

LAURENT BARES

CINEMATOGRAPHER



united agents
THE LITERARY & TALENT AGENCY



PETER **CAPALDI** CUSH **JUMBO**

CRIMINAL RECORD

DIRECTOR: JIM LOACH

PRODUCTION COMPANY: STV PROD. - TOD PROD

STARRING: CUSH JUMBO-PETER CAPALDI- SHAUN DOOLEY-ZOË WANAMAKER- CATHY TYSON

EPISODES 1-2-3-4

London, today. An anonymous call thrusts a rookie investigator, June Lenker (Cush Jumbo), and an experienced policeman, Daniel Hegarty (Peter Capaldi), into a vicious battle where each side strikes blow for blow. The stakes are to uncover the truth about a case judged ten years ago, a femicide, which Lenker believes the culprit is not who everyone thinks.

Criminal Record is the meeting of two magnificent actors. The scenes pitting Cush Jumbo against Peter Capaldi were unanimously hailed, rightly so, as great moments of television by critics. We knew from the first days of shooting that it would be like this. It was important for me to offer them a setting worthy of their talent. Through extensive preparation and location scouting, we managed to provide an original and realistic vision of London. It was also essential that everything we shot in the studio be absolutely compatible with these exteriors. Participating in the creation of a show is a great responsibility. You are responsible for all the visual aspects that will accompany the series throughout the season and any potential future seasons. It's a lot of pressure but also a great satisfaction when you succeed.

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CRIMINAL RECORD



CRIMINAL RECORD

sky original

GANGS OF LONDON

SEASON 2
EPISODES 3 & 4

DIRECTOR: MARCELA SAÏD

PRODUCTION COMPANY: PULSE FILMS- SISTER PICTURES

STARRING: SOPE DIRISU- JOE COLE- MICHELLE FAIRLEY- LUCIAN MSAMATI- ORLI SHUKA- WALEED ZUAITER

If we find the characters that made the success of the first season, the Wallaces and the Dumanis will have to face new adversaries. Episodes 3 and 4, directed by Marcela Saïd are mainly focus on the resurrection of Sean Wallace (Joe Cole), left for dead at the end of season 1, and his return to the upper echelons of London gangsterism. Surrounded by his brother Billy (Brian Vernel) and his mother Marian (Michelle Fairley), he will be aided by Lale (Nargues Rashidi) and the Kurdish community in direct confrontation with Koba (Waleed Zuaiter), the new king in town.

When we find Sean, he is locked up in a prison somewhere in Eastern Europe. Tortured by his captors, Sean overcomes these trials and gradually rebuilds himself. The first fifteen minutes of episode 3 brilliantly depict this transformation. I chose a visual treatment reminiscent of the great paranoid films of the Seventies. By moving the character away from London, the story plunges us into a visually off-kilter space, thanks in particular to the extreme accuracy of the sets. Similarly, when the two brothers regain control of the street, I chose a realistic treatment without exaggeration. The violence they display speaks for itself...

LAURENT BARES - CINEMATOGRAPHER



GANGS OF LONDON S2



GANGS OF LONDON S2

A movie poster for the film 'Crossfire'. The background is a warm, orange-hued sunset scene. In the foreground, a woman with short blonde hair, wearing a light blue button-down shirt with a bloodstain on the shoulder, looks off to the side with a concerned expression. In the background, a modern building with balconies is visible, and a group of people is seen in a courtyard area. The title 'CROSSFIRE' is written in large, bold, orange letters, and 'BBC STUDIOS' is written in smaller white letters above it.

BBC STUDIOS
CROSSFIRE

DIRECTOR: TESSA HOFFE

PRODUCTION COMPANY: THE DANCING LEDGE- BBC STUDIOS

STARRING: KEELEY HAWES- LEE INGLEBY-JOSETTE SIMON-VIKASH BHAI-DANIEL RYAN

At the initiative of Jo Cross (Keeley Hawes), three families decide to take their vacation at a resort in the Canary Islands. The day after their arrival, the hotel is attacked by two terrorists. Two members of the group of friends, Chinarr (Vikash Bhai) and Ben (Daniel Ryan), are killed. These events uncover an extramarital relationship between Jo and Chinarr, plunging the survivors into complex psychological turmoil.

Crossfire is a three-episode mini-series. While the first two episodes depict the hotel attack by two young terrorists, the third is dedicated to the aftermath. The mourning, the recovery, the explanations, and sometimes, the confrontations. The treatment is completely different. Where we used handheld cameras, realistic lighting in the first two episodes, we decided to use a studio mode and much more sophisticated lighting. The characters are filmed in static shots. The length of the shots is extended, allowing the characters time to express their emotions, their distress. From Crossfire, I particularly enjoyed working with all the actors, like a true theater troupe. It was physically demanding when we accompanied them as they tried to escape death. A respectful distance as we assisted them in their attempt at resilience afterward. Crossfire had very good viewership on BBC 1.

