ARTISANS SHAPE THE CONTENT

Men and women behind the scenes give life to actors' performances, writers' words and a director's vision



LIGHT MASTERS *Sean Bobbitt, above left, on the set of "12 Years a Slave," with director Steve McQueen; Igor Martinovic, right center, shooting "House of Cards"; Emmanuel Lubezki, bottom right, with Alfonso Cuaron on "Gravity"*

CINEMATOGRAPHERS

SEAN BOBBITT



IMPACT: Bobbitt's unflinching camera helped "12 Years a Slave" earn six Oscars, including best picture. A background in war-zone documentaries underlies Bobbitt's eye. Regarding the long shots of key moments, from love to extreme violence, Bobbitt (who shot Spike Lee's "Oldboy," "Hunger," "Africa United," "Shame,") says, "An edit subconsciously reminds the audience that they are watching a film. Without that cut, hopefully the audience is drawn into the scene, and the emotional impact is increased dramatically. You're not let off the hook."
UPCOMING: The features "Kill the Messenger" and "Rock the Kasbah," directed by Barry Levinson

EIGIL BRYLD, IGOR MARTINOVIC





IMPACT: The cinematography of "House of Cards," Netflix's groundbreaking, $100 million foray into episodic television production, is characterized by an icy precision, echoing the characters' will to grab power and hewing to the taut style set by David Fincher. "Everything's very composed, and designed to communicate a sense of power and space," says Bryld ("In Bruges," "Kinky Boots"), who shot the first season, earning an Emmy. "David wanted each frame to grab the audience with gravity, drama and darkness." Martinovic ("Man on Wire," "Wallander"), who shot the second season, says, "The dark dealings and cynical attitudes are represented through low-key lighting. We keep the characters on the edge of darkness."
UPCOMING: Bryld is shooting "Tulip Fever," a feature set in 16th century Holland. Martinovic is prepping the HBO miniseries "Criminal Justice."

JONATHAN FREEMAN



IMPACT: The two-time Emmy winner's work on "Game of Thrones" earned him an ASC award, his fourth win among eight nominations. The show's unusual approach to production logistics is also turning heads. "Overlapping schedules require multiple d.p.'s to deliver a full season," says Freeman ("Remember Me," "Hollywoodland"). "It's a unique opportunity to work with other cinematographers on the same sets, with the same actors, and to inspire each other with our results. We do try to be consistent, so the differences are subtle. It's a team effort."
UPCOMING: Episodes of "Boardwalk Empire," and a feature with director Richard Loncraine, "Life Itself"

DANA GONZALES



IMPACT: Gonzales shot "Fargo," the MGM/FX Network mini based on the 1996 Coen brothers feature, in the style of its progenitor. Wide lenses, static frames and lingering shots put the emphasis on the actors, including a villainous Billy Bob Thornton. "It's a story told in bold strokes," says Gonzales ("Longmire," "Southland," "Empire State," second unit on "The Fighter"). "Every frame has a purpose, and every movement strengthens the scene and advances the story. Camera movement is almost always imperceptible, yet impactful."
UPCOMING: Two features, "Incarnate" and "Shot Caller," and a documentary about PTSD, "That Which I Love Destroys Me"

PHILIPPE LE SOURD



IMPACT: Over the course of three years, Le Sourd ("A Good Year," "Seven Pounds") shot Wong Kar Wai's "The Grandmaster," enhancing the power and poetry of martial arts, stretching time and defying gravity, and earning Oscar and ASC nods. Le Sourd used 35mm film as well as HD cameras at frame rates up to 1,000. "What I had in front of my lens was unique," says Le Sourd. "I knew I had to give everything. When you achieve something in cinema, it touches you and it touches humanity. It becomes a discovery."
UPCOMING: A Nike commercial with helmer Mark Romanek

EMMANUEL LUBEZKI



IMPACT: The six-time Oscar nominee ("The Tree of Life," "Children of Men") finally won for his work on Alfonso Cuaron's "Gravity," in which he pushed the limits of the craft, lighting Sandra Bullock inside a cube made up of thousands of LEDs projecting moving backdrops. "Virtual lighting is an extension of the d.p.'s work," he says. "Who better than a cinematographer to understand what light should be doing in a scene? Extensive CG doesn't necessarily mean a diminished role for the cinematographer."
UPCOMING: "Birdman," with Alejandro Gonzalez Inarritu; "Knight of Cups," with Rodrigo Garcia; and an untitled feature with Terrence Malick

Profiles by Hillary Atkin, Iain Blair, David S. Cohen, Randee Dawn, Whitney Friedlander, Marj Galas, David Heuring and Todd Longwell

BOBBITT: DOUGLAS KIRKLAND; MARTINOVIC: FRED HAYES/WIRESIMAGE; LUBEZKI: JEFFREY MAYER/WIRESIMAGE; HOUSE OF CARDS: MATHANIEL BELLINE/TFLIX