

Cinematographer Martin Kobylarz Brings His Creative Vision to the Upcoming Film 'Adrift in Soho'

Danish cinematographer Martin Kobylarz wraps production on Pablo Behrens' highly anticipate feature film "Adrift in Soho."

LOS ANGELES, CA, USA, May 28, 2016 /EINPresswire.com/ -- [Martin Kobylarz](#), a highly sought after cinematographer who has earned international praise for his captivating work on the films "D.I.Y.," "Wolves From Another Kingdom," and the popular comedy series "#nitTWITS," recently wrapped production on the highly anticipated drama "[Adrift in Soho](#)."

Based on true events, "Adrift in Soho" revolves around a group of filmmakers known as the free-cinema filmmakers who created a new style of documentary filmmaking that focused on capturing real people on the streets in everyday life. Set in Soho, London in the 1950s during a tumultuous time of global change heavily influenced by music, symbology and nuclear warfare, the film follows the free-cinema filmmakers and their involvement documenting the March to Aldermaston.

Kobylarz explains, "Coincidentally this was the same time that people started protesting about nuclear bombs and this was when they invented the peace sign that we know today. They used the symbol in their March to Aldermaston, which was a protest march the filmmakers captured. Our film is the first film ever to portray the origins of the peace symbol."

Produced by Burning Films and slated for initial release in the UK later this year, "Adrift in Soho" stars Owen Drake ("Silent Alarm," "Messina High") as Harry Preston, Caitlin Harris ("Two and a Half Men," "Acid Girls") as Doreen and Chris Wellington as James Compton-Street.

Kobylarz masterful approach to lighting combined with his ability to create captivating shot sequences and adapt his cinematic eye to meet whatever a production calls for has made his work stand out amongst audiences and fellow filmmakers alike. Well versed in the art of cinematography, his ability to utilize a variety of techniques and filmmaking formats served as a major asset to the upcoming film.

He explains, "We mixed mediums and formats shooting both widescreen and 4:3 as well as both digital and 16mm Bolex, which is the original camera that the filmmakers used back then. That way we tried to emphasize the elements of documentary and realness to let people know this

actually happened and isn't purely fictional.”

In addition to incorporating the original filmmaking style used by the free-cinema filmmakers with modern clarity, “Adrift in Soho” was shot in over 30 locations across Nottingham and London with a large cast that included over 70 extras, which presented unique challenges for the cinematographer.

“I interviewed 10 UK-based Directors of Photography from one of the top London agents... However, I could not say they were right for my project... I had a look at Martin Kobylarz film ‘D.I.Y.’ at a special screening at the BAFTA cinema in Piccadilly, London... I had no doubt that the best cinematography for ‘Adrift in Soho’ was that of Martin Kobylarz’ by far,” explains “Adrift in Soho” writer and director Pablo Behrens about selecting Kobylarz for the job.

“The DP also had to make the photography ‘feel’ like it could have been shot in 1959 and not 2015, both technically and visually. Not only the film had to mimic cinema styles of the 1950s but also had to pay tribute to a group of filmmakers who used Bolex cameras within a highly committed London documentary film movement called Free Cinema.. I am glad to say that all the above was achieved with great talent and professionalism by Martin Kobylarz... Early screenings of the film have been marked with a lot of praise for his photography.”

Behrens’ words about Kobylarz’ work will undoubtedly ring true to anyone who has had a chance to see any of the brilliant cinematographer’s past work. In 2014 Kobylarz was nominated for the prestigious American Society of Cinematographers (ASC) Heritage Award for his work on Christopher Carbone’s (“Mother Nature’s Son,” “Revivify”) adventure drama “Wolves From Another Kingdom.”

While Kobylarz, who is a member of the Danish Society of Cinematographers, has made a major mark as a cinematic genius in the film industry, over the years he has also amassed an impressive repertoire of work as the cinematographer behind countless PSAs, music videos and commercials.

Collectively, Kobylarz work as the cinematographer behind the music videos for DJ Aligator’s “Fist Pump,” DBKING’s “Sidste Gang” featuring Face It, Kesi’s “Sovnlos,” Kaliber’s “Alle jer Haters,” Kit Trigg’s “Whoremones” as well as “Diva,” “Champagne” and “Gentlemen” by L.O.C., and many others, have proven him to be a DP who uses his unparalleled breadth of creativity to suit the most diverse set of projects, and nail the mark every time.

Earlier this year Kobylarz garnered extensive praise for his work on director Josh Triggs’ [“Can you make it to the end?”](#) PSA for The National Autistic Society through London based agency Don’t Panic, which launched on the eve of World Autism Awareness Week and was featured on the BBC.

Giving viewers a unique look at how an autistic person experiences the world, Kobylarz work

behind the camera captured a busy environment from the perspective of an autistic child revealing the sensory overload many autistic people deal with everyday in a way that viewers without the disability could identify and understand.

While Martin Kobylarz' adept talent behind the camera has already garnered a lot of attention in the film industry, and more is assured to come with the upcoming release of "Adrift in Soho," what drives his work as a cinematographer stems from something much more substantial than sheer praise.

Kobylarz admits, "I hope to be able to work on projects that are both entertaining and socially relevant. I'd like to bring awareness to causes that will help a lot of people... I don't want to just feel selfishly satisfied but also satisfied when I see my work helps a lot of other people as well."

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