



Brandon Veen

Portfolio of Film and Photography

Ascendant

Desert Films | SHORT

In the midst of the witch hunts, Elizabeth Parris faces interrogation from the Reverend regarding her mysterious fits the night before. As she discloses the identity of her supposed "attacker," a figure subjected to a twisted form of justice unfolds.

Released: 2023

Writer & Director: Ty A. Gustafson

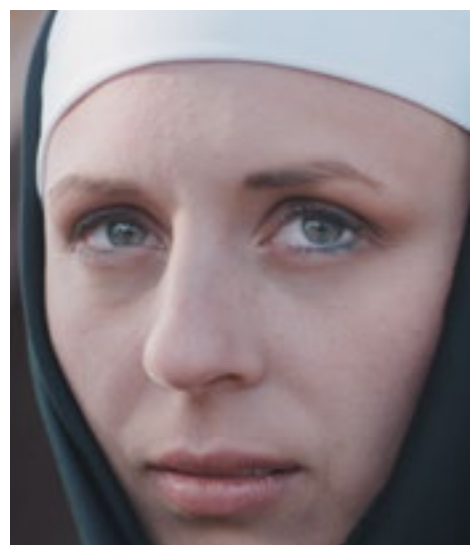
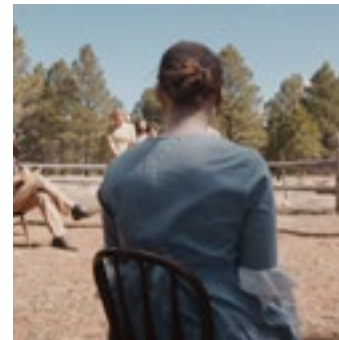
Starring: Gloria Hartung, Dalton Smith, Hailey Strobel, Sydney Edwards, Nathan Rojas

Director of Photography: Brandon Veen

Producers: Brandon Veen, Andrew Klein, Gloria Hartung

Composer: Greg M. Johnson

My Roles: Director of Photography, Executive Producer, Assistant Editor





Dispatch

701 Productions | SHORT

Dispatch follows a disturbing 911 call from ringing phone to resolution. As the case unfolds, the line between innocence and guilt blurs and family bonds are tested.

Released: 2022
Writer & Director: Aliyah Lee
Starring: Lisa Lucas, Zöe Yeoman, Phil Mahoney, Riley Del Rey, Jeremiah Core
Director of Photography: Brandon Veen
Producers: Aliyah Lee, Gentry Lee
Composer: Cody Read

My Roles: Director of Photography, Colorist



Permafrost

701 Productions | SHORT

In a world devastated by climate change, a small crew sets out on an impossible mission to find an artifact from before the Frost. Placing their faith in their young cartographer, the crew strives to bend the arc of history toward hope.

