

Photographer's
treatment

HEWELIUSZ

by

Adam Pluciński

I like the concept you've presented. Its simplicity and universality resonate strongly with me, offering a foundation ripe for creative exploration. This is one of the finer ideas I have had a chance to respond to.

Regarding the composition, I find the inclination towards a diagonal balance between two moments within the same premise compelling. It's a choice that makes logical sense, evident even in the monument commemorating the tragedy itself.

I thrive on every aspect of this type of work, from fine-tuning tilt-shift framing, to orchestrating lighting setups that build the scene, mood, and character. Whether it's ensuring every light source harmonizes perfectly within the composition or collaborating closely with actors to align their performances with the creative vision, I'm well-versed in every stage of production. I know how to work on demand, I know how to work on plates, edits, and extensive post-production — bringing the client well-prepared components to put together the final project. I would like to throw in a few ideas and insights, whether it's to clarify concepts or elevate specific elements of the project, if the need arises. To elaborate on my approach and capabilities, I'd like to outline key points:)

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Light / Heweliusz

Let's delve into the lighting and my suggestions. If we're guided by the style of the poster, it's essential to maintain the series' character while allowing room for creative interpretation (it does not have to be a 1/1 copy of lighting from the production at all costs). I would suggest incorporating an alarming red hue strategically, either prominently on the faces akin to the iconic *The Hunt for Red October* poster (defining the whole poster in two colors), or subtly integrated into the scene itself. This red accent can serve as a subtle yet powerful symbol of tension, alarm, and action, juxtaposing gracefully against the cold, nocturnal ambiance and the lighting of the night. As I've read, the *Heweliusz* began its struggle at 4:10 a.m. in the middle of winter, and collapsed to the bottom an hour later. The task ahead is to depict the night, but also the actors' battle against the elements — wind, water, and the unforgiving hour. The technical lights aboard the ship, often overlooked yet integral to its operation, can serve to enhance the scene, embedding depth and complexity without straying into the realm of excessive embellishment. Rest assured, my intention is not to veer towards an overly stylized aesthetic like that of a *Blade Runner* poster, but rather to embellish the scene with subtle nuances that elevate its tension and emotional impact.





