

# Mini-series about Venezuela Bolívar Niño

Post production  
Post House

Colorist  
Gabriel Pineda

Technology  
KODAK Look Manager System and KODAK VISION2 HD System

The idea for *Bolívar Niño* gestated in the back of Mauricio Odreman's mind for three decades. The story follows a young boy named Pedrito who travels back in time and befriends the young Simón Bolívar, who will grow up to become the leader of Hispanic America's struggle to achieve independence from Spain. The two boys go on to have adventures against the backdrop of historical events. *Bolívar Niño* is the first part of a planned mini-series called *Venezuela: Its Adventure* that will portray Bolívar's life and times through Pedrito's eyes.

Odreman is a director, cinematographer and producer who studied painting and learnt filmmaking from his father. "This project is our answer to a television landscape filled with violence and squalid subjects," he says. "Our goal is to emphasize human values and show that everyday life is in fact a great adventure."

Odreman's visual design for the project expresses the tension between two worlds. The cleanliness and baroque details of the late 17th century Spanish Empire are contrasted with the modern, minimalist world of Pedrito. Night-time light was especially important, since the modern world includes artificial electric sources rather than candles and torches.

Odreman chose to use the KODAK VISION2 HD System on the project, the first such application in Latin America. The system includes KODAK VISION2 HD Color Scan Film 5299. The scan-only film is designed to capture the widest possible range of image information. The filmed images are scanned into the digital realm, where the precise look, color and tone of any Kodak negative film can be applied using proprietary algorithms.

"I've used Kodak films for my entire professional life," says Odreman. "I feel that the way they handle color and light is compatible with my vision as a painter. Over the years, I've used (EASTMAN EXR) 5245 50D film stock in many situations. It's a spectacular film with the finest of grain. Once I got to know the 5299 stock, I knew its latitude and flexibility would allow me to achieve a similar look while moving very quickly under a variety of conditions."

The camera package included an ARRI BL-1, a Canon zoom lens and an Elemack Spyder dolly. "I've shot 100 rolls of the 5299, and the performance of that film is fantastic," he says. "As director-cinematographer, I have to keep an eye on the schedule. The latitude allows me to move from interior

to exterior without changing magazines. It's very exciting for me to film knowing that I can move freely, concentrating on aesthetics instead of deciding which stock I should use. I can easily make subtle decisions about the look in the comfort of the transfer room."

## Visual strategy

The film was first scanned at a lower resolution for the offline edit at Post House by colorist Gabriel Pineda. Odreman used the KODAK Look Manager System to help communicate his visual strategy to his collaborators. He plans to composite and fine tune many effects shots once the images are scanned at high resolution.

"My testing revealed how well images captured on this film

hold up through manipulation like compositing and other visual effects," he says. "Once in the digital stage, these images are incredibly elastic, especially compared to images made with a digital camera."

"Emulating firelight is not easy," he adds. "In some night situations, torches and candlelight gave me unexpected warmth. I can lower the intensity during post. The VISION2 HD System is perfect for manipulating chiaroscuro and contrast."

"I used the system without hesitation," he says. "I knew I could trust Kodak technology. The rest depended on me, my crew and our equipment. I hope that *Venezuela: Its Adventure* will help elevate the quality of television drama in Venezuela and beyond."

