

# Indiewire

## How I Shot That: 52 Sundance Filmmakers Break Down the Cameras They Used

Cinematographers and directors on how they created the looks of their films in Dramatic Competition, NEXT, Premieres, and Midnight sections.

By **Chris O'Falt** | The Playlist

Jan 29, 2019 6:20 pm



**Shooting “Give Me Liberty”** - Philipp Hoffman

**Dir:** Kirill Mikhanovsky, **DoP:** Wyatt Garfield

**Format:** 3.2K ProRes & 16mm

**Camera:** Alexa Mini and Krasnogorsk K3

**Lens:** Zeiss Super Speeds

**Garfield:** “Give Me Liberty” was all about capturing lively and authentic energy in front of the camera. We wanted to shoot on 16mm because it is a lively, reactive medium: The grain is wild and the image never rests.

We ended up needing to find a digital solution, and the small size of the Alexa Mini was great for squeezing inside our main location: the transit van. Digital can feel very static, so we paired our Alexa with Super Speeds, which have a simple look that is still very reactive to light with some flaring and veiling that keep the image active. We added some thin netting to make edges flare and fragment a little more, and added heavy film grain in post to keep the image restless. We followed most action on the 25mm, widening to 18mm when the scenes became more hyperactive and narrowing to 50mm/85mm for portraits and perspective. We shot a few fragmentary sequences of Vic’s subconscious on 16mm with Kirill’s personal K-3, which bring some additional liveliness. Once we chose our camera and lenses, we let go of a lot of control and invited much chance and chaos into the process. I think it’s a beautiful film, but beauty was not something we were applying; it was something we were allowing to happen in front of the camera.