

CANADIAN CINEMATOGRAPHER

CANADIAN SOCIETY OF CINEMATOGRAPHERS

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CSC Awards Gala 2017

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CSC Awards Gala

CSC LOOKS FORWARD AS WELL AS BACK





The CSC's 60th Awards Gala on April 1 was a spotlight moment for members past, present and future. A lively crowd gathered in the elegant space afforded by Arcadian Court at Bay Street and Queen Street West in Toronto to celebrate the best work of 2016 and to remember those whose work built the CSC into the "machine" it is today, as President George Willis CSC, SASC noted in his brief opening remarks.

The gala was a feature presentation in and of itself with multiple cameras and crisp audio, lush mood lighting and flawless production, with clear lines of sight across the room, and with smooth transitions from segment to segment.

Joined by those following the events via webcast, Willis paid tribute to the volunteers, sponsors and, of course, members whose dedication, passion and drive to grow their skills and share their knowledge makes the organization unique.

"What I love is that you guys here in this room want to share what you know," quipped the event's host, actor Patrick McKenna. "We just don't do that as actors. Maybe we should!"

One of the evening's many highlights was the presentation of the Theatrical Feature Cinematography Award to Guy Godfree csc for his work on *Maudie*. It's the quintessential Canadian story, set in Marshelltown, Nova Scotia, of Maud Lewis (played by Academy Award nominee Sally Hawkins), who triumphed over juvenile rheumatoid arthritis to become one of our most celebrated folk artists. Godfree's images capture the salt-aired flavour of the maritime location as much as the landscape and the ever-shifting light, and brings the magic to life.

"I am truly touched," Godfree acknowledged upon accepting the award to a standing ovation. "I can't do what I do without the people I work with; I don't want to do what I do without the people I work with. The CSC is family."

Moments earlier, David Greene csc, ASC was presented with the CSC Masters Award ("for outstanding contribution to the art of cinematography") by actor Anna Silk, whom he knows well from their work on *Lost Girl*. Greene's first trip to the CSC podium came at the outset of his career when he won the CSC's Student Cinematography Award three years running. It's still an unbroken record. Since then, his work has garnered ever more intensive accolades. CSC Awards juries cited his images for the TV series *12 Monkeys* and

the film *Trip to Bountiful*. He's now won 11 CSC awards and been honoured by other industry organizations, including the American Society of Cinematographers.

"This is the second most important day of my life," Greene said of the award. "Second to being accepted as a member of the CSC. My career continues to flourish because my peers believe in me and allow me to keep working as an artist."

Picking up on an oft-repeated theme during the evening, Greene said cinematographers have a "duty to give back." It manifests as helping students, answering questions, offering guidance to ensure those now training can not only move ahead themselves but help move the Canadian sector ahead. As Awards Chair Alwyn Kumst csc noted in his program notes, collaboration, not competition, is what the CSC is all about. The 2016 Awards garnered 223 entries across all categories, Kumst noted, indicative of a healthy industry.

Earlier in the evening, the show kicked off with the TV Magazine Cinematography Award to world traveller Allan Leader csc for *Colonist Car* (Daily Planet – Discovery Channel). "My focus as a visual storyteller is on factual-based features," Leader said in an email exchange since work kept him from

**"I can't do what I do without the people I work with; I don't want to do what I do without the people I work with. The CSC is family."
— Guy Godfree csc**

By IAN HARVEY

Winners Photos by JOHN NARVALI



Gregory Middleton csc

TV SERIES CINEMATOGRAPHY Sponsored by Technicolor



Pasha Patriki csc

TV DRAMA CINEMATOGRAPHY Sponsored by Sim Group

the festivities. "It's my passion." *Colonist Car* is a six-minute story of one of two surviving rail passenger cars from a fleet that brought immigrants from the eastern seaports to settle in the west.

One of the evening's welcome surprises was the tie for the winner in the category of Student Cinematography Award with both York University's Robert Murdoch (*Moods Like Jazz*) and Sheridan College's Trish Young (*Dread*) being honoured. "This is one step closer to making my dream of working as a cinematographer come true," said Young, while Murdoch noted he was in awe "being in a room of a cinematographer heroes."

