

# AUSTRALIAN SHORTS

A quick look at the latest offerings in short films from around the country – *by Mitch Kennedy*



'Darkness' - DOP Ashley Barron

**DARKNESS - Director of Photography: Ashley Barron (NSW).** *Darkness* is a twisted fairytale exploring the journey of a young girl in gaining a sense of belonging to her own identity.

Filmed in Tamworth and Sydney, including the epic barn built for *Superman Returns* (2006), Cinematographer Ashley Barron and Director Nathan Keene felt the need for a moving and sometimes floating image to underline the character's journey. With limited crew and requiring the use of dollies,

jibs and the DJI Ronin in uneven terrain, the production needed a small camera and one that could handle the exposure requirements for both exteriors and interiors. Barron chose the RED Dragon.

Despite the horror component to the film, Barron wanted to maintain the softness of the child's story. In addition the visual progression established for the film, led her to Zeiss SuperSpeeds. "We wanted to externalise Eva's isolation from her environment by utilising shallow depth of field and longer focal lengths. As she comes to

terms with her identity and connects with the world we widened the length and deepened the field." Barron chose the 2.40:1 aspect ratio to further enhance this relationship between character and environment.

The film logistically broke all the rules - shooting with children who'd never acted before, farm animals, and in a remote location - that made it something of an adventure. Magic happens, however, in times of adversity and Barron's Cinematography has received extensive praise.



'Ouroboros' - DOP Robert Bakken

**OUROBOROS - Director of Photography: Robert Bakken (QLD).** *Ouroboros* tells the story of Linden Connor, who travels back in time, from the year 2028 to 2013, to save his now dying wife from a hit and run accident she had when she was younger. Written and Directed by Henry Boffin, Produced by Liam Heyen and shot by Robert Bakken, the production spanned eight days on location in Northern NSW, Brisbane and Allora, QLD.

Shot on the Arri Alexa with a set of Compact Primes CP.2 lenses, this setup was perfect for the project, as Robert had to deal with scenes taking place both in very low-lit situations and in full sunlight, on a fairly low budget. Being a Post Graduate film, the lighting package was provided by Griffith Film School and contained two 1.2K HMI's, a 4 Kino Flo bank, a Dedo Kit, some Arri 1K's and 650's, and a few small LED lights.

To visually distinguish the years 2028 and

2013, Bakken's approach was executed mainly by lighting but also in the grade. The futuristic parts of *Ouroboros* were lit mostly with unnatural colours, and then desaturated and a yellow-green hue was added in post to achieve a 'polluted' futuristic look. This was contrasted with a more nostalgic look for 2013, where the images were saturated with more natural colours and tones used.