

## ARRI cameras leading the way at Cannes Film Festival 2024

At the 77th Festival de Cannes, more than 80 percent of films in leading categories were captured with ARRI camera systems—with ALEXA 35 and ALEXA Mini on top of the charts.

May 27, 2024

For twelve days in May 2024, the 77th Festival de Cannes once again became the global hub for film enthusiasts and industry professionals. ARRI was right in the middle, maintaining close relationships with filmmakers from all over the world. The long-standing partnership with Directors' Fortnight included the exclusive ARRI Soirée at Quinzaine beach, as well as providing LED fixtures and a customized lighting concept for selected photo call locations in Cannes.

Yet, the greatest impact came from ARRI equipment behind the vast majority of festival films. One of them was director Sean Baker's "Anora," winner of the Palme d'Or 2024. Cinematographer Drew Daniels captured the US comedy drama on 35 mm with ARRICAM LT, illuminated with ARRI lighting fixtures. Director Payal Kapadia's beautiful film "All We Imagine as Light" (DP: Ranabir Das, shot with ALEXA Mini) was awarded the Grand Prix, while the Camera d'Or for the best first feature film in Cannes went to "Armand" (Director: Halfdan Ullman Tondel, DP: Pål Ulvik Rokseth), shot on 16 mm with ARRIFLEX 4 16.



US comedy drama "Anora," lensed by DP Drew Daniels, won the Palme d'Or 2024

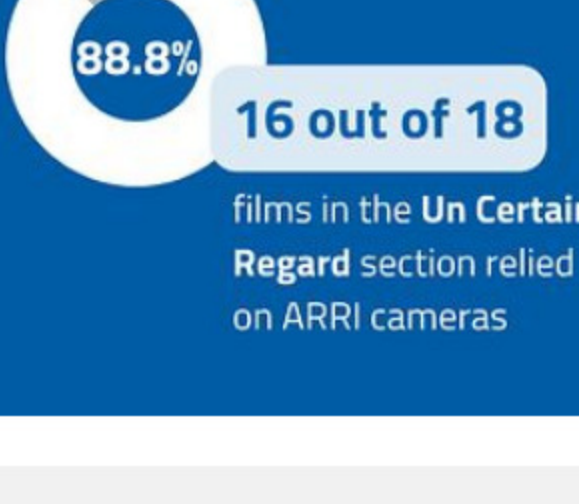
Filmed with ALEXA 35, director Jonás Trueba's "The Other Way Around" (DP: Santiago Raca) was awarded Best European film in the Directors' Fortnight section, while Matthew Rankin's "Universal Language," shot with ARRIFLEX 4 16 by DP Isabelle Stachtchenko, won the inaugural Directors' Fortnight Audience Award. "Simon of the Mountain" (Director: Federico Luis, DP: Marcos Hastrup) was awarded the Critics Week Grand Prix—lensed with ALEXA Mini. The CST Award for best young female film technician went to Evgenia Alexandrova, cinematographer for "The Balconettes," shot with ALEXA 35.

A stunning 18 out of 22 films in the Main Competition and 16 out of 18 films in the Un Certain Regard section were captured with ARRI cameras, with many projects being serviced and equipped by ARRI Rental. In total, more than 80 percent of feature films in the leading categories relied on ARRI camera systems, a record number compared to previous years. Winning films in the Main Competition, Directors' Fortnight, and Critics' Week were brought to life with ARRI equipment.

