honored with the naming of an ASC Student Heritage Award in his memory.

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It’s rare for Society members to get the chance to work together, but that’s exactly what happened during the production of the taut World War II thriller *Greyhound* (2020), directed by Aaron Schneider, ASC (center) and photographed by Shelly Johnson, ASC (right). In the ship’s porthole is Tom Hanks — not only the project’s star, but the screenwriter, working from the novel *The Good Shepherd* by C.S. Forester.

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Michael Chapman, ASC checks his light while on location in Hawaii shooting the action-comedy *Six Days Seven Nights* (1998) for producer-director Ivan Reitman. It was one of four collaborations between the filmmakers, also including *Ghostbusters II*, *Kindergarten Cop* and *Space Jam*. The cinematographer was honored with the ASC Lifetime Achievement Award in 2004 and the Camerimage Lifetime Achievement Award in 2016. Following his death on September 20, 2020, an ASC Student Heritage Award was named in his honor, further recognizing his exceptional career.

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David Stump, ASC (left) preps for a shot during the production of *Gods of Mars*, an indie sci-fi feature directed by visual-effects veteran Peter Hyoguchi that relies heavily on virtual production techniques using high-res LED walls. “It’s the cinematographer’s eye that matches the color, contrast, perspective and everything else about a composite shot,” Stump told *American Cinematographer* when asked about his key role on the production. “That used to be delegated to someone else, who could spend hours and hours doing it in post. Now, it has to be an instinctual decision made quickly onstage.”

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Shot by Mandy Walker, ASC, ACS and directed by Niki Caro, Disney's period action-fantasy *Mulan* (2020) was the cinematographer's biggest challenge to date. Here, multiple camera units are employed to cover a military training scene featuring dozens of extras while shooting on location in China. "It's a very important film about a woman realizing her inner strength and power and gaining confidence in that," Walker told *American Cinematographer*, "and it's a Chinese story that works on an international level and it has a good message about family and culture and devotion."

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Shot by Gavin Struthers, ASC, BSC, the Netflix fantasy series *The Witcher* chronicles the adventures of Geralt of Rivia (Henry Cavill), a monster hunter for hire. Here, the cinematographer's crew sets up on a vast swampland set, the site of one of Geralt's battles. "I initially approached the broad strokes of our visual language by focusing on the need for personal stories to sit within epic fantasy landscapes," says Struthers, who employed Panavision DXL2 cameras paired with Panavision anamorphics. "My early discussions with the lead director, Alik Sakharov [ASC], with whom I'd previously worked on *Black Sails* and *Marco Polo*, centered on how we could give *The Witcher* a unique look in the world of fantasy drama."

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At the ASC Clubhouse, Haskell Wexler, ASC documents a presentation during the International Cinematography Summit held there in 2014, which brought together representatives from cinematography societies from around the world to discuss creative issues and new technologies. An avid documentarian, the cinematographer is the permanent namesake for the ASC Student Heritage Award honoring outstanding non-fiction camerawork.



Shooting the period drama *One Night in Miami* (2020), directed by Regina King, Tami Reiker, ASC confers with camera operator Chad Chamberlain while shooting a 1964-set boxing sequence with actor Eli Goree playing champion Cassius Clay (later to be known as Muhammad Ali). As the intimate drama largely plays out in the confines of a small hotel room — depicting an evening shared by Clay, Malcolm X, Sam Cooke and Jim Brown — King and Reiker made the most of the brief boxing sequences.

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A special edition of the ASC Master Class took place just before Covid-19 put the Society's signature education program in hiatus and moved instruction online. The focus of this unique session was shooting on motion-picture film. Through the five-day seminar, ASC members Dan Mindel (*Star Wars: The Force Awakens*, *Star Wars: The Rise of Skywalker*), M. David Mullen (*The Marvelous Mrs. Maisel*, *The Love Witch*), Mikael Salomon (*The Abyss*, *Far and Away*) and Linus Sandgren (*La La Land*, *No Time to Die*) each took the lead, offering their photochemical expertise. Here's Mindel (center, white shirt) with the class.