Released: 2021

Starring: Meghan McNeil, Gentry Lee, Joni Adahl, Nini Crannell

Director: Aliyah Lee

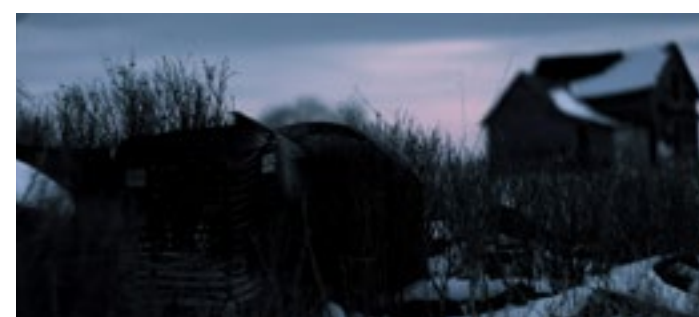
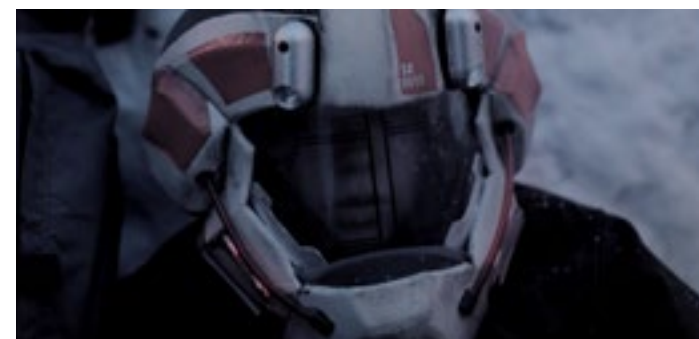
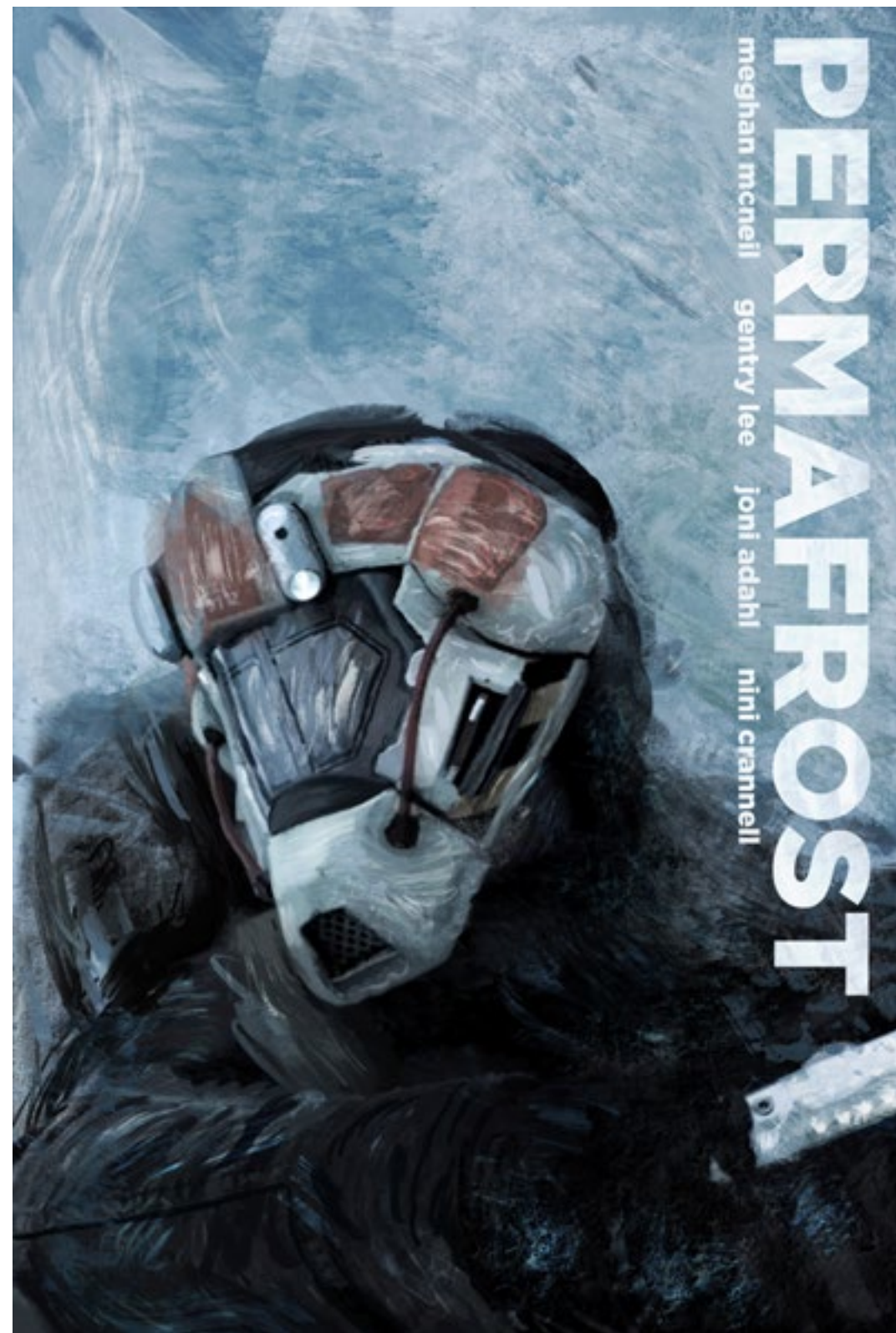
Writer: Nathaniel Porter

Producers: Aliyah Lee, Gentry Lee

Director of Photography: Brandon Veen

Composer: Cody Read

My Roles: Director of Photography, Colorist, Location Scout, Poster Design



Permafrost was the film that taught me how to shoot quickly. Within four days we shot 24 scenes around Bismarck, Baldwin, Cleveland, and Nekoma, ND. We ran lights off generators and batteries, shot handheld and with tripods, dollies, and a drone.

