

A Film School on a Perpetual Quest for Grain

Belgium



Serge Hannecart, Director of Photography

Behind the faded gilding of a former colonial commercial bank in Brussels nestles a public school of cinematography which is trying to overcome as well as it can its chronic financing problems – a situation all too prevalent nowadays. So it is with goodly doses of making do with the resources at hand and invigorating enthusiasm that the Institut National Supérieur des Arts du Spectacle (INSAS) conducts its courses for those wishing to become professional cinematographers.

Audiovisual production techniques are constantly developing, and every school has to keep up with those developments. We are making every effort in this direction by concentrating more on the quality of our work than on the environment in which it takes place.

Although the subjects of montage, post-production and distribution have changed radically over the last few years, we know for sure that financial support is a key factor in image-capture – and therefore something for students to learn about.

It is against this backdrop, and in spite of ever-increasing sacrifices, that we are pursuing most of our work on negative film.

We do this not only for the many benefits that such support brings us, but also (and perhaps above all) for the rigor that using it demands. In film, we cannot be content with teaching and endorsing the results on a video screen. The thoughts and work of the DOP must be done upstream and his or her choices must be made in a manner that is carefully thought-out, precise and structured.

Of course, the negative is gradually being devoted to the most prestigious projects and its place is at the side of numerous digital media, which are becoming ever more accessible. But once again, the creation of a "cine-style" image does not have the same requirements as the "video-style". That is one thing we are sure of.

DOPs from France, the Benelux countries and Scandinavia were able to appreciate a number of aspects of our teaching at CAMERIMAGE, the

International Film Festival of the Art of Cinematography held in Lodz, Poland, or during the many presentations by Fujifilm of the new ETERNA line-up, including through the screenings of "Images Imposées" exercises by INSAS, directed by Michel Houssiau, SBC (see Exposure Vol.10, Paintings in Motion).

Another "in-house" exercise using only existing light seeks to deflect this light in order to give it a predetermined effect (in all seasons and at all times of day and night). *Lumières Naturelles*, which I had the opportunity to direct, was also presented at CAMERIMAGE. ■