There was also recognition for those in that all-important role – the Camera Assistant Award of Merit. Montreal veteran assistant cameraman Eric Bensoussan was honoured for his "Zen-like quality" on the job and for his touches which go far beyond his deft skills as a focus puller since starting out in 1995 at Roger Corman Studios in Los Angeles.

Despite the hours, the short turnarounds, the sometimes difficult conditions, it's all worth it, Bensoussan said, because the spirit of the CSC is to teach one another to raise the bar across the board and, ultimately, make and tell more stories more beautifully. "We are all here driven by a passion for human stories," he said in his acceptance speech. "We take the story and put it in this little box and then magic happens."

It was an important night for television producer and journalist Guido Kondruss, who was this year's recipient of the President's Award "for outstanding service to the Canadian Society of Cinematographers."

"It's a bit overwhelming actually," an astounded Kondruss said after being introduced by Willis. "When I look at the people who have received this award in the past, I'm truly humbled to be taking a place beside them." Kondruss was lauded for his many undertakings with the CSC to further its goals, especially with *Canadian Cinematographer* magazine, the CSC Sponsorship Program and the CSC's social media initiatives.

"The CSC is a dynamic organization that is not afraid of the future and not afraid of change," Kondruss continued in his acceptance speech. "I feel privileged to be part of it."

Bobby Shore csc faced strong competition in being nominated for Music Video Cinematography – he was up against Liam Mitchell for a *Tribe Called Red*, but more challenging, against himself, being nominated in the category for two pieces of work. In the end, judges went for *Powerlines*, shot for Zoe Sky Jordan over Thugli's *Sic Em*. "I just want to mention this was shot for \$5,000 and the camera package was donated," Shore said happily.

As the man who put the Toronto International Film Festival on the map, Director and CEO Piers Handling hit the mark when he said if it wasn't for the festival's founders, Bill Marshal, Dusty Cohn and Hendrik Van der Kolk, there might

not be as robust a film industry in Canada today. He presented Van der Kolk with the Bill Hilson Award “for outstanding service contributing to the development of the motion picture industry in Canada.”

Earlier, Van der Kolk had said he was especially proud to be recognized by his peers. “I always find own peer acknowledgment profound and important,” he said later. “It’s not just stroking one’s ego, there is a genuineness to it which makes you proud. And I am proud.”

TIFF started as a crazy idea, he said: “We had some money because our business was doing well, but we went to the bank and borrowed \$125,000 just like that,” he said. “The bank guy thought it was a good idea and gave us the money. You could never do that today. If not for him, there might not have been a TIFF.”

Caribou Legs, about Brad Firth’s cross-Canada run to raise awareness of missing and murdered indigenous women, brought Stuart Campbell the Robert Brooks Award for Documentary Cinematography.

“I’d like to thank everyone who is on the credits,” Campbell said before launching into a list with personal callouts. “And if you can, please watch the doc and also look into the murdered and missing indigenous women inquiry because it’s important. And if you can, please spread the word because acknowledgement is an important first step.”

In the Youth Programming, Comedy, Multi-Camera Sitcom Cinematography category, Samy Inayeh csc won for the *Tinsel* episode on the TV series *Man Seeking Woman*, the story about a naïve romantic’s journey through the twisted world of dating in a search for love.

“I feel so privileged to be Canadian and working in film,” Inayeh said. “I am going to borrow and steal from all the great cinematographers in this room! Love you all!”

The camera always seems to love fast cars and beautiful women, and it was all on show for Matt Bendo’s 1.18-minute piece *Storm* featuring a Lamborghini Aventador SV LP750-4 sporting an Armytrix Titanium Exhaust for clients of YST Tuning Canada. His racy and powerful images brought him the Branded/Corporate/Educational Content Cinematography Award. “Last year I was a guest,” the grinning Bendo said. “Tonight, I am excited to be in the room, but to win is just unbelievable.”

Greg Bartels picked up the Lifestyle/Reality Cinematography Award for *The Potter*, which ran as part of the Handcrafted TV series for Telus. The six-minute episode introduces Linda Doherty, a highly-accomplished potter from Nicola Valley, B.C., “whose long and distinguished career in her field is an inspiration for any artist.” Though he wasn’t there in person, Bartels sent his thanks to his team, calling it an “amazing award.”