Each scene took extra time to setup due to moving equipment, cast, and crew through a foot of snow. To make up for the challenges of winter, I filmed in a way that limited changing setups between shots by using easy to adjust reflected lighting.

Somni Produced Shorts

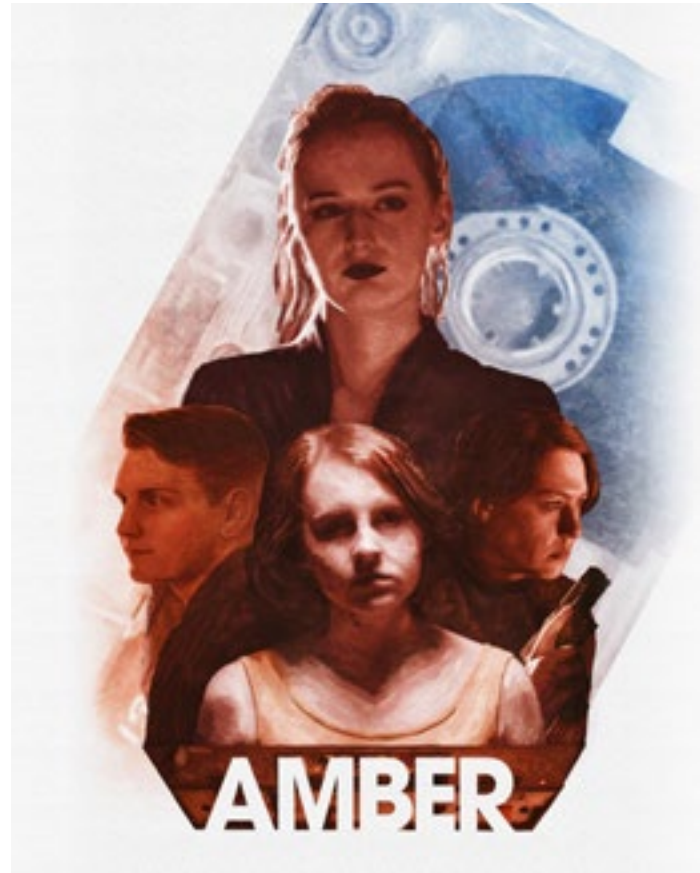
A collaboration between director Andrew Klein and myself. This gallery of shorts shows a progression from very 'DIY' and self taught beginnings to tightly told stories about complex subjects. Through these projects, I practiced and learned facets of production beyond just cinematography while I cemented my love for it.

I discovered my talent as a colorist, engaged in creative VFX work, scouted and secured locations, budgeted, designed posters, and utilized what I learned in the graphic design world to strengthen my art. Each project brought with it something new for my team and I to learn.

Titles:

Where's Al (2018)
Pleasant Lake (2018)
The First Day (2018)
Beautiful (2018)
Spacecar II: The Boys Are Back (2019)
Major Robinson (2020)
Come Back Home (2020)
Amber (2021)





AMBER

A heist is staged to retrieve a genetically engineered teenager, but as motives are revealed, the ethics of the kidnappers are called into question.

