

CANADIAN CINEMATOGRAPHER

CANADIAN SOCIETY OF CINEMATOGRAPHERS

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VAN HELSING

Neil Cervin csc
Gerald Packer csc
Ronald Richard
Brendan Uegama csc

Craig Wroblewski csc: *In the Tall Grass*
Michael Wylam: *Where Darkness Lies*



John Holosko csc

What films or other works of art have made the biggest impression on you?

Braveheart, Blade Runner, Shine a Light, Gangs of New York, The Last Emperor, Lock, Stock and Two Smoking Barrels. Works of art: by far, the Dutch masters in the Louvre.

How did you get started in the business?

After completing my second year of cinematography at Humber, I took a PA job for the summer at Scollard Productions, and *voilà*, I was in the business. A year later, I took the CSC Camera Assistant Course. Trained with Hans at William F. White, and Helmut at Panavision. DP'ed my first feature in 1991, *Vita da cane*.

Who have been your mentors or teachers?

My teachers at Humber – George Falada, Ludwik Dietrick. My mentors – Fritz Spiess CSC, Gerd Kurtz, Derek Vanlint CSC, Brian Mindel, Vilmos Zsigmond ASC, HSC, Alex Thompson BSC.

What cinematographers inspire you?

Vittorio Storaro ASC, AIC; Janusz Kaminski ASC; Daniel Mindel ASC, BSC, SASC; Michael Ballhaus ASC; Kazuo Miyagawa, Matthew Libatique ASC; Dion Beebe ACS, ASC; Frederick Elmes ASC; Darius Khondji ASC AFC, and all of my mentors.

Name some of your professional highlights.

While I was shooting aerials and other footage

on a Milwaukee beer commercial for Vilmos Zsigmond, rain delayed us in the afternoon, and we sat in a coffeeshop in Niagara Falls talking film for three hours. Then the next day at dailies after we watched my footage, he stood up, shook my hand and thanked me for matching his cinematography perfectly; we became friends. Working at Schultz Productions. Being asked to submit my work and receiving full CSC accreditation in 1992. Being so fortunate to be around so many talented cinematographers, directors and travel the world.

What is one of your most memorable moments on set?

Meeting my wife, the love of my life.

What do you like best about what you do?

Interpreting a story, creating the director's vision and evoking the emotional arc with light. Doing what I love, the art of being creative. Travelling the world, meeting and working with so many creative people. The integration of music and light in film.

What do you like least about what you do?

The time away from my family.





Courtesy of John Holosko csc.

What do you think has been the greatest invention (related to your craft)?

Great Macchina da caffè espresso machines. The adoption and integration of DMXed controlled lights allowing you to create any lighting your creativity can dream up. Digital camera's sensitivity and exposure latitude allow you to recreate exactly what you desire. More pleasing aspect ratios. So many new and creative camera rigs to achieve shots we used to only dream of. Drones.

How can others follow your work?

My website, John.Holosko.com/ca. My most recent feature *Nursery Rhyme of a Madman* is available on Vimeo. 🍷

CSC at **tiff** 2020

CSC congratulates the following members whose films were selected for the 2020 Toronto International Film Festival.

TIFF DOCS

Chris Romeike csc, *Inconvenient Indian*
(dir. Michelle Latimer)

Joshua Allen csc & Ian Kerr csc,
The New Corporation:
The Unfortunately Necessary Sequel
(co-dirs. Jennifer Abbott & Joel Bakan)

CONTEMPORARY WORLD CINEMA

Tobie Marier-Robitaille csc, *Night of the Kings*
(dir. Philippe Lacôte)

MIDNIGHT MADNESS

Adam Crosby, *Violation*
(co-dirs. Madeleine Sims-Fewer & Dusty Mancinelli)

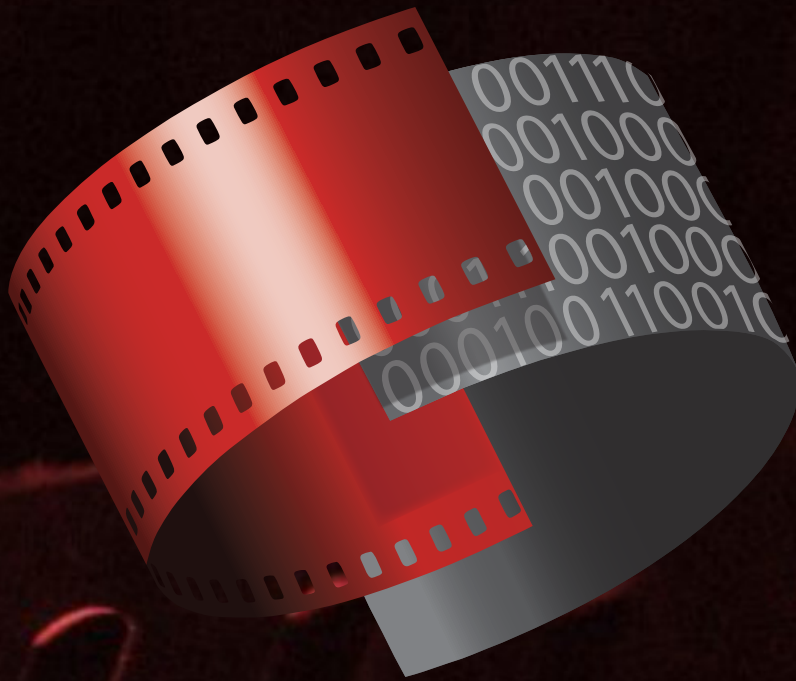
SPECIAL EVENTS

Maya Bankovic csc, *Akilla's Escape*
(dir. Charles Officer)

Matthew J. Lloyd csc, ASC, *The Water Man*
(dir. David Oyelow)

SHORT CUTS

Peter Hadfield,
Benjamin, Benny, Ben (dir. Paul Shkordoff)
Cole Graham, *Rules for Werewolves*
(dir. Jeremy Schaulin-Rioux)
John Ker, *Succor* (dir. Hannah Cheesman)



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Fostering and Promoting the Art
of Cinematography Since 1957