Christopher Lew won for Webeo Cinematography with *The Wall*, part of the *Of Walls & Mountains* film series focusing



Adam Marsden csc

FRITZ SPIESS AWARD FOR COMMERCIAL CINEMATOGRAPHY

Sponsored by Whites Camera



Matt Bendo

BRANDED/CORPORATE/EDUCATIONAL CINEMATOGRAPHY



Stuart Campbell

ROBERT BROOKS AWARD FOR DOCUMENTARY CINEMATOGRAPHY

Sponsored by Sony



Bobby Shore csc

MUSIC VIDEO CINEMATOGRAPHY *Sponsored by Dazmo*



Guy Godfree csc

THEATRICAL FEATURE CINEMATOGRAPHY *Sponsored by Deluxe*

on sports and athletics in a visual and abstract exploration of perseverance and the many walls we all face in our lives. Also unable to attend, Lew passed on his thanks to Clairmont Camera and SIM Group for their support among others. "I hope that we can continue to have the freedom to choose any medium that would best support our artistic expression," he wrote in remarks read by Clairmont's Stewart Aziz.

In the Dramatic Short Cinematography category, Todd

Duym won for *Rue*, a dark story about jealousy and revenge involving best friends and a teacher. (Duym was unable to attend and his award was also accepted by Aziz.)

The colours of Newfoundland are a national treasure, and it was appropriate that Newfoundland and Labrador Tourism's ad campaign put them front and centre in *Crayons*. The minute and a half of stunning moving images captures the essence of the Rock's love of the palette, negating any need for a hard sell. The commercial brought Adam Marsden csc the Fritz Speiss Award for Commercial Cinematography.

The quality of the work on show during the evening from start to finish was exemplary, prompting TV Drama Cinematography winter Pasha Patriki csc to note: "We've seen a lot of great work here tonight." His winning entry was *Gridlocked*, a feature film about a former SWAT leader and hard-partying movie star whose ride-along gets cut short by a team of mercenaries.

Finally, the hit TV series *Game of Thrones* provided Gregory Middleton csc with some great work opportunities and scored him the award for TV Series Cinematography. Though the series is based in Belfast, Northern Ireland, since Season One, it has shot in Malta, Iceland, Spain, Croatia and Morocco. Though Canadian locations aren't used, there's a definite maple leaf motif among those working on it, like Middleton who has been onboard since the outset. He noted the unique aspect of working on the show as a cinematographer is that the DP job is shared with many eyes and hands.

"There are many DPs and they collaborate before and after shooting," he said, noting that all share their setups,



