

Reed Morano

GENERATION NEXT 2011

Home: Brooklyn, NY

Education: NYU Tisch School of the Arts, Kanbar Institute of Film & Television, 2000

Fun Fact: Loves karaoke, needs a Bounty candy bar every day at 3 p.m.

Most recent gig: *Summer at Dog Dave's*

Potent Quotable: "I will not settle, whether it's for a director or myself."

Union Love: "The benefits and support are very helpful, and it opens you up to the next level in work."

Reed Morano is a film devotee. "I trust it more," says the DP, who started out in grip and electric. "When I look at something shot on film, I feel like I can see into it and I can feel the texture of all the objects in the frame. Although digital has come far, it's still just trying to be what film already is, and it's not."

She's already racked up an impressive list of accolades. Morano's 2008 feature, *Frozen River*, was nominated for two Academy Awards®, seven Independent Spirit Awards, and earned the Grand Jury Prize at the Sundance Film Festival. Earlier this year, she was named one of "10 Cinematographers to Watch" by *Variety*, and she received the 2011 Kodak Vision Award from Women In Film.

"Reed works fast, capturing the story thoroughly while simultaneously using the frame as her canvas," notes 1st AC and frequent collaborator Kevin Akers. "She's a machine backed up with raw talent and an eye for the unique."

Her influences are the best of the best: Emmanuel Lubezki, ASC; Roger Deakins, ASC, BSC; Ellen Kuras, ASC; Conrad Hall, ASC; Lance Acord, ASC; and Wally Pfister, ASC. "They are all very different DPs but I love their use of light, composition and camera movement," she describes. "They all know how to utilize the camera to tell the story. That way the look can become a subtle character in the film. When the camera movement and angles are motivated by the action, it never draws attention away from the story. That's definitely something I've taken away from watching the work of these DPs."

Her most recent drama, the indie feature *Autumn Blood*, was shot on 35mm in a 2.40 aspect ratio. "We used Steadicam, handheld, static frames and cable cam shots to create an epic Western style that still had a personal and intimate feel to the story," states Morano, who shot a portion of *Autumn Blood* on 65mm. "I shot most of one day at 3 to 5 stops under in a very dark forest because the 65mm lenses that showed up that day only opened up to around a T4," she adds. "Any time I'm exposing and lighting I'm definitely testing the limits of what the stock - or the chip - can do."

