

6.26.05
Style

Sharp Shooters

With a little help from the wardrobe department, six directors of photography take a turn in front of the camera.

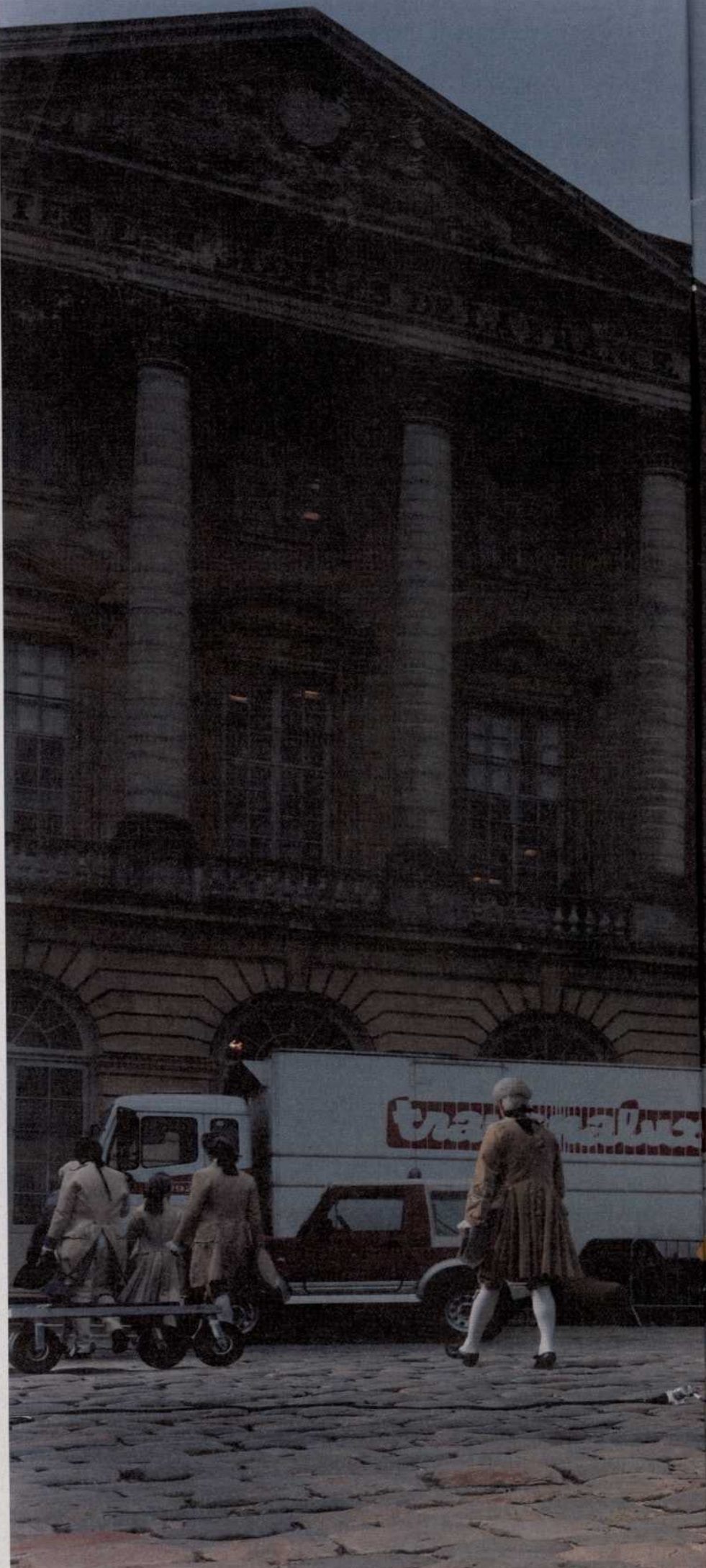
Photographs by Jeff Riedel

Fashion editor: Elizabeth Stewart

Text by Sandra Ballentine

Lance Acord is quickly becoming the D.P. of choice for Hollywood's New Guard: Vincent Gallo, Spike Jonze and Sofia Coppola. His rapport with Coppola helped give "Lost in Translation" its dreamy, dislocated quality and landed him in Versailles on the set of her latest project, "Marie Antoinette." Based loosely on Antonia Fraser's 2001 biography of the doomed teen queen, Coppola's treatment sidesteps mere historical pastiche in order to try to get inside Marie Antoinette's pretty little head. "When a film like this comes along, one that's so unique in its approach, it's very exciting," Acord says.