LAURENT BARES - CINEMATOGRAPHER



CROSSFIRE



CROSSFIRE



GANGS OF LONDON

SEASON 1
EPISODES 6-7-8

2021 NOMINATED BAFTA
TV AWARD: DRAMA SERIES

DIRECTOR: XAVIER GENS

PRODUCTION COMPANY: PULSE FILMS/ SISTER PICTURES

STARRING: SOPE DIRISU-JOE COLE-LUCIAN MSAMATI-MICHELLE FAIRLEY-PAAPA ESSIEDU

sky atlantic

The city of London is being torn apart by the turbulent power struggles of the international gangs that control it and the sudden power vacuum that's created when the head of London's most powerful crime family is assassinated.

Thanks to the drive of Gareth Evans and Jude Poyer (the stunt coordinator), Gangs of London is an extremely spectacular and violent show. Xavier Gens directed these three episodes. Beyond the action scenes, he particularly explored and delved into the psychology of the characters. The scripts weave complex relationships between the characters. Alliances, betrayals, love stories, and hatred. The challenge was to include these long dialogue scenes without deviating from the dynamic style of the early episodes. Especially at the end of episode 7, there is a sequence where all the characters gather around a table, engaging in a heated discussion where the two clans oppose each other. We shot it on location, with three cameras. A real challenge. We managed to shoot the 7 pages of the script in 3 hours. Almost entirely in close-ups to emphasize the expressiveness of the actors. Gangs of London will remain unforgettable for my first shooting experience in London.

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GANGS OF LONDON S1



GANGS OF LONDON S1

AGENTS

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UNITING CINEMATOGRAPHERS AROUND THE WORLD

BRITISH CINEMATOGRAPHER



French cinematographer Laurent Barès on the lure of a London shoot, his love for prep, and the challenges of bringing a complex narrative to the small screen.

French cinematographer Laurent Barès on the lure of a London shoot, his love for prep, and the challenges of bringing a complex narrative to the small screen.

Peter Capaldi and Cosh Jumbo star as detectives drawn together by an anonymous phone call to right an old miscarriage of justice in Apple TV+'s pacy *Criminal Record*. Written by BAFTA nominee Paul Rutman, the series is filmed by Laurent Barès, whose work spans features, commercials and, of course, TV.

British Cinematographer (BC): How did you get involved with *Criminal Record*?

Laurent Barès (LB): My agent, Daniela Maruza (United Agents), sent me the script. I had just finished *Gangs of London*, a fantastic, and intense show. I was looking for something a bit different, more psychological. After my initial read of the script, I immediately recognised its quality. We organised a Zoom meeting with Elaine Collins (producer), Paul Rutman (show runner) and Jim Leach (director) and had an hour-long discussion. I shared my reading of the script, my impressions, my intuitions. Shortly after, they hired me.



Cinematographer Laurent Barès reads the complexity of *Criminal Record*'s narrative when he received the script



CRIMINAL RECORD
WITH LAURENT BARÈS
[F&R-133-0411]



The Standard

Criminal Record on Apple TV+ review: Capaldi and Jumbo thrill in this stellar dirty cop drama

This refreshing new crime show pits two star detectives against each other



WILLIAM BATA
10 JANUARY 2024

Review at a glance

★★★★★

The year may only be one week old, but Apple TV+ might have a place

INDEPENDENT

Criminal Record review: When Peter Capaldi and Cush Jumbo face off, it's hard not to hold your breath

★★★★☆

The cleverest thing about this new show is the matter-of-fact way it presents the rot seeping through the Met Police

Kate Roseberry • Friday 12 January 2024 06:00 GMT • [Comments](#)



Apple TV+

The Guardian

Criminal Record review - Peter Capaldi and Cush Jumbo are great alone. Together, they're mesmerising

★★★★★

We need an award for best joint performance and we need it now, for these two and their sublime turns in a clever, timely corrupt cop thriller



EMPIRE

Gang of London Review



When crime lord Finn Wallace (Colm Meaney) is shot dead under mysterious circumstances, the delicate network of alliances holding London's underworld together threatens to shake apart. Not least because Wallace's heir, Sean (Joe Cole), is out for revenge whatever the cost. Meanwhile, Wallace organisation grunt Elliot (Sope Dirisu) is so desperate to earn Sean's trust and approval, he puts his very life on the line.

★★★★★

The Guardian

Gangs of London review - a thrilling dose of capital punishment

★★★★★

The opening episode of this grisly drama about a crime family and their multitude of rivals might be more human flesh than fleshed-out characters, but it promises to be a wild ride



INDEPENDENT

Gangs of London season two review: the blistering, balletic mob action-drama is back

★★★★☆

It's been a two-and-a-half-year wait, but this series is still full of impeccably choreographed fight scenes, quick twitch pacing, and clever, immersive direction

Amanda Whiting • Thursday 20 October 2022 22:07 BST • [Comments](#)



PHOTOGRAPHY EXHIBITIONS

SUMMER 2023

During the summer of 2023, I took part in a photo exhibition focusing on the summer solstice. I spent two nights exploring a village in southwestern France using a readily available photographic tool (specifically, my mobile phone). It was important to me to show that the essence lies not in the technique but in how you use it, that any medium can be used to create provided you understand its qualities and limitations.

LAURENT BARES