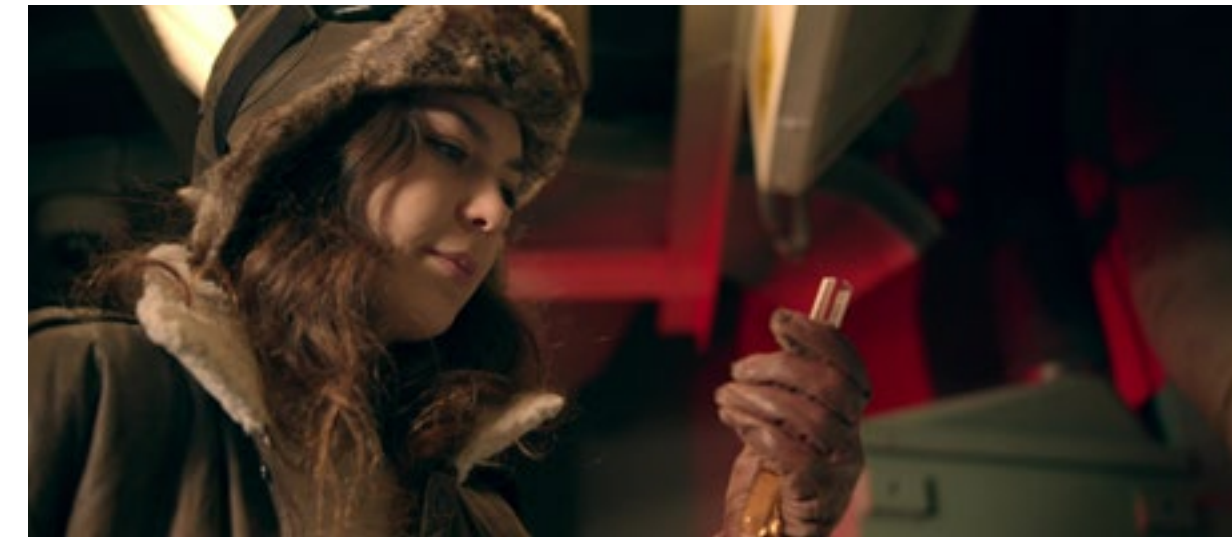
Released: 2021
 Starring: Hannah Maria Hagler, Trevor Murphy, Faith Ritchie
 Writer and Director: Andrew Klein
 Producers: Andrew Klein, Brandon Veen
 Director of Photography: Brandon Veen
 Composer: Andrew Klein

Our goal with AMBER was to create a faster and more kinetic film than our previously produced shorts. With lightweight camera rigs, we quickly shot through a cold winter Fargo night.



Major Robinson introduced many new aspects of production to my team including location releases, a tight schedule, and extensive set design.

Screened in over 30 festivals around the world, this short won dozens of awards for its originality, visuals, music, and direction.



Major Robinson

A young girl projects herself as the heroic pilot Major Robinson in this short story of childhood imagination and the power of dreaming big.