Light / Courthouse

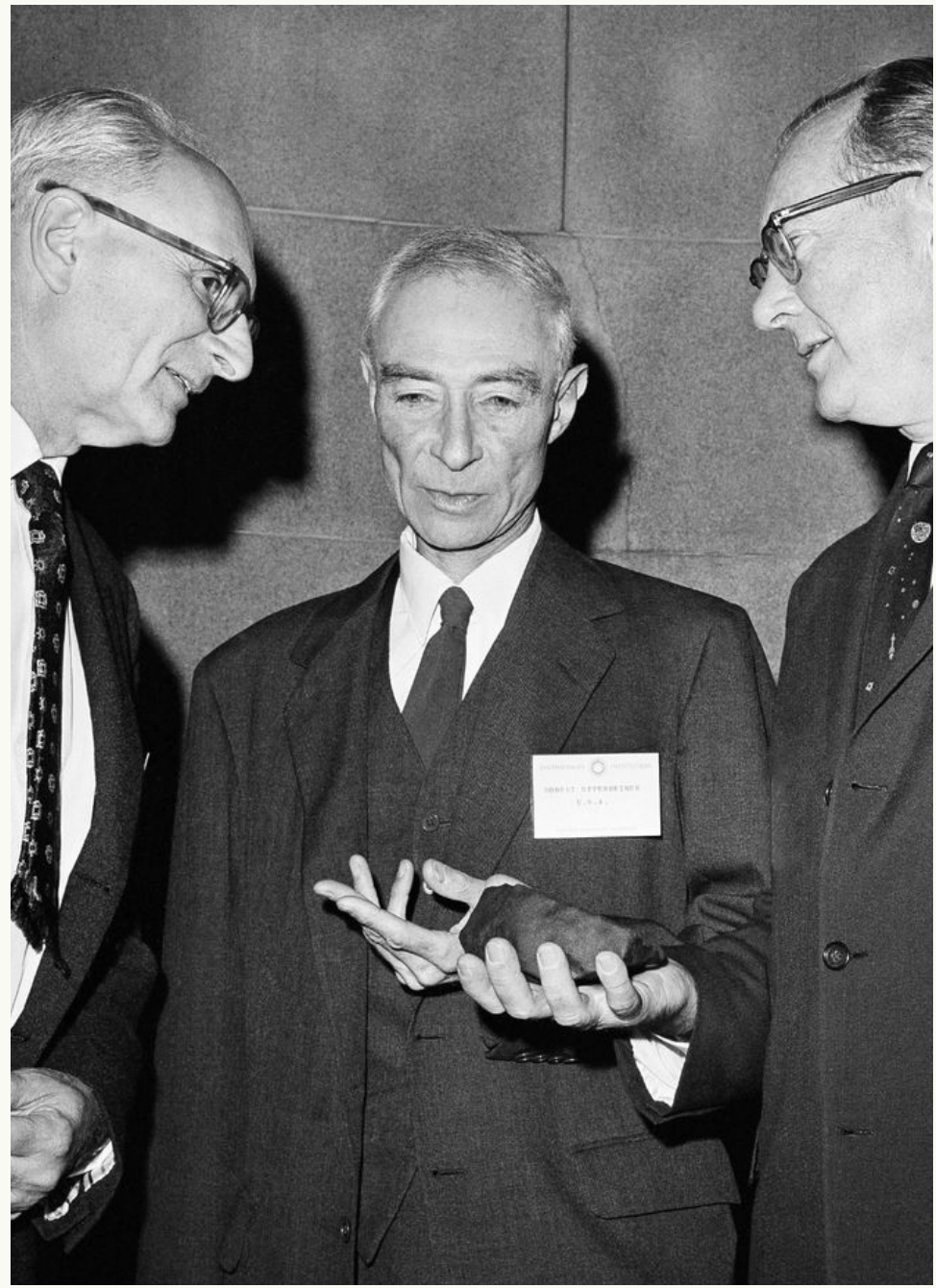
(A,B,C)

After researching, it's apparent that courthouse scenes predominantly occur in daylight, aligning with the typical timing of hearings. However, I'm not too thrilled about relying solely on natural light, as it may limit the spatial depth and color dynamics when juxtaposed with the Heweliusz scene. Even after color correction for coolness, the scene above from Heweliusz would fall out less spatially when it comes to combining colors and temperatures. To address this, I propose a nuanced approach inspired by the blending of daylight and artificial light captured in the referenced photos. By incorporating additional artificial lighting (one in the courthouse), we can cool down the foreground while warming up the contours, introducing depth and an additional dimension, perhaps a noncommittal hint of hope.

The question arises: would such treatments be too much for you, considering the complexity already present in the poster? I'm personally drawn to these ideas and believe they align well with the overarching theme.

I still have a slightly grittier suggestion in mind, marked in purple: incorporating flash. This involves combining natural daylight from the window with the ambient administrative lighting, augmented by a frontal flash. Reporter-like, abrupt, aggressive, enlivening, akin to the distinctive aesthetic of posterisation.





Character placement and framing

I would love to focus on spatial composition that remains clear and engaging for the viewer while preserving the individual presence of each actor. The frame from Tarkovsky's *The Sacrifice* illustrates this balance effectively, ensuring legibility without sacrificing the sense of space between characters. It's crucial to maintain facial clarity and recognition throughout.

I also suggest exploring an exaggerated reference from Kar Wai's *Happy Together* — employing a wide-angle perspective. This treatment brings us closer to the actors and the scenes, and breaks down the invisible wall between us and the characters, which evokes emotions in us like when viewing Matejko's paintings or Manet's *Luncheon on the Grass* — from a distance and without space, in stifled dimensions. Considering the eventual cropping and tilting processes, starting with a wider angle allows for greater immersion and dynamism. This initial approach ensures that, even after adjustments, the final composition maintains a sense of immediacy and involvement, avoiding the distant, stifled dimensions often associated with telephoto lenses.)