### In Competition | Cannes 2024



**18 out of 22** films screening in the Main Competition at Cannes 2024 relied on ARRI cameras



**16 out of 18** films in the Un Certain Regard section relied on ARRI cameras



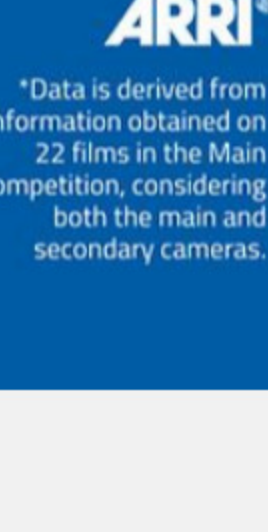
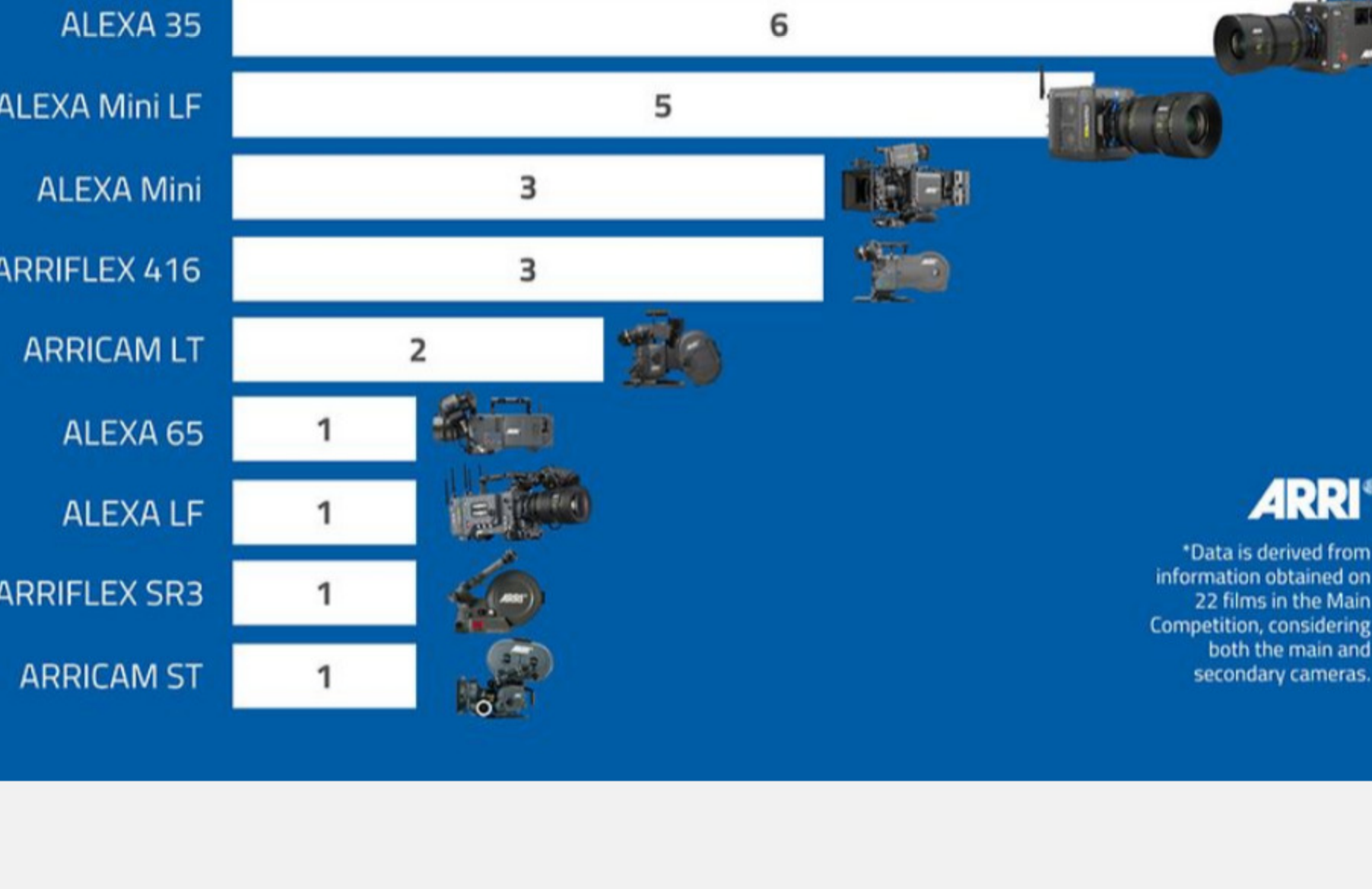
**10 out of 21** films in the Directors' Fortnight section relied on ARRI cameras



**6 out of 7** films in the Critics' Week relied on ARRI cameras

### ARRI Cameras | Cannes 2024

#### Main Competition



\*Data is derived from information obtained on 22 films in the Main Competition, considering both the main and secondary cameras.

