

INDIVIDU

Cinematography Lookbook



Mood of the Cinematography

The mood of the cinematography for INDIVIDU will be **dark, suspenseful, and intimate**. This is based on my interpretation of the script, which I believe is focused on the relationship between one's ego, and one's deeply rooted personality.

Upon first reading the script I imagined the perspective of this film through the ego, though I realized the perspective is truly from an **observant, omniscient perspective**. This omniscient viewer might be the self, which conjoins the ego and the shadow. Implementing aspects of the ego's perspective may be interesting though, because the ego is often at the forefront of our personalities.

In order to achieve this mood I plan to utilize **low key, motivated, and soft lighting**. As well as a mix of **smooth, cinematic movement** with **intimate, handheld operation**, and **wide static-shots**.

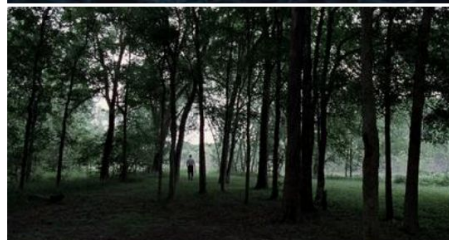


INDIVIDU

Moodboard

Lighting

The lighting for INDIVIDU should feel natural and subtle. This will involve the use of large, bright, artificial sources in all locations, large negative fill, and timing with overcast/partly cloudy weather. The contrast ratios i'm looking for are 3 to 1 and 4 to 1. The first two scenes should have a ratio of roughly 4 to 1 in order to set the tone, while the final scene should have a ratio between 2 to 1 and 3 to 1, as it takes place in the middle of a field. As for exposure levels, I imagine the ego will sit at around a 6 or 7, as it is entirely white, while the shadow will be a zone 3. It will be essential to backlight the shadow, or place the shadow in front of pockets of light, in order to allow it to stand out in the frame, while remaining dark. The environment should also sit at roughly a zone 4 in the mid tones, a 6-8 in the highlights, and a 2 in the shadows.



Composition

The composition in this film should provide a feeling of intimacy between the viewer and the ego, as this is a film about one's personality. To achieve this, I want to implement the use of wide angle lenses for CU's to slightly distort the edges of the frame, making the audience feel even closer to the subject. This visual intimacy will be important for the scene between the Umbras and the ego, as well as for the ending of the story. I also believe a visual motif to foreshadow that the ego and the shadow are the same entity, would be a great way to use composition to support the story. This could be achieved by framing the two characters with a side profile two shot, displaying the characters as inverted versions of each other. This framing can be repeated three times: Once when they meet at the lake, a second time just before they fight, and a third time once they reveal their Identities.

Side Profile 2Shot Motif



Intimate CU's and MS's on wide angle lenses



Movement

The movement in this film should support the energy of the choreography, as well as create a divide between the ego and the shadow. This will be achieved by the use of a steadicam, an easyrig, and a tripod. To differentiate between the Ego and the Shadow I plan to use the easyrig to capture the Ego's anxious movements in scenes 2 and 3, while using the steadicam to show the Shadow's controlled dance, and predatory behaviour. This can be mixed with static wide shots, which will ground the scenes in the beautiful and moody environments. This will also emphasize the speed of the dancer's movements.

Examples:

XENO - a dance film which demonstrates a good use of handheld and static cinematography. <http://vimeo.com/535880729>

Children of Men - This is a scene which was shot handheld, which is how I imagine the anxious shots of the ego could be captured.

<https://www.youtube.com/watch?v=MjFHqohaHYU&t=3s>

Neptune's Dreams - The steadicam shots in this film, particularly from 00:30 to 01:04, demonstrate how I imagine the shadow should be presented, as well as how the introduction of the ego should start.

<https://vimeo.com/656167638>

Textures/Visual Elements

The textures/visual elements I imagine playing a key role in the cinematography of INDIVIDU are:

- Fog
- Shadows made by light hitting foliage
- Dirt
- Rough, wet, thin cotton
- Tall grass
- Light hailation
- Shallow depth of field
- Wide-angle distortion



Location: Forest

The ideal forest location for this film would be an old growth forest or a high alpine forest. High alpine forests often have spacious forest floors, and scenic meadows, leaving room for the characters to move freely.

Some areas which have high alpine forests include the blue ridge mountains and the great smoky mountains.

The ideal weather for shooting this location is overcast or partially cloudy.



Location: Still Lake

The ideal lake location for this film would be a small non-recreational lake, which has a small beach. This means there are no motor boats allowed in the lake. The perfect location would also have a view of a hill/mountain in the background in order to create more depth in the image.

A few lakes that fit this description are: Price Lake in the blue ridge mountains and Calderwood Lake in the great smoky mountains.

The ideal weather for shooting this location is overcast with no wind.



Location: Forest Glade

The ideal forest glade location would be a high alpine meadow, which will offer a dramatic background and rolling hills. These meadows often also have trees lining the edges, which would create a bridge between this location and the previous two.

An example of an ideal high alpine meadow would be the craggy gardens in the blue ridge mountains.

The ideal weather for shooting this location is cloudy/partially cloudy.



Camera Equipment

- RED Gemini
 - This camera produces colors well, has great latitude, and is relatively lightweight/compact.
- Cooke S4 Primes
 - The Cooke S4 Primes are sharp, produce colors beautifully, and have nice flares.
- ½ Black Diffusion FX or ½ Glimmer Glass
 - This will create nice highlight roll-offs, and will soften the digital image.
- Wireless Transmitter And Follow Focus
 - This is required for shots using the Steadicam and EasyRig.
- Steadicam and Easy Rig
 - To achieve smooth movement and eliminate shaky handheld operation.

Lighting Equipment

- 4K HMI (Arri M40)
- 1.8K HMI (Arri M18)
- 20x20 ¼ Grid overhead
- 3x 12x12 Ultrabounce rags
- 2x 4x4 water floppies
- 2x 4x4 gel frame
- 1x 20x20 butterfly frame
- 3x 12x12 butterfly frames
- Large Haze Machine and Industrial Fan
- 6x Mombos
- 2x Combos
- 4x Cstands
- 20 sandbags
- 2x Honda eu7000 Generators
- 1 50' Bates connector stinger
- 4x4 beadboard
- 24x36 beadboard
- 2 Quacker Clamps