



## Petra Korner

Age: 32

**Favorite Genre:** Indie and studio features, commercials  
- "Usually the fuel behind getting them made is pure passion."

**Latest project:** Wes Craven's *25/8*

**Gear:** Lights and Lenses

**Idea for change:** Inform people about the shortcomings of HD over film.

"I've never really been around in a time where things weren't changing, so for me it's part of the job description to adapt and keep learning," asserts Vienna-born and Buenos Aires-based Petra Korner. After graduating from New York University's (NYU) Tisch School of the Arts in 1999, Korner paid her dues in the camera and electrical departments before heading to graduate school at the American Film Institute (AFI) in 2002.

The most important change she's seen so far: digital intermediates replacing the traditional photochemical finish, which the DP finds to be both a blessing and a curse.

"In a world where your schedule is likely to conflict with another shoot, helpful inventions like the 3cP System can be a good alternative if you can't sit in the DI suite," she relates. "I've learned the hard way how vital it is to see your film all the way through post."

And when it comes to principal photography, Korner's innovations seem limitless. Consider the dream sequence in *Minotaur*, her first feature shot in 2004. "I put a black stocking over the back element of the lenses, had the poor gaffer handhold a 2K as an organically moving source, shot reversal stock, cross-processed and timed cool, and handheld a 16 mm camera while my AC was ramping the speed control up and down and throwing the shutter out of synch!"

That idea came from Korner's "visual strategy," a sheaf of papers documenting her research and visions for the script, as well as her intended visual approach for each scene. "Before each film we can count on an extensive test shoot in which we try out all the ideas to see what works best," says AC Jeff Porter, who has worked with Korner on every feature she's shot. "We've used retro lenses, pushed film, flashed film, and developed and printed with different silver-remotion techniques."

Film is Korner's preferred medium, and she likes shooting with the Arricam ST and LT. Disappointed by "the largely unsubstantiated propaganda promoting HD as an origination medium for features," she eschews it, turning down films that use HD as a means of saving money.

Korner's body of work earned her the 2009 Women in Film (WIF) Kodak Vision Award for Cinematography. "Petra would develop dailies in her bathtub if the studios would let her," Porter asserts. "And I'm sure the results would be breathtaking."

# GENERATION NEXT

Five 40-and-under cinematographers talk about changing the world, one project at a time.

By Margot Carmichael Lester  
Photos courtesy of The Cinematographers

The next generation has a lot on its plate. In addition to coming of age during a time of unprecedented technological developments, they're also concerned with issues like environmental impact, fair labor, the rush toward new technologies and other modern themes that affect their projects and their lives. Here's a look at five cinematographers – Generation Next we'll call them – who are passionate about their craft and having a positive impact on the world they live in.