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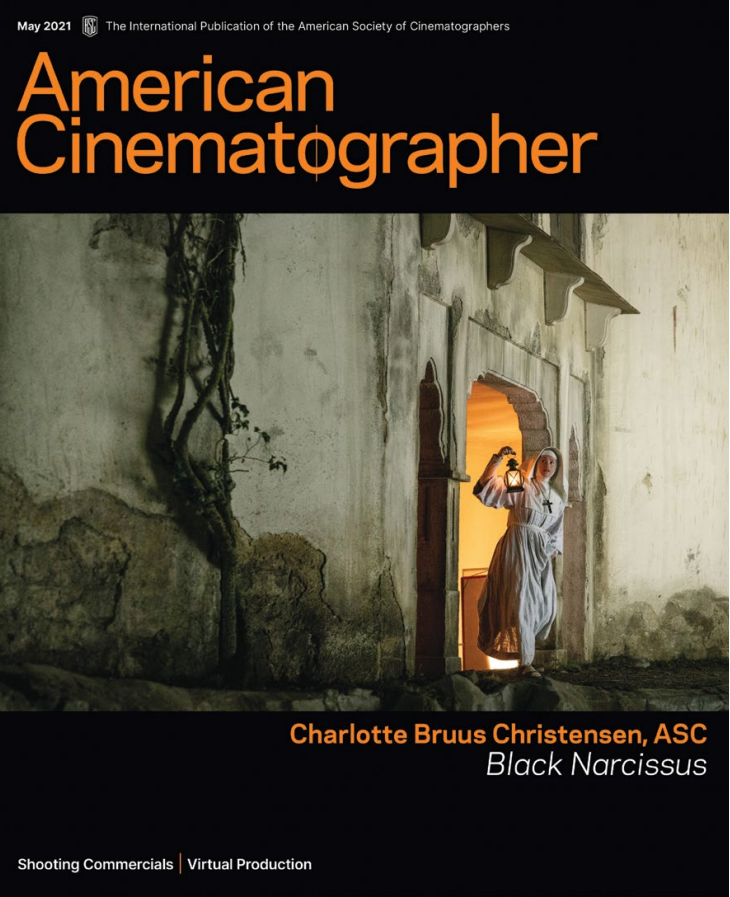
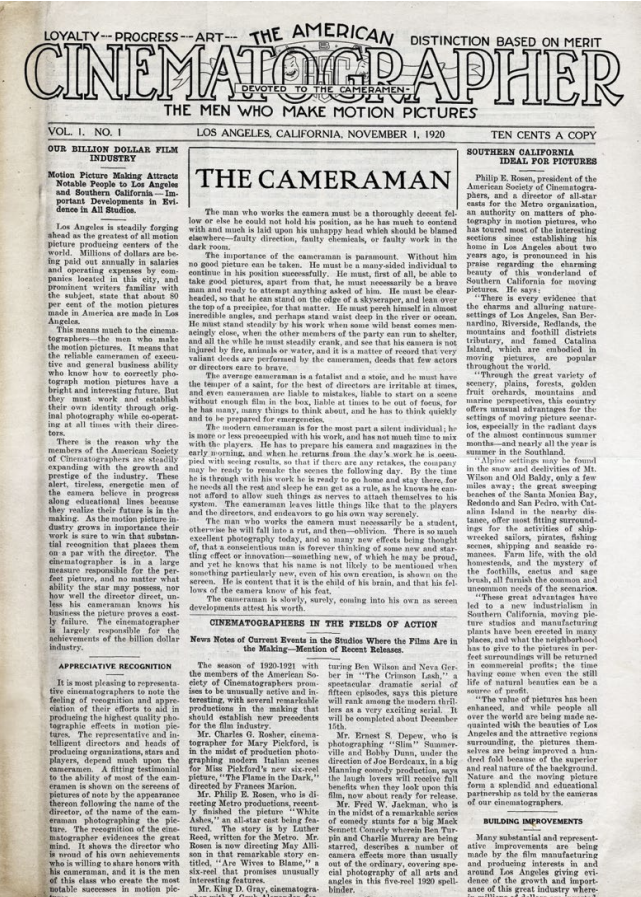
Stephen Lighthill, ASC

Patty Armacost

Dana Gonzales, ASC

American Cinematographer celebrated its 100th anniversary of publishing in 2020. Here are the covers of the very first issue and the most recent — from November of 1920 and May 2021. AC has its roots in two newsletters — *Static Flashes* and *The Cinema News* — produced by The Static Club and the Cinema Camera Club, the cinematographer organizations that would later merge and, in 1919, evolve into the American Society of Cinematographers. The publication's foundational goal was a reflection of the ASC itself: to help educate all motion-picture professionals and distinguish the cinematographer's key role in a very collaborative art form.

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