2017 ANNUAL CSC AWARD WINNERS

DIRECTOR OF PHOTOGRAPHY AWARDS

THEATRICAL FEATURE CINEMATOGRAPHY

Sponsored by **Deluxe**

Guy Godfree CSC *MAUDIE*

TV SERIES CINEMATOGRAPHY

Sponsored by **Technicolor**

Gregory Middleton CSC *GAME OF THRONES "Home"*

TV DRAMA CINEMATOGRAPHY

Sponsored by **Sim Group**

Pasha Patriki CSC *GRANDPICKER*

FRITZ SPIESS AWARD FOR COMMERCIAL CINEMATOGRAPHY

Sponsored by **Whites Camera**

Adam Marsden CSC *NEWFOUNDLAND AND LABRADOR TOURISM "Crayons"*

BRANDED/CORPORATE/EDUCATIONAL CINEMATOGRAPHY

Matt Bendo *LAMBORGHINI AVENTADOR / ARMYTRIX TITANIUM EXHAUST / YST TUNING CANADA "Storm"*

YOUTH PROGRAMMING, COMEDY, MULTI-CAMERA SITCOM CINEMATOGRAPHY

Samy Inayeh CSC *MAN SEEKING WOMAN "Tinsel"*

ROBERT BROOKS AWARD FOR DOCUMENTARY CINEMATOGRAPHY

Sponsored by **Sony**

Stuart Campbell *CARBIDE LIFE*

MUSIC VIDEO CINEMATOGRAPHY

Sponsored by **Dazmo**

Bobby Shore CSC *ZOE SXY JORDAN Power Lines*

DRAMATIC SHORT CINEMATOGRAPHY

Sponsored by **REDLAB digital**

Todd M. Duym *RUE*

CINEMATOGRAPHER AWARDS

TV MAGAZINE CINEMATOGRAPHY

Allan Leader CSC *COLONIST CAR DISCOVERY CHANNEL - Daily Planet*

LIFESTYLE/REALITY CINEMATOGRAPHY

Greg Bartels *HAND CRAFTED "The Potter"*

WEBEO CINEMATOGRAPHY

Christopher Lew *THE WALL*

STUDENT CINEMATOGRAPHY

Sponsored by **Panavision Canada**

Robert Murdoch *MOODS LIKE JAZZ York University*

Trish Young *DREAD Sheridan College*

THE CSC IS PLEASED TO PRESENT THE FOLLOWING SPECIAL HONOUREES FOR 2017

THE MASTERS AWARD

David Greene CSC, ASC

"For outstanding contribution to the art of cinematography."

THE BILL HILSON AWARD

Hendrik Van der Kolk *TIFF*

"For outstanding service contributing to the development of the motion picture industry in Canada."

THE PRESIDENT'S AWARD

Guido Kondruss

"For outstanding service to the Canadian Society of Cinematographers."

THE CAMERA ASSISTANT AWARD OF MERIT

Eric Bensoussan

"For excellence and outstanding professionalism in the performance of the AC duties and responsibilities."

Letter to the CSC

I was recently presented with my official acceptance as a full member of the Canadian Society of Cinematographers at the 2017 CSC Awards. I am so honoured, grateful and excited to be recognized among such an esteemed group of peers.

As I was brought on stage, I was given the opportunity to speak about the importance of the acceptance of more female members into the CSC. I wasn't expecting to speak, and like all cinematographers, I am much more comfortable behind the camera than in the limelight. So I missed my opportunity and would like to address that here.

My hesitancy to speak off the cuff came mostly from the pressure to speak on behalf of my gender. I didn't get into this industry ever considering gender and maybe that's why I've been able to persevere. Had I known it was a different world out there for women doing this job, perhaps I would have been discouraged and never began. But when I started, I had a great group of cinematographers and technicians who saw me as a hard worker, someone who wanted to learn and to shoot, and who was passionate and thoughtful about the craft, and those people never blinked an eye at me being a woman. They taught me, pushed me, collaborated with me, and helped me out as they would any other member of the team.

There were many peers in the room at the awards that night, people who had been there for me and lent me a helping hand along the way, or who met me to talk shop, who had given me advice or listened to mine. That act of being treated as an equal, as a colleague, goes a long way. It's unfortunate that this behaviour needs to be praised, as it really should just be the norm, but as I have come to learn that isn't always the case.

So if I could go back and address that room, I would thank the Society for accepting me as a peer. I would say that I didn't get here by being a female cinematographer, I got here by being a cinematographer.

I would say that I have worked in the industry for over 13 years, and sometimes it has not been easy. I have learned to ignore the skeptical glances from across the table when I step on set on a commercial and it becomes clear that, yes, I am the DP. I have learned to ignore the unconscious bias that pervades this industry and is not always overt but feel like it is everywhere. I've tried to concentrate on the work, find the people who are likeminded, and make images I believe in.

I would say that I don't want to speak on behalf of female cinematographers, that it's not at all who I am, but I am moving out of my comfort zone in order to do so because I know it's important.

I would say that I am happy to see more women having a chance to share their voices and I know that more women will have the chance to share those voices as we all move forward. I am happy to see more women represented in our industry so the perception of what a cinematographer looks like might change, and if I can be a part of that I am proud to do so.

To all the people in that room, and to everyone in our industry, I would say that you can help by being an ally for all the women in our industry and in the upcoming generation of talented women by hiring them, pushing for them, teaching them, learning from them, helping them and not doubting them.

And finally, I would say don't take a "chance" on hiring a female cinematographer. We are not a risk, or a cause, or a roll of the dice, we are your peers and colleagues. I want to thank the CSC for recognizing me as such. It truly means a lot.

Catherine Lutes CSC