

Football, flings and fun with Andréas Lennartsson

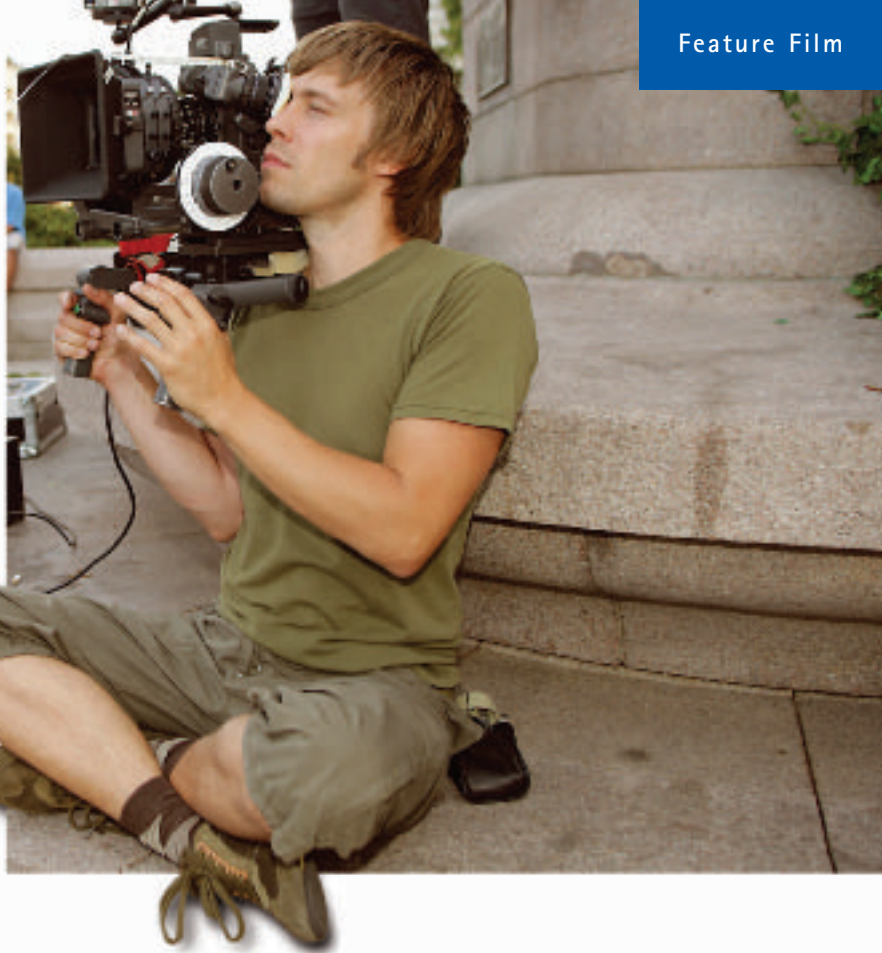
Just a few weeks after graduating from Stockholm's Dramatiska Institutet in 2004, Andréas Lennartsson was asked by Director Mani Maserrat-Agah (*Kommissionen, Den osynlige*) to shoot footage for a feature teaser when the cinematographer went on early paternity leave.

Lennartsson was working on a documentary for Swedish television when he took the week off with Maserrat-Agah and Screen Writer Jens Jonsson (*God morgon alla barn, Stenjäveln*) to film young people playing football, falling in love and having fun at the Gothia Cup. "We turned two hours of interesting and inspiring footage into a teaser that reflected the atmosphere and visual approach of the feature," remarks Lennartsson. However, work didn't begin on *Mustafa/Massimo* until a year later. "I wasn't asked if I wanted to be DP; I just stayed in the project after that inspiring week!" he says. "I'm very happy Mani trusted me and Göta Film didn't question his wish to retain me, after all it was our first feature."

Although the teaser footage had been shot on EASTMAN EXR 250D 7245 and KODAK VISION2 500T 7218, the production company planned to shoot *Mustafa/Massimo* on video. Maserrat-Agah and Lennartsson, however, convinced them otherwise and chose KODAK VISION2 250D 7205 and KODAK VISION2 500T 7218.

"One of the most important lessons I learnt on *Mustafa/Massimo* is that it's incredibly important to convey visual ideas to make-up, costume and production design," notes Lennartsson. "I discussed with them a list of key words describing a warm Latin look, such as 'heat', 'sweat', 'flare', 'reflections', 'movement' and 'depth'. We agreed that daylight scenes would be warm and yellowish and night time scenes yellow or blue green; certain colours would be emphasised and others banned; and shiny materials would be used in clothes and sets and to give the actors an oily look. As a result we've captured beautiful highlights on actors' faces and bodies and achieved a consistent image in harsh sunlight as well as extreme low light conditions."

Roy Andersson's *En Kälekshisforia* (*A Swedish Love Story*) was a great visual inspiration as well as the works of various Latin American cinematographers. "I tried to recreate the atmosphere, mood, colour and light in a clandestine 1981 torture chamber scene in Buenos Aires in our scene in the toilet of a modern Gothenburg disco," he says. Using 7218, Lennartsson added 85 gel to the toilet windows and blue green filters to the fluorescent lights. "We only added an 18W fluorescent above and to the side of a mirror. I shot at F2 with 25mm and 50mm lenses and got a beautiful flare from the ceiling lights and a nice contrast on the actors' faces."



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Aiming for a flexible and "living" camera, Lennartsson shot entirely handheld. "We needed to work quickly and retain the documentary feel of the teaser so we found locations with natural or available lighting and made light and shadows work for us. I wanted to blow out and overexpose parts of the image quite brutally in certain daylight scenes and I was really surprised at just how much I could underexpose 7218 and still get a beautiful effect. We also shot scenes in counterlight, where much of the picture was five to eight stops overexposed, and achieved good results." And in a scene on a bus full of youngsters en route to Gothenburg the exposure range varied by seven to eight stops. "We didn't treat the stocks carefully, but they were really nice to us!" he comments.

"In a disco filled with 3,000 young people, my light meter read "error" – but I crossed my fingers, exposed at F1.3 and the scene looks great!" Lennartsson enthuses. Then on a night exterior in Gothenburg, his light meter read F0.35. "Electrician Dan Sandqvist and his assistant Sanna Karacsony carried a battery-powered handheld light for fill and at one point Dan even used the light from his mobile phone to put a highlight in an actor's eye! Some of the most beautiful images are the ones we shot at night with basically no light," concludes Lennartsson.

Cinema release for *Mustafa/Massimo* is planned for summer 2007. ■



Top: DP Andréas Lennartsson filming in the centre of Gothenburg.
PHOTO: KRISTOFFER KLING

Above: Two scenes from the film which illustrate use of available light.