

Press Release – May 29, 2019

72nd CANNES FILM FESTIVAL (May 14-25, 2019)

« Pierre Angénieux Excellens in Cinematography »

Tribute to Bruno Delbonnel

(A.F.C. et A.S.C.)

On May 24, 2019, one day before the closing of the Cannes Film Festival, Angénieux the prestigious French manufacturer of film lenses, paid tribute to the director of photography **Bruno Delbonnel** (AFC and ASC) and for the second consecutive year, also highlighted the work of a young cinematographer during the Ceremony.

Throughout this tribute, **Bruno Delbonnel** was joined by his friends **Jean-Pierre Jeunet**, **Guillaume Laurant** and **Christoph Waltz**.

Jean-Pierre Jeunet was Bruno Delbonnel's assistant on the set of his first and only short film, *Rare realities* (enlightened by Henri Alekan), before hiring him as a DOP on the set of *Amélie* then on *A Very Long Engagement*, both films written by screenwriter Guillaume Laurant – and the German actor Christoph Waltz, with whom he formed a great friendship on the set of *Big Eyes* directed by Tim Burton.

A delegation of artistic talents composed of French actress **Amira Casar** and actor **Raphaël Personnaz**, the French-British actress **Stacy Martin**, the Chinese actresses **Zhang Ziyi** and **Huang Lu**, as well as the Star dancer and Director of Ballet Dance at the Opéra National de Paris **Auréli Dupont** and the Canadian director **Xavier Dolan** attended the event to express their admiration to this tremendous director of photography.

Bruno Delbonnel received the Angénieux award from **Emmanuel Sprauel**, President of the Angénieux brand, an Optimo 15-40, with his name specially engraved. On stage, Emmanuel Sprauel paid tribute to the work of Bruno Delbonnel:

"When I first saw Amélie Poulain, I felt immediately immersed in the specific universe of Amélie, through colors and movement, music and charm. And the charm went on during the film. And the charm continued each time I saw the film afterwards..."

...Bruno has this unique combination of strong curiosity, high thinking process and accurate visual translation. He can provide an inclusive effect in the eyes of the spectators. He is able to give his director and the public, the power to feel included in the atmosphere of the story, that becomes – for a moment – our atmosphere and our story, whatever the story..."

Bruno is also very inclusive with all the people and technicians that take part in the creation of his movies.... He only works in a collaborative mode, including everybody bringing a piece of the creative material into the camera, and later on for our eyes on the screen..."

Do you know Bruno what is between black and white? All the colors of life. I really think you are a painter of the colors of life.

For all these reasons, as President of the Angénieux brand, with all people with me in Angénieux, we all are very proud, here, in the most famous cinema Festival in the world, joining history with Philippe Rousselot, Vilmos Zsigmond, Roger Deakins, Peter Suschitzky, Christopher Doyle, Ed Lachman to dedicate the 2019 Pierre Angénieux Excellens in Cinematography to you."

An emotional Bruno Delbonnel then replied:

"As Jean Renoir once said, a film is 50% script, 50% actors, 50% sets, 50% light, etc... I believe that all the beauty of cinema lies in the collaborative endeavor that it involves. I cannot do my job without a collaborative approach with all the different heads of department. Everyone has his own vision, which complements the director's... On Darkest Hours by Joe Wright, in which Gary Oldman plays Winston Churchill, I would not have done the same job without the three make-up artists... As a director of photography, I try to be very respectful of everyone's work. My point of view is just another contribution to the discussion. Lighting and framing are clearly very important when making a film, but they only have value if they contribute to a broader understanding of the overall vision expressed in the screenplay, as well as in the movie's editing, musicality and time structure. All of these human relationships, and all this attention to detail, are key to make a movie, and this is what I find so fascinating about cinema. First and foremost, it's a human adventure that brings out the humanity in each of us. Every film is a new challenge and brings renewed pleasure."

During the tribute Ceremony to Bruno Delbonnel, the young Indian DOP **Modhura Palit** (IWCC and EICA), only aged 28, had the privilege of receiving a «Special Encouragement Award » from **Severine Serrano**, Managing Director, Angénieux International Sales and Marketing, alongside with famous Indian director **Rajiv Menon** and French actress **Amira Casar**.

Severine Serrano underlined the importance of these awards for Angénieux:

"Because Angénieux believes in the transmission of this art of image making over generations, the company wanted to highlight a young cinematographer at the heart of this ceremony for the second consecutive year. After China, last year, our heart took us to India. India is a great nation for cinema, full of generosity and colours. In honouring your immense work Bruno, and your career to come Madhura, Angénieux wished to express its gratitude to great professionals, its interest in new generations, and its attachment to the values of knowledge transmission".

After receiving this encouragement, Modhura Palit addressed the audience:

"Thank you Angénieux. Thank you for your kind eye. This is so unreal experience to represent India here in sari at Cannes Film Festival just because I'm doing the job I love. What you are doing for film Angénieux, you are doing for women. Now I can tell all young girls in India that fairy tales can come true. We need more women as cinematographers, more strong women in India to join the clan of cinematographers. There is no reason for attaching a gender to a job. Thanks to Angénieux I feel stronger. Many, many thanks"

A particularly moving moment during this Ceremony was the screening of video testimonies made by personalities from the artistic world who crossed Bruno Delbonnel, but who could not be in Cannes and who wanted to congratulate their friend.

