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For “Berson Boys”, Pope and Mapp shot on Super 16 Kodak 500Vision color film. Rather than using video, they opted for film, “because everything about film fits with the organic nature of our project,” Pope explains, “‘Berson Boys’ needed the saturation film could give.” The two previous films were shot in black-and-white, but “Berson Brothers” marked a shift to color film. “We chose [Super 16] in order to maintain aesthetic continuity with the two other short documentaries shot in a similar style,” says Mapp. “As a good portion of the film was shot in low lighting conditions, I was not confident that video would register the blacks with the same richness as film.”

The documentary continued the filmmakers’ collaboration with Mexican cinematographer Glauco Bermudez. “Once the aesthetic has been discussed and planned, we leave the work to the DP,” says Mapp of their collaboration. “We had worked with him for ‘Birth of the Smoked Meat’, and I had worked with him for ‘Where’s Stanley’. We loved his angular way of shooting, and due to a very close relationship which has lasted over 5 years, we could push for what we wanted, and he instinctively understood,” says Pope.

Pope and Mapp used very simple setups to get their desired effect, as the documentary style required them to move quickly. Bermudez proved very flexible with these demands, and Pope recalls how he managed to get unique, detailed shots even under such restrictions: “Lighting was sparse. Two 500k lamps. When Harry is sandblasting the stone, we go deep into the matter of inscriptions. Glauco built his own lens protector so he could get right into the sandblast sparks. This was a handheld moment, but one of great stillness.”

A variety of lenses were employed during filming-10mm, 16mm, 50mm, and more. “We like to work with the wider angled lenses,” jokes Pope. Bermudez’s dramatic use of lenses, rack focuses, and still tripod shots allowed for a “dramatic, 50’s look”, while still allowing much of the stillness and contemplation Pope and Mapp saw in the Bersons’ work.

As Mapp and Pope’s work on their documentary trilogy come to a close, a slew of new projects are presenting themselves. They will be expanding “Where’s Stanley” into a feature-length documentary in honor of the artist, who passed at the age of 75. Also, Pope will be making her short animated film based on “The Main”. Despite exposure to the international community through the Cannes Film Festival, Jeanette Pope and Zoe Mapp’s home’s affect on the filmmakers is as indelible as ever.