

PoseDown

bringing an original vision to the screen



Products

Pre-production

KODAK Look Manager System (KLMS)

Camera

ARRIflex 16 SR3

Stocks

KODAK VISION2 200T 7217, VISION2 50D 7201, VISION2 250D 7205

Pose Down is a fictional account of a woman's return to her southwestern Florida roots. Fleeing a failing marriage and faced with the task of settling her mother's estate, she contemplates her life so far and compares her memories of growing up with her small home town in the present, where she has become an outsider.

Pose Down was directed by Erika Yeomans; she and cinematographer Benjamin Kasulke found each other online.

"I loved the script, and the fact that it didn't have any sort of ABC three-act structure," says Kasulke, who has photographed experimental modern dance in Seattle and also recently shot a film for eccentric Canadian director Guy Maddin. "It was clear that Erika had an original voice and a story to tell."

Kasulke says that Yeomans was comfortable dealing with actors and had specific visual ideas, but she deferred to him on most technical decisions. They determined that the film should have two main looks, one for 1995 which is the story's "present," and another for the early 1980s, when the main character was growing up.

Kasulke also used the KODAK Look Manager System (KLMS) to fine tune the looks. The system uses a digital camera and software to emulate the effect of various film stocks, processes and other cinematography tools on a monitor.

"KLMS was great," he says. "I could try out various stocks, look at the grain structure, and see how they handled colors. I also experimented with various filtration packages to see how they reacted to the hard sunlight and deep darkness of Florida. Coming from Seattle, I found the difference between light and shadow almost unbelievable. We knew we would need film's latitude to capture that distinctive look, and the Super 16 format fitted with our budget and the need to move quickly with a small crew."

The filmmakers wanted to portray Florida through an outsider's eyes. Kasulke used graduated filters to make the sky more intensely blue, and coral filters to enhance the browns in the dead grass and sand. The corals also helped set off details in the green foliage.



The 1980s flashback scenes were often shot with heavy Pro-Mist or Double Fog filters for a stylized look that Kasulke compares to an after-school special or a sentimental Hallmark card. "Shots were meticulously composed, lit more flat, and done with long lenses, extremely shallow depth of field and exaggerated sidelight," he says. "The more contemporary look is comparatively clean and sterile, aside from the intensified colors."

Kasulke used an ARRIflex 16 SR3 camera and three stocks: KODAK VISION2 200T 7217 film for night situations, KODAK VISION2 50D 7201 film for day exteriors, and KODAK VISION2 250D 7205 film for day interiors. "The 7205 was amazing under mixed lighting conditions," he says. "We had many small locations where the sunlight blows out the windows and bleeds into the interiors. Ryan Middleton, my gaffer, and I wanted to be open to the way people really interact with sunlight in southwestern Florida. Often we didn't have time to gel the windows, so we would adjust ambient light levels in the room with daylight fixtures. Sometimes the windows were eight stops over, but the feeling was right for the story. The stock handled those situations amazingly well."

"I gravitate to unusual, original storytelling," he says. "*Pose Down* was a terrific experience, and I'm looking forward to seeing how an audience reacts to the finished film."

1-2 DP Ben Kasulke on the set of *Pose Down*. Photos by Neil Konigsberg