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FOR IMMEDIATE RELEASE

ARRI announces the small and lightweight ALEXA 265 camera, revolutionizing 65 mm cinematography

- **ALEXA 265 is one-third the size and weight of ALEXA 65**
- **Revised 65 mm sensor brings higher dynamic range and sensitivity**
- **Unique in-camera filter cartridge system**
- **Same LogC4 workflow and REVEAL Color Science as ALEXA 35**

December 5, 2024; Munich – ARRI introduces ALEXA 265, a new-generation 65 mm camera that responds to feedback from users of the ALEXA 65, its predecessor. ALEXA 265 combines a small form factor with a revised 65 mm sensor, delivering higher image quality through 15 stops of dynamic range and enhanced low-light performance. Featuring the same LogC4 workflow, REVEAL Color Science, and accessories as ARRI's state-of-the-art ALEXA 35, plus a new filter system, ALEXA 265 makes 65 mm as easy to use as any other format.

The ALEXA 265 camera body is based on the compact ALEXA 35 and despite containing a sensor three times as large, is only 4 mm longer and 11 mm wider. Using this body design means ALEXA 265 is less than one-third the ALEXA 65's weight (3.3 kg vs. 10.5 kg) and takes advantage of ARRI's latest cooling and power management technologies. While the camera's small size and weight allow it to be used in ways never imagined for 65 mm—from drones and stabilizers to the most space-constrained locations—its efficiencies make it faster to work with on set. Boot-up time and power draw have been improved, and compatibility with the ALEXA 35 accessory set opens vastly more rigging options.

Feedback from ALEXA 65 users over the last decade made the dramatic reduction in form factor a design priority for ALEXA 265, but also determined the approach to image quality. Filmmakers wanted to retain the 6.5K resolution and large pixel pitch, but were interested in higher dynamic range and improved low-light performance. A brand-new and comprehensive revision of the 65 mm sensor was therefore developed for ALEXA 265, increasing the dynamic range

from 14 to 15 stops and the sensitivity from 3200 to 6400 EI (ISO/ASA), with crisper blacks, greater contrast, and a lower noise floor.

Delivering this higher image quality is a simple and efficient workflow that utilizes ARRI's latest developments. The new-generation LogC4 workflow and 3D LUTs introduced for ALEXA 35 are now shared with ALEXA 265, which records ARRIRAW in-camera to the Codex Compact Drives used in all current ARRI cameras. Standard drive readers and docks can be used, as can Codex HDE (High Density Encoding), reducing file sizes by up to 40% without diminishing image quality. On-set monitors can be set up in HD or UHD, displaying SDR or HDR, or both. ARRI is updating its SDK to ensure that ALEXA 265 images are compatible with all major third-party software tools.

A unique feature of the ALEXA 265 is its filter cartridge system, which allows special filter trays, encased in a protective cartridge, to slide in front of the sensor. ARRI FSND filters from zero to ND2.7 in single-stop increments will be available with ALEXA 265 at the time of launch, and many more creative filter options are in the works. An encoded chip on the filter tray conveys information about whatever filter has been inserted; this information is available in the user interface and is also recorded in camera metadata for use on set and in post.

ALEXA 265 images are processed in-camera using ARRI REVEAL Color Science, introduced with the ALEXA 35 and also compatible with ARRIRAW images from the ALEXA Mini LF. REVEAL is a suite of image processing steps that collectively help the camera to capture more accurate colors, with subtler tonal variations. Skin tones are rendered in a flattering, natural way, while highly saturated colors and challenging colors such as pastel shades are displayed with incredible realism. All ALEXA 265 and ALEXA 35 cameras are super color-matched to each other, simplifying color grading, and the ALEXA 265's advanced LED calibration streamlines virtual production and LED volume work.

The list of ALEXA 65 films and filmmakers over the last 10 years is a roll call of the industry's most visionary projects and people. While 65 mm may only be accessible to relatively few productions, this historic format inspires many and represents the pinnacle of mainstream image acquisition. Now, with the launch of ALEXA 265, a new era of 65 mm begins—one that will redefine the format's creative possibilities.

ALEXA 265 will be available to productions from early 2025.

Learn more at www.arrirental.com/265

About ARRI:
“Inspiring images. Since 1917.” ARRI is a global player within the motion picture industry, employing around 1,600 staff worldwide. Named after its founders August Arnold and Robert Richter, ARRI was established in Munich, Germany, where the headquarters is still located today. Other subsidiaries are in Europe, North and South America, Asia, and Australia.

The ARRI Group consists of the business units Camera Systems, Lighting, Rental, and Solutions, as well as the subsidiary Claypaky, all dedicated to connecting creativity and future technologies for moving images and live entertainment. ARRI is a leading designer and manufacturer of camera and lighting systems for the film, broadcast, media, and entertainment industries, with a worldwide distribution and service network. The portfolio includes digital cameras, lenses, camera accessories, archive technologies, lamp heads, and lighting accessories. Along with offering exclusive technologies, ARRI Rental’s first-class services and equipment provide camera, lighting, and grip packages to professional productions around the world. ARRI Solutions offers high-quality virtual and traditional production infrastructure solutions and efficient, integrated workflows to a broad range of studio operators, producers, and enterprises. Claypaky fascinates audiences worldwide with cutting-edge live entertainment and stage lighting.

In recognition of its innovative contributions to the film and television industries, ARRI has been honored with 19 scientific and technical awards from the Academy of Motion Picture Arts & Sciences and six Engineering Emmys from the Television Academy and the National Academy of Television Arts & Sciences.

For locations and more information, please visit www.arri.com.