

Gianmarco Donaggio

HOLY WOOD DUST

Venice Premiere · Cinematography Press Kit



Holy Wood Dust is a 2026 documentary directed by Victor Kossakovsky and photographed by Gianmarco Donaggio. Created in collaboration with renowned botanist Stefano Mancuso, the film takes audiences on an immersive journey into the world of trees, exploring their extraordinary capacity to perceive, communicate, learn, and form connections.

Donaggio's collaboration with Kossakovsky began in 2016 in Norway, when, at the age of 24, he joined the camera department on Gunda. Their creative partnership continued with Architecton, followed by Donaggio's contribution of the film's microscopic cinematography on Trillion.

Holy Wood Dust marks a significant milestone in their long-standing collaboration: Donaggio's first feature as Director of Photography for Kossakovsky, bringing a decade of shared visual research to its fullest expression.

Cinematography

For *Holy Wood Dust*, Gianmarco Donaggio developed a visual approach that moves between monumental landscapes and microscopic worlds, inviting audiences to encounter trees as living protagonists rather than scenery.

Working across macro, probe, and microscope optics alongside large-format digital cinematography, he designed and assembled bespoke motion-control systems capable of operating at 10× to 20× magnification—a scale at which even the smallest vibration becomes visible.

Research & Development

In 2025, Donaggio dedicated six months to researching, engineering, and filming the film's most intimate world. Based primarily at Manifatture Digitali Cinema in Prato, Tuscany, he developed three custom robotic camera systems in collaboration with Chris Field, visual engineer behind the BBC's *Green Planet*. These systems enabled Donaggio to film the slow processes of tree germination with a degree of precision and control that conventional cinematographic setups could not provide.

The research was carried out in close dialogue with Stefano Mancuso and his team at the University of Florence. Their botanical expertise informed both the scientific accuracy of the filmed processes and the development of the visual methodology.

Principal Photography

While the film's microscopic sequences were developed through months of laboratory research, the principal photography demanded an equally adaptive approach in the field. Working across forests, mountains, cities, and remote natural environments, the production employed a wide range of filmmaking tools, including drones, helicopters, U-cranes, and bespoke motion-control systems. Each setup was selected according to the scale, movement, and environment of the subject.

Donaggio built the camera package around the RED V-RAPTOR X, chosen for its flexibility across radically different configurations while delivering 8K, 48 fps large-format imagery. Whether mounted on aerial platforms, crane systems, or custom-built rigs, the camera became the backbone of a production that continuously shifted between expansive landscapes and intimate observations.

The result is a visual language in which changes of scale are not simply technical transitions, but part of the film's narrative structure—moving from the monumental to the microscopic while maintaining a continuous photographic identity.

Short Bio

Gianmarco Donaggio is an award-winning director, cinematographer, and audiovisual artist whose work bridges cinema, experimental image-making, and visual research.

A member of the European Film Academy and a Berlinale Talents alumnus, his work has been presented at major international film festivals, museums, and cultural institutions across Europe.

His practice is defined by developing new imaging tools when existing ones are not enough, combining custom optical systems, engineered camera rigs, and unconventional recording methods to expand the possibilities of cinematic perception.

External Links

- [Cinematographer's Official Webpage](#)
- [Venice Film Festival](#)
- [IMDb](#)
- [Wikipedia](#)

Technical Specification

Camera: RED V-RAPTOR X / CANON R6 II / EMBER 5K / SONY FX3 / DJI INSPIRE 3

Capture Format / Frame Rate: 8K - 2:1 · 48 fps

Large-format digital · REDCODE RAW

Optical Systems: ZEISS SUPREME PRIME / FUJINON PREMISTA / DZO PROBE / LAOWA PROBE / DIY MICROSCOPE LENSES

Contact

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