

THE PLAYLIST



The Best Cinematography Of 2017

Jessica Kiang / December 7, 2017 2:02 pm

6. Sean Price Williams – “Good Time”

This is a list of best cinematography of the year, but if it were a list of best cinematographers, for sheer ubiquity, we might have to put **Sean Price Williams** even further up this list. However, turning in memorable work in no fewer than three totally different 2017 indie titles (**Michael Almereyda**’s sedate “**Marjorie Prime**” and **Nathan Silver**’s Sirkian melodrama “**Thirst Street**” being the others), Williams’ most remarkable 2017 achievement is definitely in the **Safdie brothers**’ energetic and propulsive “Good Time,” which careens insanely from heist movie to chase movie to hallucinatory head-trip to heist movie again, before slowing rapidly and gracefully to an unexpectedly moving finale. It’s a take on the “one crazy night” genre, as a revelatory **Robert Pattinson** pounds through the streets and houses and tatty funfairs of Queens, and Williams’ cinematography is key in creating not only the escalating stakes, but also an insider’s vision of the borough that is as critical as it is fond. Neon-streaked and down-at-heel, the nighttime sequences especially sing with a kind of sleazy poetry that Williams, apparently not slowed for a second by working for the first time in 35mm as opposed to the grainy close-up digital style that made his name, brings to every scintillating moment.