Lance Acord wears an outfit by A.P.C.





The life of a D.P. is not all feature-length glamour. Just ask **Phedon Papamichael**, the D.P. for the films "Identity," "Moonlight Mile" and "Sideways." Here he is (far left) filming a commercial for State Farm insurance alongside the director Errol Morris. "I make a conscious effort to mix it up," Papamichael says. "Working on small, low-budget projects refreshes you creatively." Still, there's nothing small about his two most recent projects: "Walk the Line," a film biography of Johnny Cash, starring Joaquin Phoenix, and "The Weather Man," with Nicolas Cage. And being a D.P. in a Hollywood production does have its advantages. "Studio executives think they can write, direct and edit, but there is a mystique about what we do, so to a certain extent we get left alone."

Phedon Papamichael wears clothing by Calvin Klein.



Caleb Deschanel's expansive credits include "The Black Stallion," "The Right Stuff," "Fly Away Home," "The Patriot," "The Hunted" and "The Passion of the Christ." But these days he is becoming increasingly well known as the dad of the actresses Zooey and Emily. Here he is on the set of Robert Towne's "Ask the Dust," which stars Salma Hayek and Colin Farrell. "It's more instinctual than anything," Deschanel says of his approach to filmmaking. "The story takes place in 1930's California, but oddly enough, we filmed it in South Africa. The beaches, the climate, the light, even the eucalyptus trees, feel a lot like Laguna in the 30's."

Caleb Deschanel wears a suit by Giorgio Armani.





A first-generation Filipino-American, **Matthew Libatique** owes his life's work to "She's Gotta Have It" and "Do the Right Thing." "It was the first time I saw a minority filmmaker have such an impact," Libatique says. "Spike Lee's probably the reason I'm a filmmaker." At film school, Libatique met the director Darren Aronofsky, eventually collaborating with him on "Pi," "Requiem for a Dream" and "The Fountain," which is scheduled for release this winter. Here he is on set, preparing "a battle between a small band of conquistadors and a bunch of Mayan warriors." His next project, it so happens, is Spike Lee's "Inside Man."

