
PRAISE FOR CINEMATOGRAPHER

PAUL ÖZGÜR

“THE WOUND”

“Cinematographer Paul Özgür’s widescreen lens negotiates a tricky balance of representation, lingering over the unfamiliar symbols and textures of Xhosa tradition — ghostly body paint applied to young black skin, the stark white and red lines of their ceremonial loincloths, the incongruous interruption of Kwanda’s nose piercing amid his traditional garb — without exoticizing them for art’s sake. Still, this is a film of many indelible images, not all of them unusual: One exquisitely lit scene sees Xolani and Vija roughly horsing around in the yellowed, waving grass of the Eastern Cape veld, a rural tableau rudely invaded by the vast steel skeletons of electricity pylons. In “The Wound,” modernity and tradition each yield scars of their own.” - *VARIETY*

“As Paul Ozgur’s alert camerawork captures the dangerously shifting dynamics, the strong performances are fueled by the wild beauty of the rural setting. The province beyond the mountain is also glimpsed, in sequences that bookend the drama. In the second instance, hopes have been upended, but the world is unchanged: Nonconformity remains a sure path to peril.” - *Hollywood THE REPORTER*

“Also noteworthy is Paul Ozgur’s lensing. Whether it’s the nocturnal shots of campfire flames licking the faces of the teen initiates or the white body paint that collides so meaningfully with the red slashes on the traditional loincloths, the DOP beautifully navigates the metaphoric images and the secluded setting. He contributes in no small way to heightening the thematic content and the story’s emotional layers.” - Berlin in English since 2002 **EXBERLINER**

“DP Paul Ozgur (Sam de Jong’s Prince, 2015) utilizes the lush mountainside foliage as the backdrop for a startling sensuality between Toure and Montsai.” - **IONCINEMA!**