Character poster

I am a fan of the idea of continuing the approach of placing each character in their key environments.

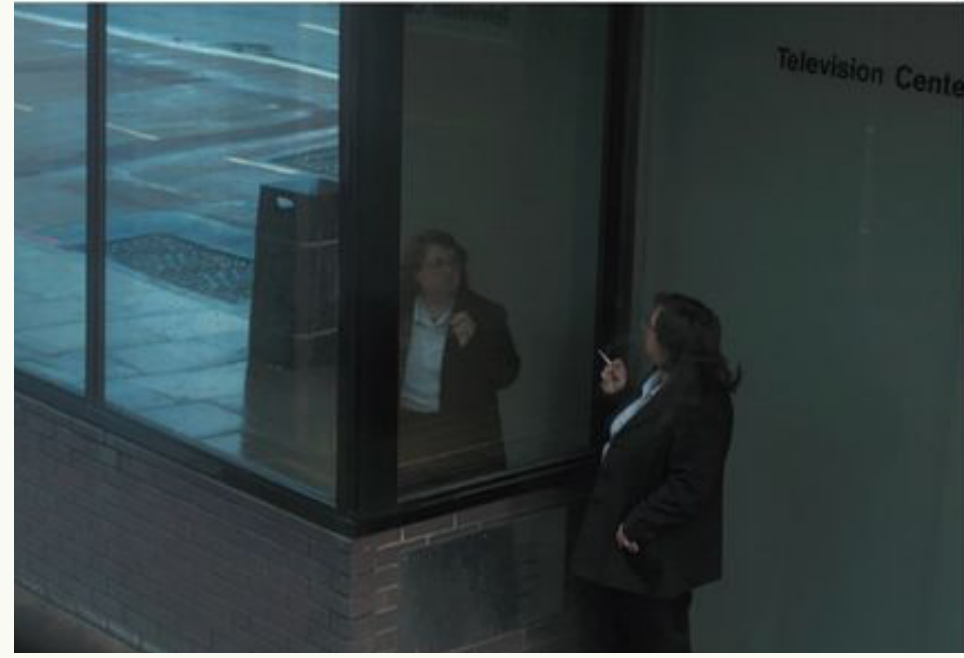
The PDF featured images by Erwin Olaf and Gregory Crewdson, both artists I deeply admire. Crewdson's noir-inspired compositions, with their intricate lighting and meticulous direction, evoke a sense of frozen time, while Olaf's dollhouse-like scenes masterfully blend natural and artificial elements. This photography of theirs winks an intertextual eye towards painting, it quotes that dynamic familiar to painting.

And I like it.