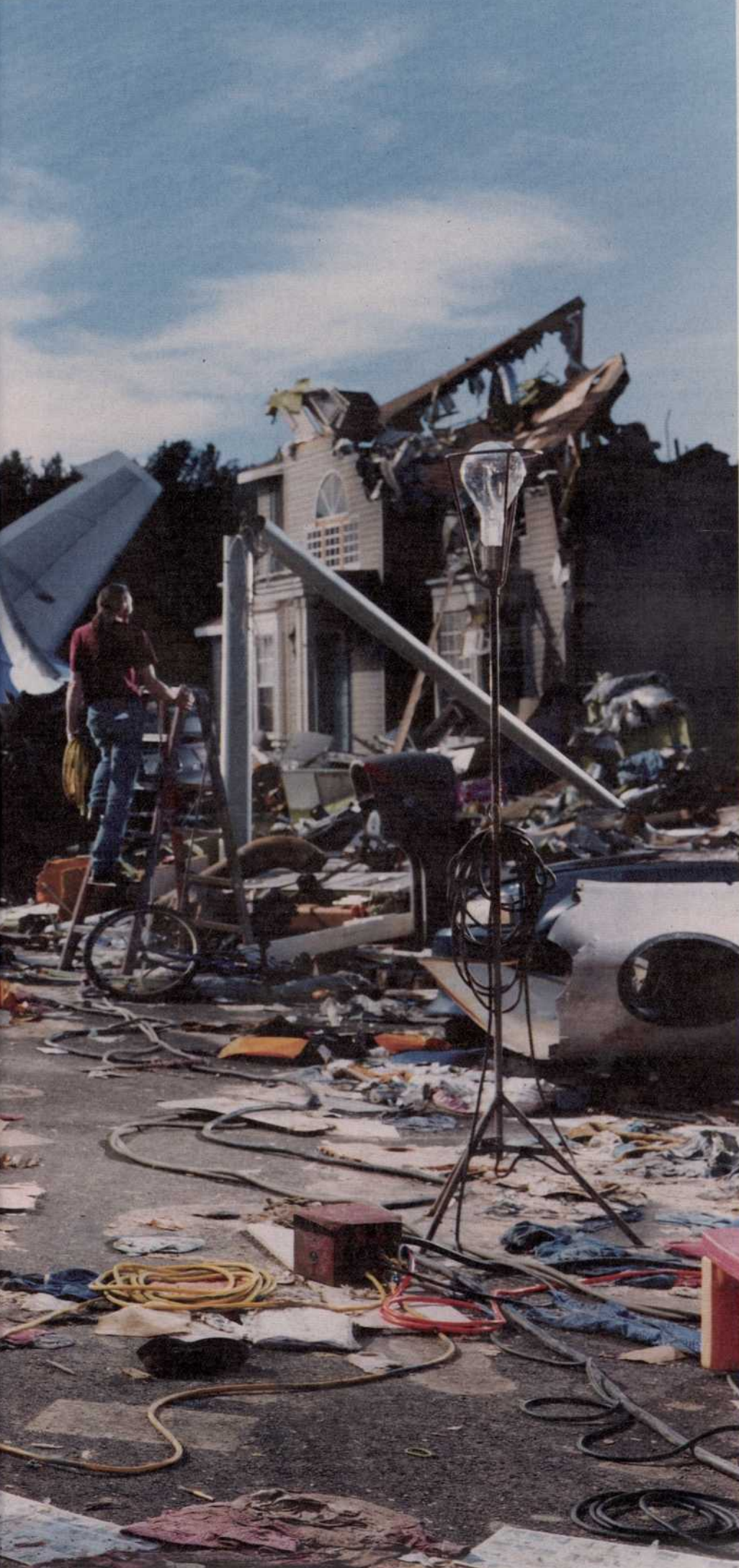
Matthew Libatique wears clothing by Dolce & Gabbana.



Wally Pfister is likely to find himself on a speedboat, capturing a harrowing splash-'em-dash-'em extravaganza, or zooming next to paramilitary vehicles manned by caped crusaders. "I don't think any of us are allowed to set foot in the city of Venice again," Pfister says, referring to the making of "The Italian Job." For "Batman Begins," Pfister photographed a seven-minute car chase through the streets of Chicago that is, if he does say so himself, "one of the most exciting chase sequences ever." Of course, it doesn't hurt that the rubber being burned belonged to the new Batmobile, which resembles a cross between a Lamborghini and a tank.

Wally Pfister wears a Theory blazer and shirt and DKNY jeans.





Janusz Kaminski is the guy who makes Steven Spielberg look good. Kaminski has photographed nine of the director's movies, winning Academy Awards for "Schindler's List" and "Saving Private Ryan." "It's the ideal relationship," Kaminski says. "He does his work, I do mine and we occasionally overlap." He adds, chuckling, "The exchange of ideas continues off the set; he tells me how to control my life." In this shot, on the set of Spielberg's adaptation of H.G. Wells's "War of the Worlds" (out June 29), Kaminski inspects the sky through a contrast viewing glass in order to anticipate the light. "It's probably one of the darkest films I've done since 'Schindler's List,'" Kaminski says. "But very beautiful in an unorthodox way."

Janusz Kaminski wears a John Varvatos turtleneck and pants and Costume National boots.

Market editor: George Kotsiopoulos