

THE WAY OF THE WEST

Emmy-award-winning editor Josh Bodnar and nominee for “IPA~2010 International Advertising Photographer of the Year” Jim Krantz join forces, fusing photography and motion to create a rich, “transmedia” experience.

(Chicago, IL—August 2010) Two bold-faced names in the industry, editor Josh Bodnar of the Whitehouse and the freshly appointed nominee for “IPA~2010 International Advertising Photographer of the Year” Jim Krantz, have come together to create a synthesis of live-action footage, photography and animation in *The Way of the West*. The ambitious project, which earned Krantz the International Photography Awards’ highest distinction, includes a lush art book and a 90-second ‘spot as art.’ More broadly, the project has innovated a new collaborative model for the advertising and broadcast industries.

Shot over four days on a massive set in the Colorado mountains, *The Way of the West* is the first in a series of exploratory projects in which Krantz and Bodnar will fuse stills and motion, creating a product richer than either medium could alone. As the production’s live-action director and photographer, Krantz worked with a RED Camera and the Canon EOS 5D. That allowed him to shoot photographs, capture live-action footage and, later, pull stills from the RED Camera motion footage.

That versatile, multidisciplinary approach is a response to tumultuous changes underway in the advertising and broadcast industries. As the web becomes a primary vehicle for content, and traditional media becomes harder to justify, commercial art must incorporate new efficiencies to survive. By capturing both stills for print applications and motion for the web, each production dollar works twice as hard.

Krantz explains his creative vision for *The Way of the West*: “I recently came across the term, ‘transmedia,’ which struck me as far more accurate description of this project than the more commonly used phrase, ‘multimedia.’ More than a jumble of mediums thrown together, ‘transmedia’ implies a sense of transcendence—of imagery that extends *beyond* expectations. And that was my point of departure.”

The result is a set of modern, expressive images that have a fine art quality, even as they remain within commercially viable parameters.

The partnership between these two artists creates similarly powerful synergies. Bodnar, whose list of accolades includes a 2010 Hugo Award and a 2007 Emmy for his work on Showtime’s “Dexter,” leapt at the chance to work with Krantz. The commercial artist and nominee for “IPA~2010 International Advertising Photographer of the Year,” whom *Communication Arts* profiled in a recent cover story, is also a fine artist, represented in New York’s prestigious Danziger Projects Gallery, along with many of the world’s most prominent photographers such as Annie Liebovitz, Vik Muniz and Chuck Close.

“I was overjoyed to work with this material,” says Bodnar, who’s collaborated with Krantz on high fashion projects in the past. “Jim delivered breathtaking footage that set the stage for an unexpected, psychotically cool edit.”

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