Chris Doyle, Ed Lachman, Joe Wright, Julianne Moore, Jean-Paul Goude, Tim Burton, Gary Oldman, Alexandr Sokurov, all greeted Bruno Delbonnel in their own way from the screen at the Buñuel theater of the Festival.

Alexandr Sokurov particularly said: *You pay a tribute to an outstanding filmmaker, a man as there are few in the world, or just some of them, and may be the only one. I learned a lot with him and he still has a lot to teach me. Bruno, my dear friend, my dear teacher, I congratulate you with all my heart. I hope this recognition confirms that many people in Europe and outside Europe still believe in cinema as an art.*

*AFC: French Association of Cinematographers ; ASC: American Society of Cinematographers ; IWCC: Indian Women Cinematographer Collective
EICA: Eastern India Cinematographers Association

➤ **About Angénieux**

Angénieux is world-renowned for its camera lenses. Awarded four times in Hollywood by the Academy of Motion Picture Arts and Sciences in 1964, 1989 and 2009, and by the Society of Camera Operators in 2012, as well as in 2014 by the British Society of Cinematographers in London, Angénieux lenses are a benchmark for image professionals. They are used worldwide for cinema, TV dramas, music videos or commercials.

The history of the brand started in 1935, more than 80 years ago, with the creation of the Pierre Angénieux Company. Since 1993, Angénieux has become a Thales Group brand.

Cinema enthusiast and genius inventor, Pierre Angénieux laid the foundations of the modern zoom lenses and ensured the continued success of his company which experienced an incredible destiny. Pierre Angénieux was not only interested in cinema: he also turned to photography, television, optronics, medical. Angénieux lenses went all the way to the moon! Chosen by NASA in the 1960's, they have participated to different missions of the prestigious American organization. They were aboard Apollo 11 and participated to the extraordinary success of the mission, that, 50 years ago, showed the images of man's first step on the Moon. In 2019, after 50 years almost entirely devoted to zooms, Angénieux, announces a new Full Format range of Optimo prime lenses during the Cannes Film Festival.

Almost in all book stores (May 13 in France, May 20 in Benelux, June 10 in the UK, later in the rest of the world), the book « Angénieux and Cinema: From Light to Image » retraces through 270 pages widely illustrated, the incredible adventure of the Angénieux brand up to its most current challenges. The book is also available in English

➤ **Angénieux Optimo lenses at Cannes Film Festival 2019**

• *Official Competition*

ATLANTICS by Mati Diop (DP Claire Mathon - Optimo 45-120, 25-250) – **GRAND PRIX 2019**

BACURAU de Kleber Mendonça Filho & Juliano Dornelles (DP Pedro Sotero – Optimo anamorphic zoom lenses) – **JURY PRIZE 2019 ex aequo**

THE DEAD DON'T DIE by Jim Jarmusch (DP Frederick Elmes - Optimo 28-76 and Type EZ)

FRANKIE by Ira Sachs (DP Rui Poças AIP - Optimo 24-290)

LES MISÉRABLES by Ladj Ly (DP Julien Poupard – Optimo 15-40, 28-76, 45-120) – **JURY PRIZE 2019 ex aequo**

MATTHIAS AND MAXIME by Xavier Dolan (DP André Turpin - Optimo 28-76)

SORRY WE MISSED YOU by Ken Loach (DP Robbie Ryan – Optimo 24-290)

• *Out of Competition & Special Screenings*

LES PLUS BELLES ANNÉES D'UNE VIE by Claude Lelouch (DP Robert Alazraki – Optimo 24-290)

SHARE by Pippa Bianco (DP Ava Berkofsky – Optimo anamorphic zoom lenses)

• *Un Certain Regard*

BULL by Annie Silverstein (DP Shabier Kirchner – Optimo zoom lenses)

CHAMBRE 212 / ON A MAGICAL NIGHT by Christophe Honoré (DP Rémy Chevrin – Optimo 15-40 et 28-76)

LIU YU TIAN / SUMMER OF CHANGSHA by Zu Feng (DP Jeffrey Chu - Optimo 24-290)

• *Critics' Week*

NUESTRAS MADRES / OUR MOTHERS by Cesar Diaz (DP Virginie Surdej – Optimo 28-76) – **CAMÉRA D'OR 2019**

• *Directors' Fortnight*

HUO ZHE CHAG ZHE / TO LIVE TO SING

by Johnny Ma (DP Matthias Delvaux – Optimo style 30-80, Optimo 24-290)

• *Cannes Classic*

EASY RIDER by Dennis Hopper (DP Lazlo Kovacs – Angénieux first 25-250)

• *ACID*

L'ANGLE MORT

by Pierre Trividic & Patrick Mario Bernard (DP Jonathan Ricquebourg AFC – Optimo 24-290)

PRESS CONTACTS

IBPresse

angenieux.presse@isabelleburon.com

Isabelle Buron: 06 12 62 49 23

Astrid Gavard: 06 09 68 29 97

angenieux®

edith.bertrand@fr.thalesgroup.com

Edith Bertrand: 06 84 55 83 37

www.angenieux.com

Press material can be downloaded here:

<https://ibpresse.com/prix/72e-festival-de-cannes-pierre-angenieux-excellens-in-cinematography/>