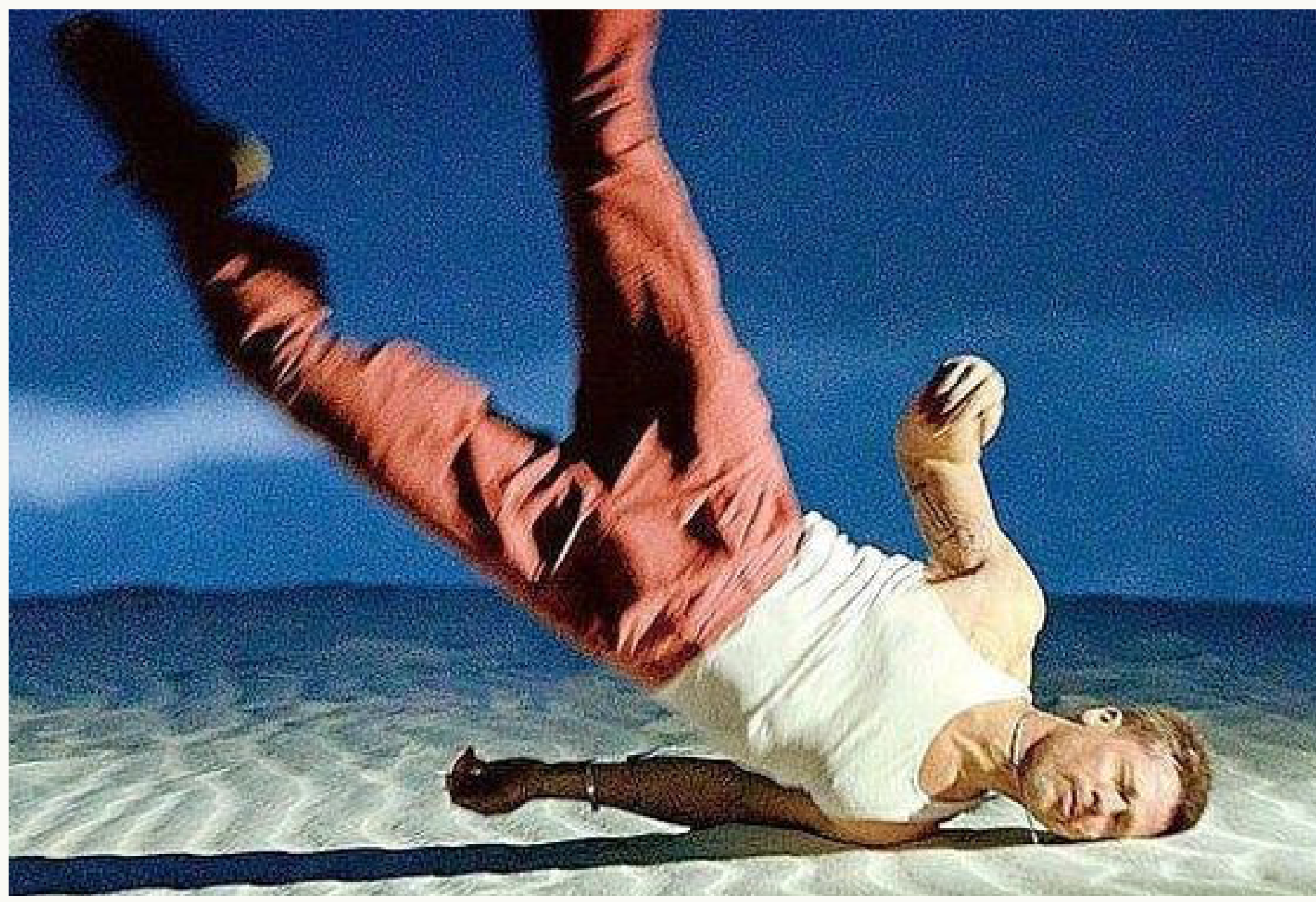
Regarding characters, I pose two questions.

Firstly, do we aim for precisely the kind of posing that suggests remoteness, alienation, and loneliness? And is each character just to be under this denominator of frozen presence in the picture? Or would we want to add to each some action according to their mentality and way of dealing with adversity - thus differentiating them? I've provided a board with suggestions below.









