

JENNIFER WOLFE

PACIFIC STANDARD TIME

Culture and Conversation in Experimental Video Series

Pacific Standard Time, which runs through the end of March 2012, is an unprecedented collaboration of more than 60 cultural institutions across Southern California celebrating the evolution of the Los Angeles art scene.

To promote the sprawling museum initiative, TBWA/Chiat/Day Los Angeles created an integrated campaign, including two PSAs directed by Jesse Dylan (*Kicking & Screaming*, *American Wedding*) that feature iconic Southern California artists paired with contemporary creative forces from popular culture. "It was very important to the director that in both pieces there be a sense of authenticity," production company Wondros executive producer Priscilla Cohen explains. "The films celebrate all these artistic treasures from Southern California's history, and we wanted to do it in a way that was authentic and meaningful."

In the almost-five-minute "Pacific Standard Time: Anthony Kiedis Celebrates Ed Ruscha," the L.A.-based Red Hot Chili Peppers frontman has a conversation about art with the iconic Ruscha as they take a drive through their hometown. Sections of the Sunset Strip, which Ruscha famously photographed in 1966, stream outside the car as the Hollywood Sign looms in the background. As they drive, snippets from their dialogue are set against the city landscape in the style of Ruscha's famous word paintings, demonstrating the importance of words in both their crafts.

Wondros used three Panasonic AG-AF100s for the shoot, along with a GoPro HD cam fastened to the outside of the car to capture footage of cars driving by. "We like the AF100," says TBWA broadcast producer Chris Spencer. "They're fairly affordable and are built to emulate a 35mm camera, with that nice shallow depth of field and wider field of view. Using





These stills are from "Pacific Standard Time: Anthony Kiedis Celebrates Ed Ruscha."

them, we were really able to maximize our visual aesthetic on a tight budget."

With one AF100 used to capture B-roll from outside the car, the two remaining cameras were stationed in the back seat of the car for the 30-minute drive—along with the director, the lighting director and two camera operators. A second car followed behind with the agency creative team and the rest of the Wondros production team.

"Initially, the director asked Anthony and Ed a lot of questions, but what he was really trying to do was get them to talk to each other and have a genuine conversation about art between the two of them," Cohen says. "The shoot was just incredible—they were so excited to work with each other, and

there was a real enthusiasm and exploratory feel to the piece."

During postproduction, the Wondros editorial team went through the footage carefully to construct a narrative. The project was cut in Apple Final Cut Pro before images of words from Ruscha's paintings were layered in using Adobe After Effects. Color grading was performed in Apple Color.

In the second PSA, "Pacific Standard Time: Jason Schwartzman Celebrates John Baldessari," the *Bored to Death* star is followed by a huge image of white-bearded conceptual artist John Baldessari, who talks to him from the outer walls of the Los Angeles County Museum of Art (LACMA). Portraying

their mutual admiration for conceptual art, Baldessari and Schwartzman engage in a playful dialogue about the nature and history of art.

Wondros had two shoots for the project, first visiting Baldessari's studio with three Panasonic AF100s to capture footage of the iconic artist as he discussed art with Schwartzman, followed by a second shoot at LACMA. During the shoot at LACMA, which extended onto Wilshire Boulevard fronting the museum, the production team used a Barco FLM HD20 projector to project footage of Baldessari for Schwartzman to interact with. The resulting dialogue was captured beautifully in-camera by the three AF100s. **dv**