The ALEXA 35 emerges on top in the Main Competition: Six films contesting for the Palme d'Or used this camera, including festival hits like Paolo Sorrentino's "Parthenope". DP Daria d'Antonio was granted the CST Award for best artist-technician for her work on this film, praising its "perfect cinematography" through images "with grace and beauty". Runner-up is ALEXA Mini LF with five films in the main section, while ALEXA Mini snatches the bronze rank with three mentions. Interesting fact: 5 out of 22 films in the Main Competition were captured with analog 16 mm and 35 mm cameras from ARRI—including Palme d'Or winner "Anora". ARRI Rental's exclusive ALEXA 65 served as the main camera for Francis Ford Coppola's first film in 13 years: The self-financed opus "Megalopolis," lensed by cinematographer Mihai Mălăinare Jr.

### Swipe through BTS images of Cannes films with ARRI cameras

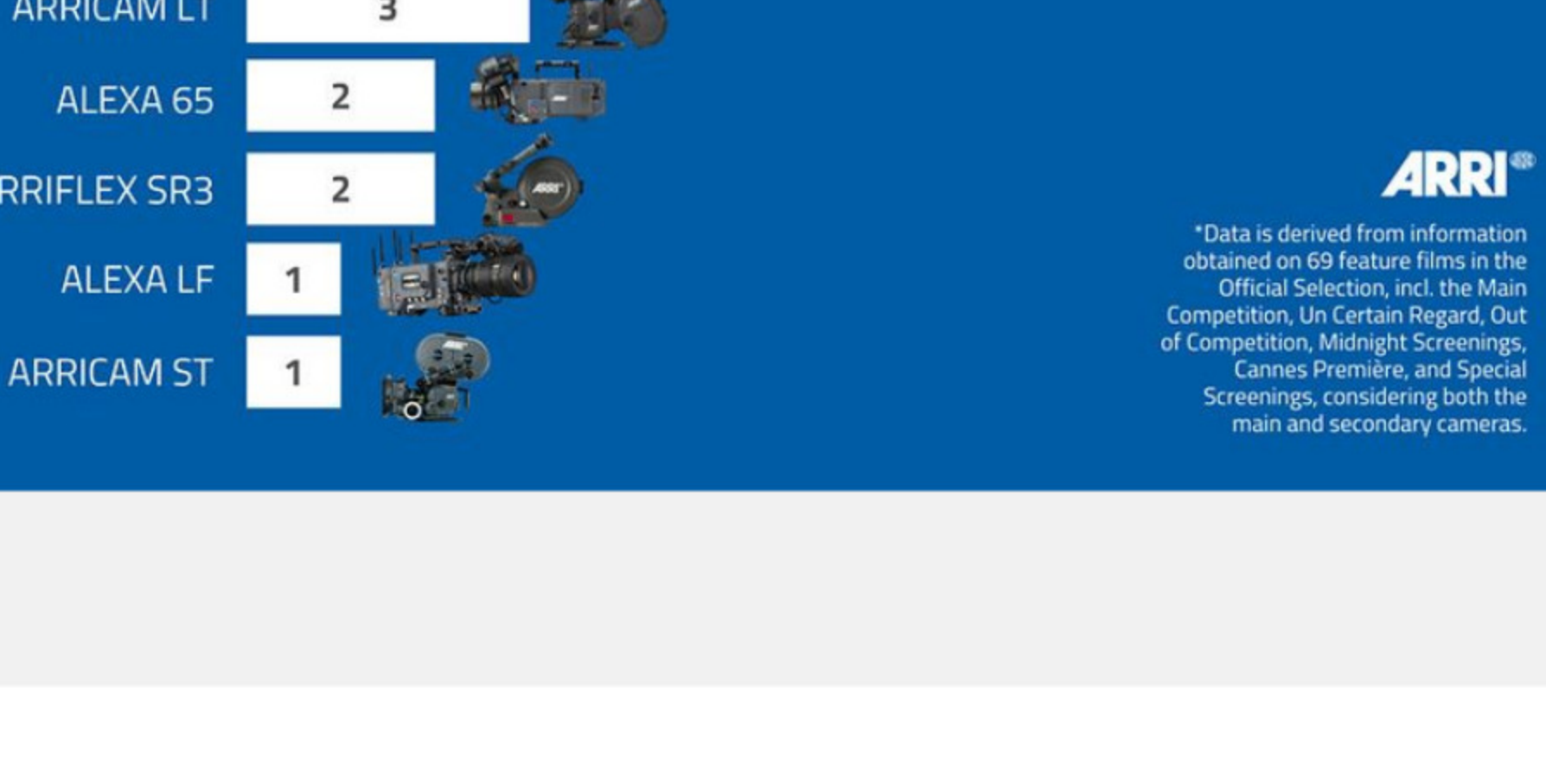


**Furiosa: A Mad Max Saga**  
DP Simon Duggan ASC, ACS | ALEXA 65  
Out of Competition

Looking at the main and secondary cameras of all films in Cannes' Official Selection, ARRI keeps the pole position and finishes best in class. More than two thirds of selected projects were shot with ARRI cameras, with ALEXA Mini on top of the charts. An evergreen tool among filmmakers, the Mini continues to be a flag-bearer for the reliability of ARRI camera systems. Once again, it has been the choice of numerous participating films in all sections and stands behind Grand Prix winner "All We Imagine as Light" or Critics' Week winner "Simon of the Mountain". Moving up the ranks very quickly, the ALEXA 35 ended up in second place, collecting thirteen mentions out of 69 films.

### ARRI Cameras | Cannes 2024

#### Official Selection



\*Data is derived from information obtained on 69 feature films in the Official Selection, the Main Competition, Un Certain Regard, Out of Competition, Midnight Screenings, Cannes Première, and Critics' Week sections, considering both the main and secondary cameras.

