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## **ARRI Rental launches DNA lens range for ALEXA LF**

- The exclusive new DNA LF series is purpose-designed for the ALEXA LF format.
- Builds on the success of the Prime DNA lenses for ALEXA 65.
- Unique, vintage look, with organic focus fall-off, highlights and flares.
- Available worldwide around the end of Q1, 2019.

**November 12, 2018; Camerimage, Poland** – Inspired by creative collaborations with top cinematographers, ARRI Rental's exclusive DNA lenses will soon become available specifically for the ALEXA LF full-frame format.

The new DNA LF lenses, which are being introduced at the 2018 Camerimage festival of cinematography in Poland, will initially be available in a series of nine focal lengths, ranging from 21 mm to 135 mm. Prototypes have already been put to use with ALEXA LF cameras on the TV dramas *Killing Eve* (season two) and *Catherine the Great*, and on the movie *Ironbark*.

After using DNA LF lenses on *Catherine the Great*, an upcoming HBO/Sky period drama, cinematographer Stuart Howell said: "I was looking for something to enhance the scale and majesty of Catherine's world. We wanted to create texture, and an imperfect perfection of images, with a large-screen feel. The DNA LF/ALEXA LF combination is just amazing—each lens has its own characteristic and now I can't imagine how we could have done this with anything else."

Sean Bobbitt BSC, cinematographer on the Cold War film *Ironbark*, commented: "The DNA LF lenses have an individuality, when most lenses these days are going for uniformity and technical perfection. They remind me of older anamorphic lenses, in terms of the very subtle vignetting and focus drop off. What impressed me is that although each one is individual, they have common

characteristics; I still use them as if they are a normal set of lenses, which they very much are not.”

Originally developed for the 65 mm format of ARRI Rental’s exclusive ALEXA 65 camera platform, DNA is a unique concept in lens creation. In essence, it is technology born of relationships: vintage optics rehoused and customized in partnership with filmmakers, to reflect their artistic sensibilities.

Robert Richardson ASC on *Breathe*; Greig Fraser ASC, ACS on *Mary Magdalene*; Bradford Young ASC on *Solo: A Star Wars Story*; Dante Spinotti ASC, AIC on *Ant-Man and the Wasp*; Newton Thomas Sigel ASC on *Bohemian Rhapsody*; James Laxton on *If Beale Street Could Talk*; Ben Davis BSC on *Dumbo*; and Pedro Luque on *The Girl in the Spider’s Web*. All of these cinematographers have played a part in shaping the DNA concept and harnessing its creative possibilities. The DNA in the lenses is theirs.

The extensive detuning and personalization that was pioneered with the first generation of DNAs has informed the look of DNA LFs. It is a balanced and characterful look, full of life and gentler than many modern lenses. Focus fall-off is natural and pleasing, highlights are rendered in a mellow way, and the flare characteristics offer great scope for creativity, responding organically to direct light sources. New multi-blade irises have been built into every lens, providing consistent out-of-focus highlights and attractive bokeh.

While Prime DNA lenses for the larger ALEXA 65 format can be used on the ALEXA LF, doing so eliminates some of the interesting, imperfect elements at the edges and corners of the image, which are so revered by filmmakers. It therefore makes sense to offer DNA LF lenses purpose-made for the ALEXA LF, featuring a 49 mm image circle that is perfectly matched to the LF sensor.

DNA LF lenses will be available as part of ALEXA LF camera packages from ARRI Rental facilities worldwide, starting around the end of Q1, 2019.

#### **About the ARRI Rental Group:**

ARRI Rental’s mission is to be instrumental in realizing the creative visions of international filmmakers and content producers by providing first-class camera, lighting and grip equipment—and an unsurpassed level of service—to the feature film, television, advertising, broadcast, and events markets.

Operating through a network of rental facilities in North America and across Europe, the group’s combined resources and expertise allow ARRI Rental to develop and roll out exclusive, proprietary technologies. These include the ALEXA XT B+W and the ALEXA 65, a larger-than-large-format solution for high-end movies, TV series and commercials, comprising the world’s only true 65 mm digital cinema camera, custom-designed lenses such as the DNA series, and fast, efficient workflow tools.

Recent productions serviced by ARRI Rental include: *Roma*; *If Beale Street Could Talk*; *Welcome to Marwen*; *A Private War*; *Fantastic Beasts: The Crimes of Grindelwald*; *Boy Erased*; *Bohemian Rhapsody*; *Alpha*; *Juliet, Naked*; *Papillon*; *Mamma Mia: Here We Go Again*; Netflix’s *Dark* and *Altered Carbon*; *On Chesil Beach*; *The Happy Prince*; *Ant-Man and the Wasp*; *Solo: A Star Wars Story*; *Mary Magdalene*; and *Avengers: Infinity War*, among others.

For locations and more information please visit [www.arringentalgroup.com](http://www.arringentalgroup.com)