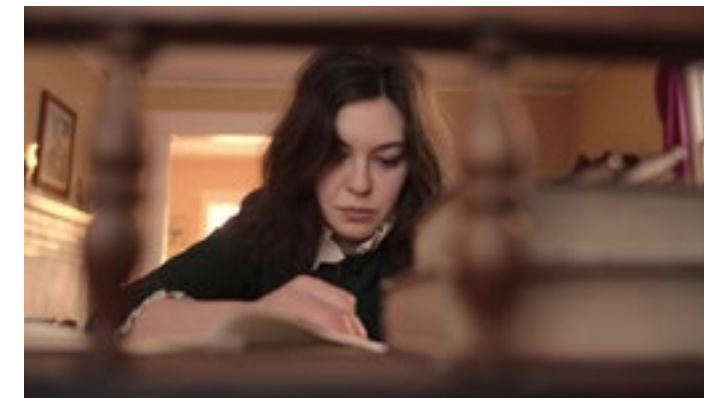
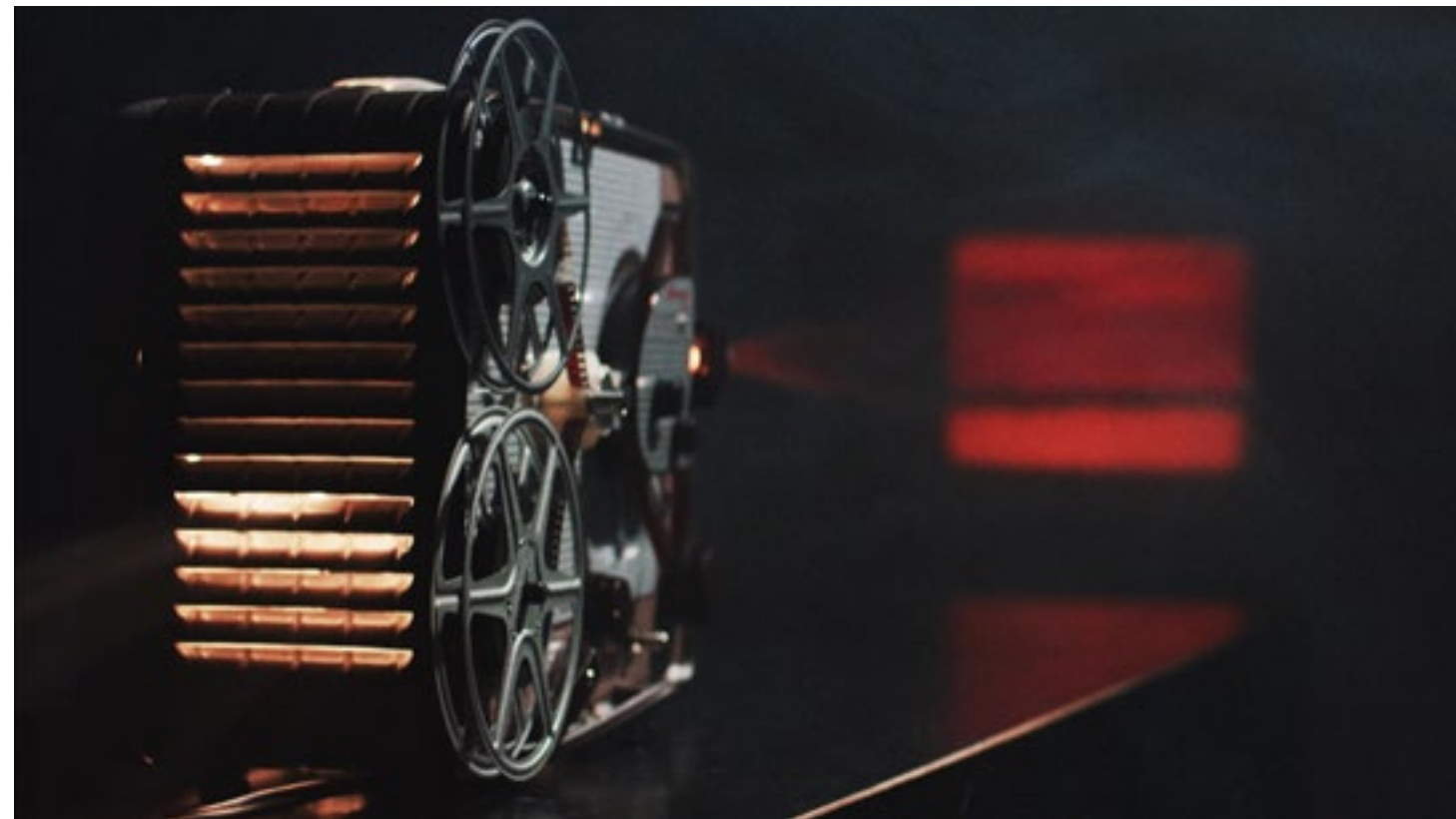
Released: 2020
 Writer and Director: Andrew Klein
 Starring: Hannah Maria Hagler, Payson Jane Hanson
 Director of Photography: Brandon Veen
 Producers: Andrew Klein, Brandon Veen, Sarah Savannah Griffin
 Production Designer: Sarah Savannah Griffin
 Composer: Tenfour



Commercial Work

Between creating my narrative work, I've lent my eye and storytelling ability to represent history, events, places, and people. Whether it's a commercial job, documentary work, or a live event, I aim to match the visual quality of my films.

During unscripted shoots, I focus heavily on shot composition. It's not uncommon to see me finish a shot and perform a quick lens swap to get one I'd thought of while capturing the previous.





Infrared Cinematography

In 2017, I delved into the world of light invisible to our eyes for the first time. With a modified camera, I found myself hooked in the fascinating world of the unseen.

When combined with parts of visible light, I can create lush yellow, vibrant red, and stark black and white imagery. With the right lens, fall becomes winter. This is not a look for everything, but for the right projects there is nothing like it.

Titus Gustafson and I filmed a science fiction short, *Nomad Row*, using these techniques. It currently is in post production.