### Additional Categories | Cannes 2024

#### Out of Competition

4 out of 6 films relied on ARRI cameras

#### Cannes Première

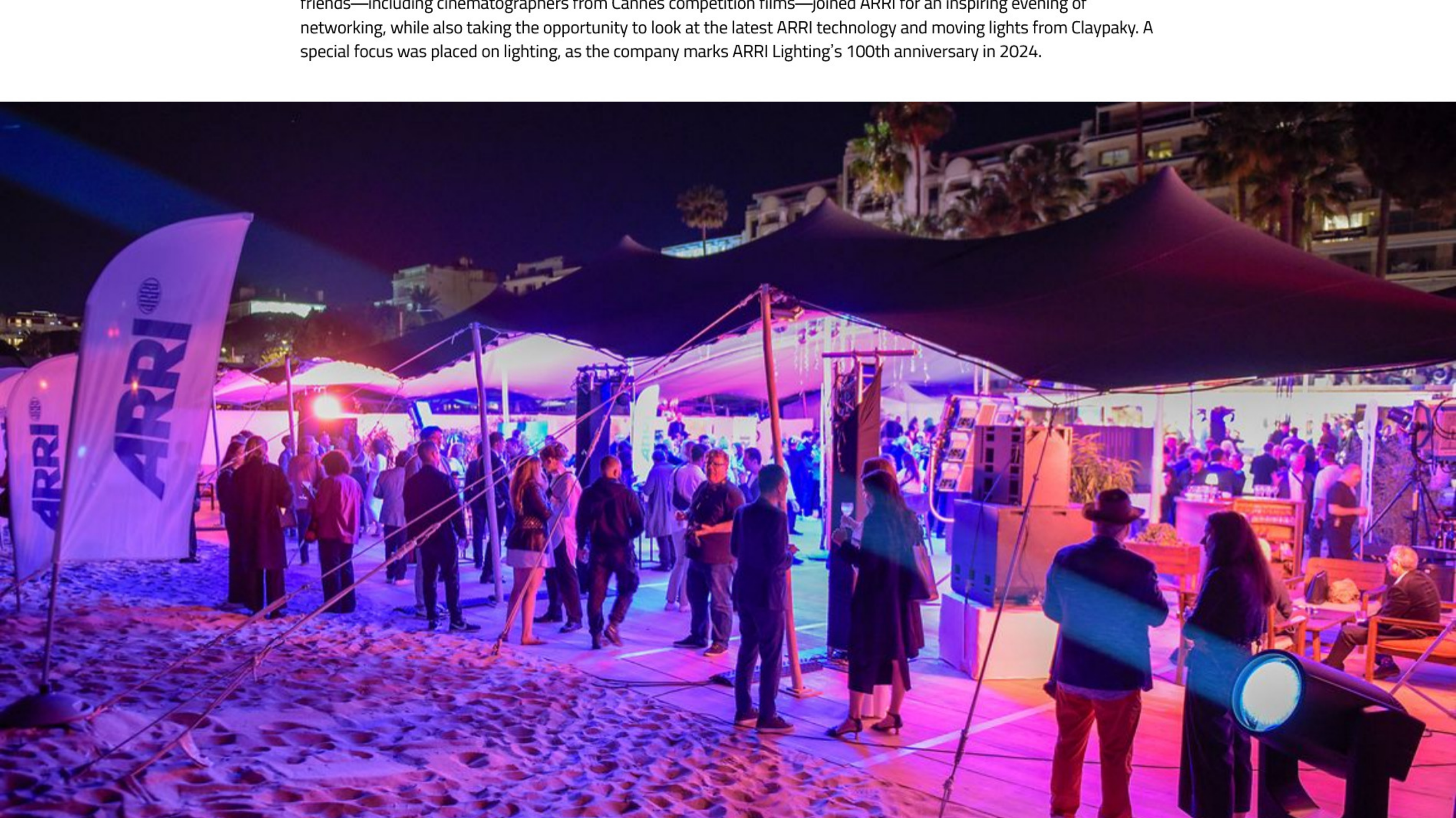
3 out of 8 films relied on ARRI cameras

#### Midnight Screening

3 out of 4 films relied on ARRI cameras

ARRI also came out on top of out-of-competition films in Cannes. Flagship project "Furiosa: A Mad Max Saga" (Director: George Miller, DP: Simon Duggan) was shot with ALEXA 65 and serviced by ARRI Rental—in total, four out of six films in this section were filmed with ARRI equipment. In the Midnight Screening section, ARRI got three out of four feature films, including "The Surfer." Cinematographer Radek Ładczuk relied on ALEXA 35 to bring director Lorcan Finnegan's thriller to life.