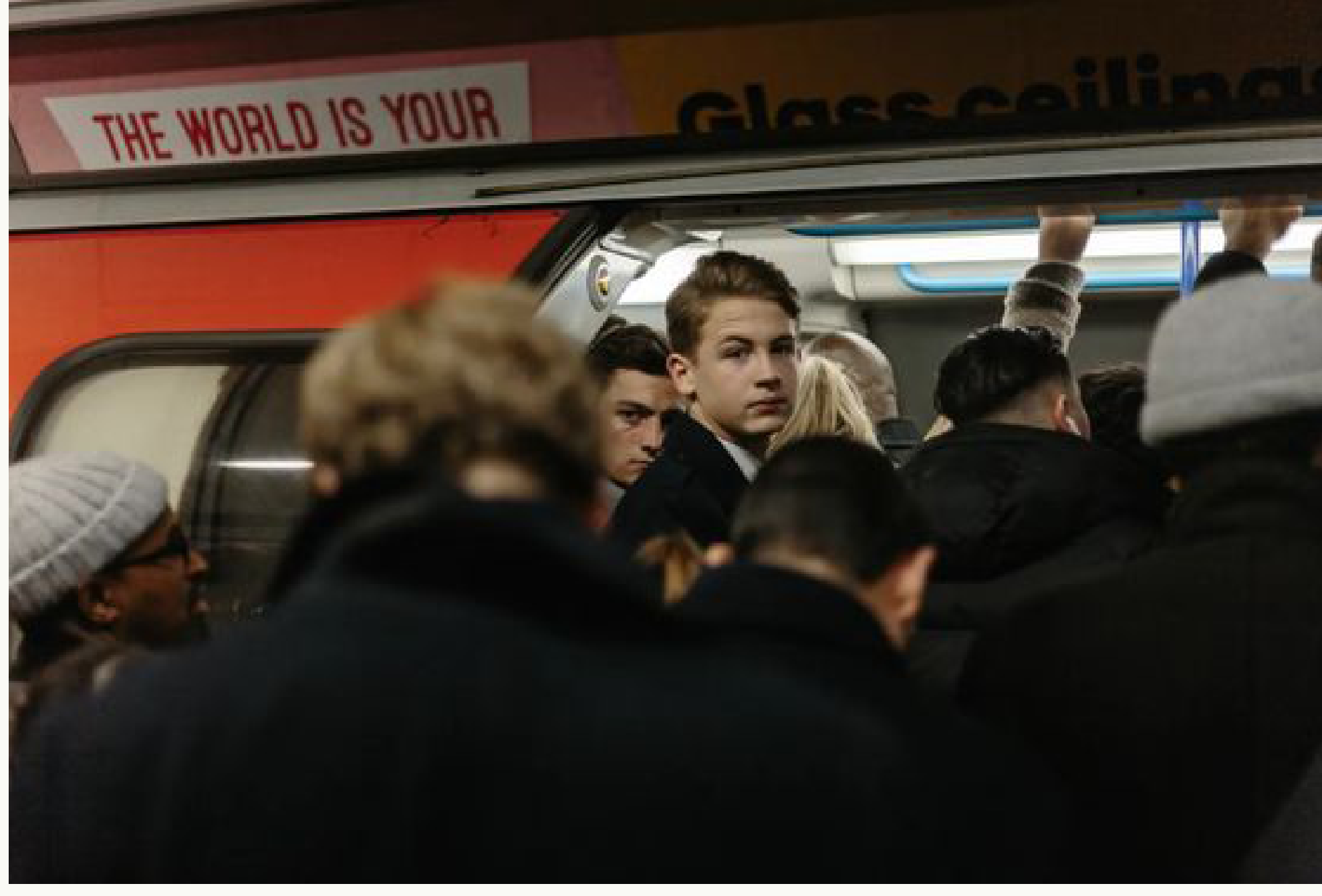
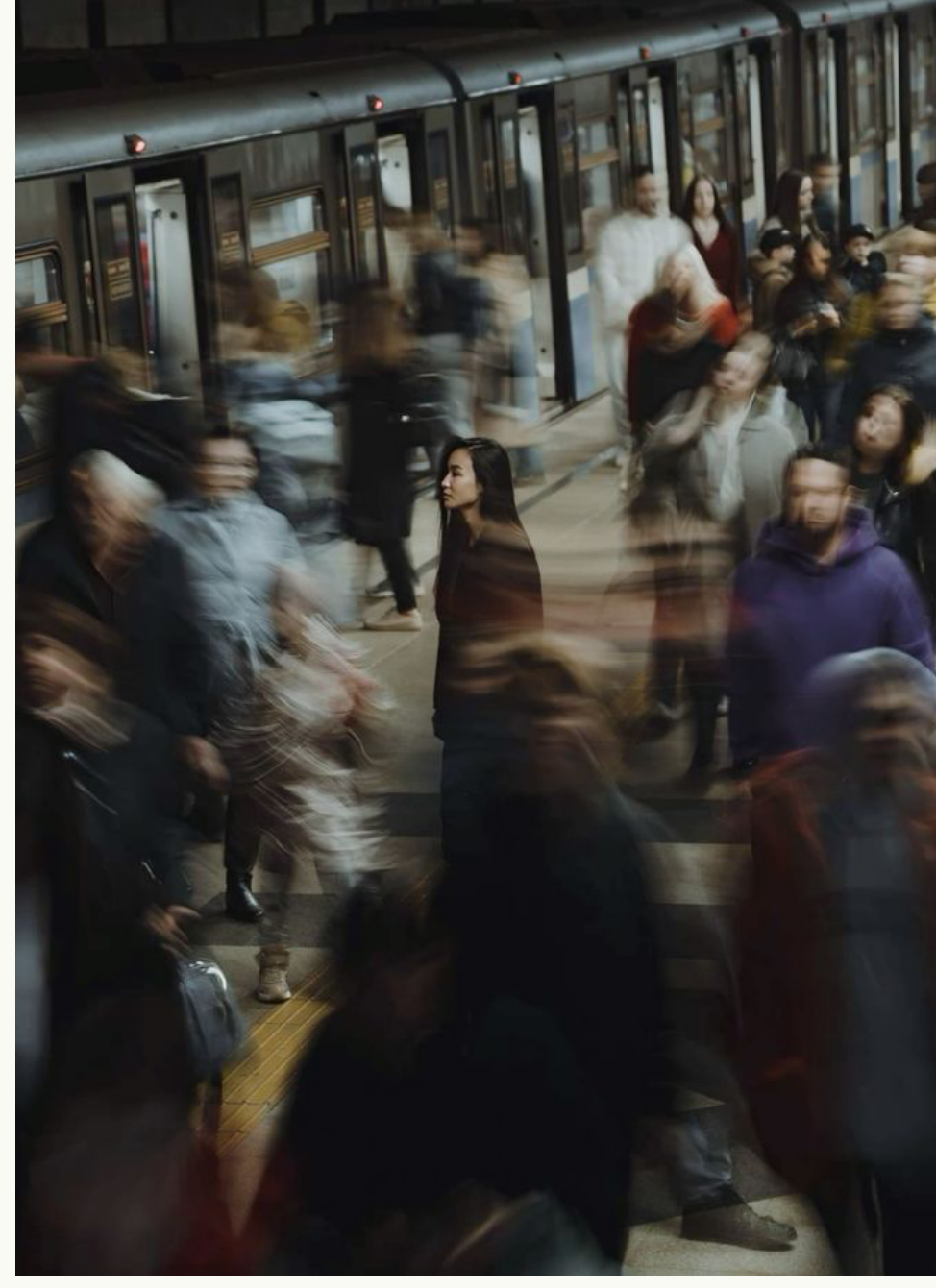
Sinking ship

This board includes a couple of screenshots depicting sinking ships — an eye-opening realization of the rapidity of submergence in such situations.

One screenshot particularly caught my attention due to the striking foreground water. While I recognize this effect is achieved through post-production techniques, I'm suggesting incorporating this sense of impending threat towards the viewer. The looming mass of iridescent water creates a powerful and overwhelming visual, which could potentially be integrated into additional portraits or character posts. However, I'm aware this suggestion may border on being too much, and I'm open to leaving it as is if deemed necessary. I simply wanted to share this concept with you.

Expanding on the theme of water in the foreground, it prompts consideration for a comparable element at the bottom — specifically, in the courtroom setting. My last suggestion is to introduce a dynamic crowd of individuals in our photos, be they the crew, extras, or assistants, to fill the courtroom space with a tangible presence. This crowd would serve to amplify the dimensions of the space and respond with this mass of bodies to the mass of water above, creating a compelling visual contrast.





04 / 2024

Thank you once again for the invitation to participate in this tender.
It's a captivating opportunity, and I had a chance to introduce myself
— this is already a lot.)
Regardless of the final decision — I keep my fingers crossed for this project,
as its premise promises an exciting adventure.

Adam Pluciński

Move-Picture

HEWELIUSZ