Pre-production

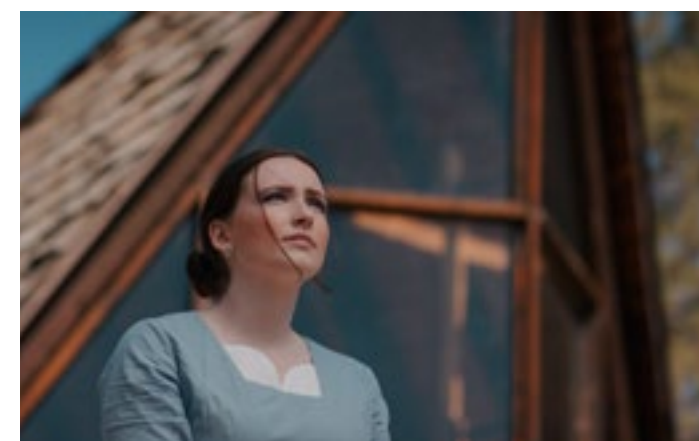
I treat the time before a shoot as a zone for experimentation through look tests, put any new gear through the paces, and work closely with my director to define the look for a project.

I visualize shots for every moment in the script and refine them into shot lists and storyboards.

This careful dance of tested methodology and inquisition prepares both myself and my director to take a story from the page to the screen.

PERMAFROST: WHITE SANDS

Preliminary Look Test



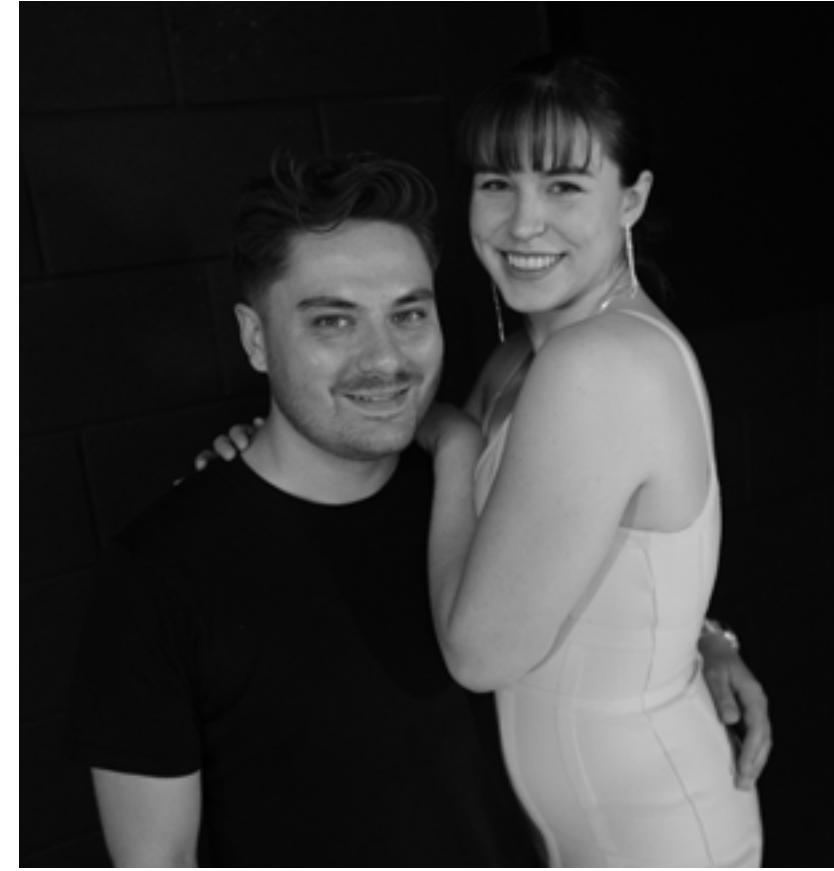
Post-production

As a VFX artist, it's essential that I match the feeling of the scene. Whether its a muzzle flash or a minute long take, I ensure that my fixes look like they came in-camera.

I've used After Effects for 10 years to create motion logos, title cards, and credits. I specialize in object replacement and removal and adding those small touches that take a shot from 99 percent to 100.

I was entrusted as the VFX artist for the feature-length film, Sanctified. I created work that was invisible.







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