

## *Real Madrid*: Fusing animation and live-action footage creates artistic masterpiece

**H**ow do you present seven different artists and honor their work, while conveying a marketing message – all in 40 seconds?

Director Joel Marsden decided to fuse live-action with computer-generated animation for the **Legends** spot, which promoted limited-edition lithographs of legendary players on the Real Madrid soccer team. Marsden turned to Los Angeles-based cinematographer Ben Kufryn to capture the underlying live-action imagery.

The shoot involved filming six of the artists — Dennis Oppenheim, Valerio Adami, Fernando Bellver, Rafael Canogar, Cristóbal Gabarrón and



Above: Scene from *Real Madrid* spot shot by DP Ben Kufryn. Photo courtesy of FlickrLab

Jean Miotte — in New York, Italy, and Spain, all on a whirlwind schedule.

Kufryn used an ARRIflex SR-3 to get the more traditional, classic portraits of each artist, and a hand-cranked Bolex to capture more impressionistic highly textured images of the artists at work. The ARRI footage introduced viewers to each artist with clean, clear images. Most of the ARRI work was shot using an Angenieux HR 7-81mm zoom. Kufryn also used various swing-and-tilt lenses while shooting Bellver and Oppenheim to focus attention on the eyes and let everything else in the frame go soft.

The Bolex footage gives viewers a hint about the artist's technique. "Joel wanted something that wouldn't feel artificial," says Kufryn, "and conveyed these artists work mostly by hand. In some cases, I would often wildly vary the frame rate in camera or purposely flash the eyepiece, which gave an extra rawness to the footage."

Kufryn was working with a minimal lighting package in mixed day interior and exterior situations, so he chose Kodak VISION2 250D 7205 film. He needed a fast, daylight-balanced film, but also one that would produce clean, fine-grained images that would lend themselves to compositing during the animation process.

"The film gave us great clarity, resolution, fine grain and fantastic range," Kufryn said. "In one case, I was shooting artist Dennis Oppenheim in his studio with skylights prominently featured in the background. There was an 11-stop difference between my fill light and the windows, but the film still held detail in those extreme highlights."

When they went to Madrid, he switched to Kodak VISION2 200T 7217 film for shooting on stage. "It was a perfect companion to the 7205," Kufryn said. "When we went to telecine, we were able to stretch it even further with some of the unusual looks we wanted."

To read more about the making of **Legends**, go to [www.kodak.com/go/motion](http://www.kodak.com/go/motion) ■