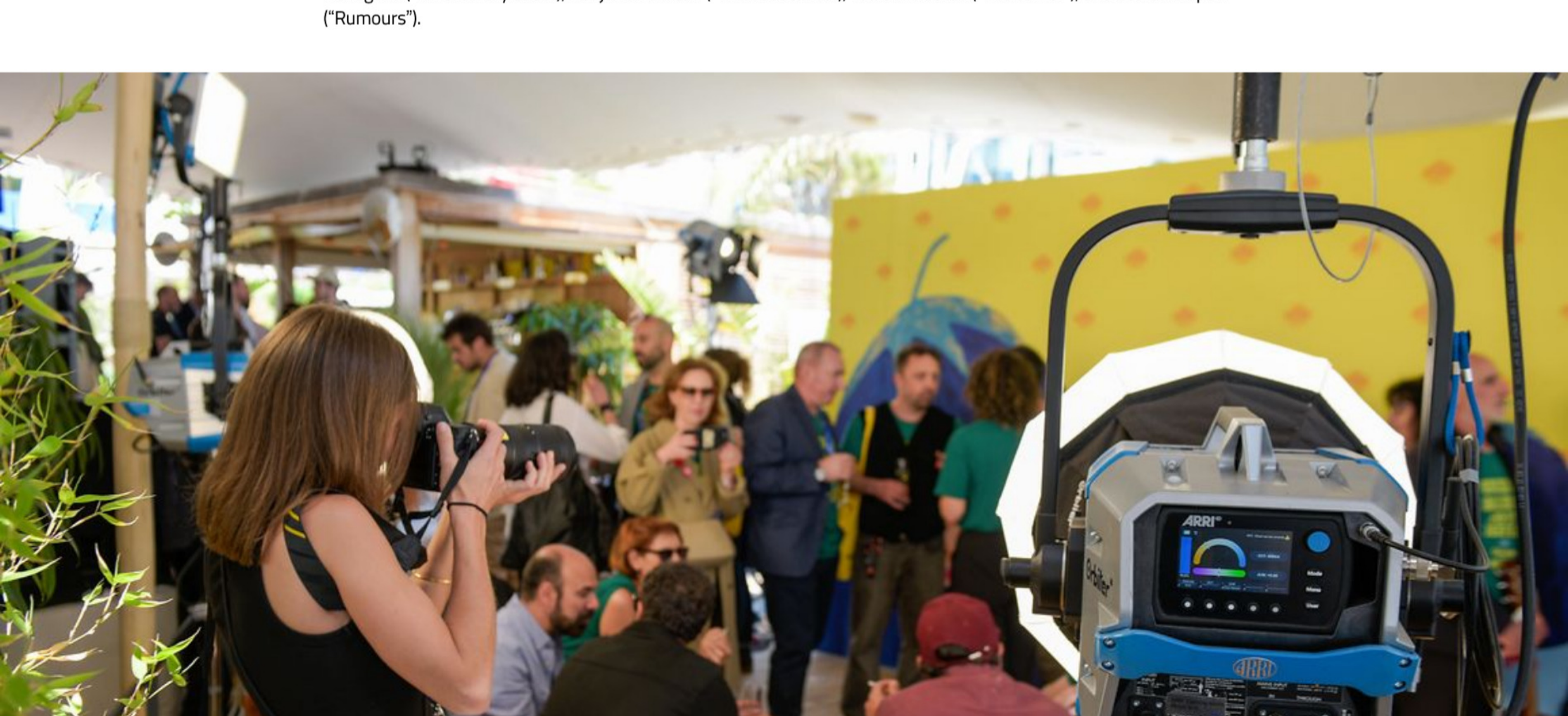
During the course of the festival, ARRI was also widely present behind the scenes of Cannes. In cooperation with Directors' Fortnight, the company hosted the ARRI Soirée on Quinzaine beach. Several close customers, partners, and friends—including cinematographers from Cannes competition films—joined ARRI for an inspiring evening of networking, while also taking the opportunity to look at the latest ARRI technology and moving lights from Claypaky. A special focus was placed on lighting, as the company marks ARRI Lighting's 100th anniversary in 2024.



Industry professionals and the film community came together for the ARRI Soirée

Last but not least, ARRI equipped photo call locations at JW Marriott Hotel and Quinzaine beach with versatile LED fixtures and customized lighting concepts for the duration of the festival. Orbiters, classic SkyPanels, and L-Series luminaires provided optimal lighting for casts and crews of the screened films, a great setup for amazing talents and creatives.

ARRI also took the opportunity to talk to cinematographers about their festival films—and their choices of cameras, lenses, and lighting equipment. Stay tuned for video interviews with DPs Andrew Wonder ("Oh Canada"), Jean-François Hensgens ("An Ordinary Case"), Benjamin Kracun ("The Substance"), Radek Ładczuk ("The Surfer"), and Stefan Clupek ("Rumours").



ARRI lighting fixtures provided a great setup for talents and creatives

For all winners at a glance, please visit the official festival website [www.festival-cannes.com](http://www.festival-cannes.com). ARRI congratulates all participants and well-deserved prize recipients of Cannes 2024.

### Related Products

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Raising the bar

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