“IO VIVO ALTROVE”

Final Personal Project CGA 2026

Sergio Cremasco



Creative Context

"Io vivo altrove!" is a film that moves between rural comedy, melancholy, and disillusionment. At its core, it tells the story of two men who decide to leave the city behind and search for a different way of living: simpler, freer, and closer to nature.

The film is not built on an idealized vision of the countryside. The rural world is not presented as a perfect escape, but as a concrete, physical, and sometimes resistant environment. This contrast between desire and reality is central to the tone of the film.

From a color grading perspective, this creates a very specific challenge. The image should remain natural and believable, but it also needs to carry a clear emotional intention. The grade must support the characters' dream of living elsewhere while gradually revealing the imperfections, contradictions, and materiality of the world they encounter.

For this reason, the grade avoids a polished or postcard-like rural aesthetic. The visual language is human, grounded, slightly melancholic, and connected to the physical presence of the landscape, the houses, the interiors, and the characters' faces.

The creative goal is not to transform the film into something visually stylized, but to give its emotional direction a material form: precise color decisions, consistent density across scenes, and a texture that keeps the surfaces of this world present rather than smoothed away.

Why this film

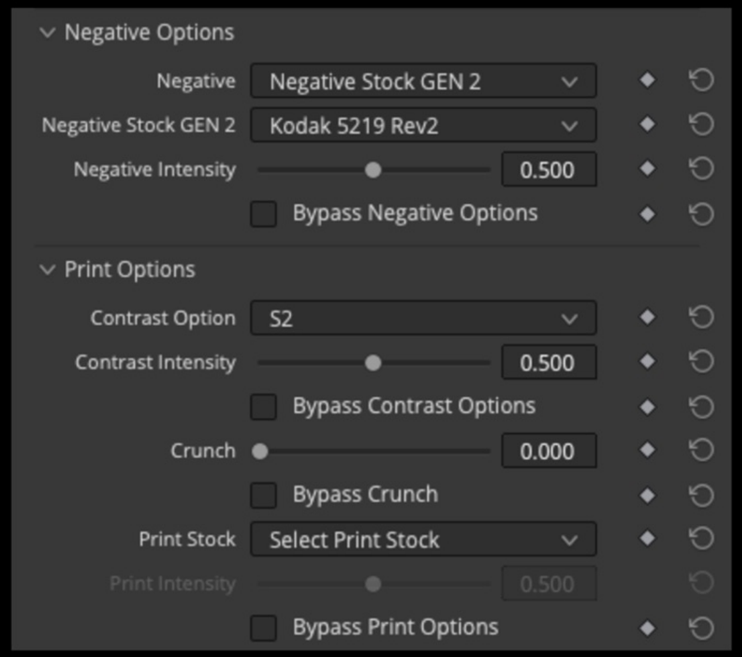
"Io vivo altrove!" is a film I know in depth. I worked on it from preparation through delivery, and I know its material: the locations, the natural light, the interiors, the faces. That familiarity is the reason I chose it. Working on footage I understand completely removes the unknowns of unfamiliar material and leaves a single variable visible, the working method itself.

During preparation I built a custom Rec.709 LUT for this project. It was not a technical convenience but the first definition of the film's visual language: how contrast should behave, where the blacks should sit, how skin should hold under natural light. Everything presented here starts from that LUT.

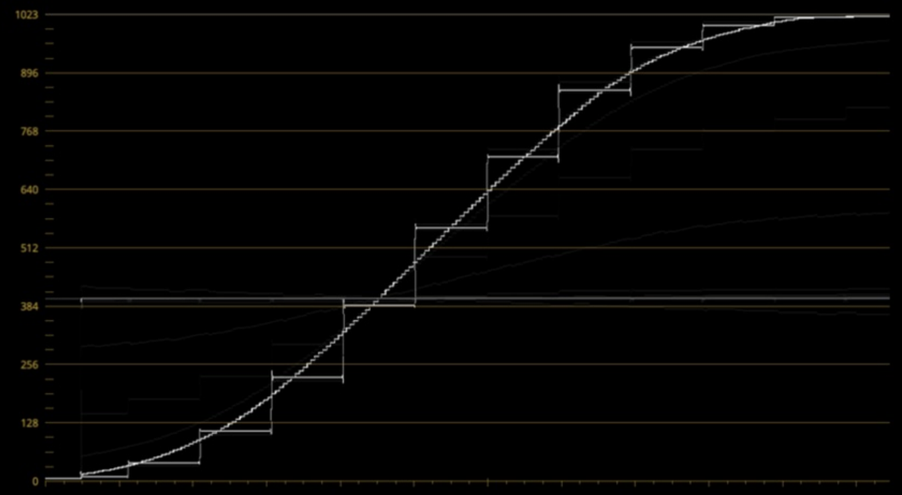
What this project adds is a different way of working on the image. My attention has moved from correction to construction: density, texture, and the material presence of surfaces — plaster, fabric, wood, skin. These are the elements that make the rural world of the film concrete rather than decorative, and they are what I set out to bring forward.

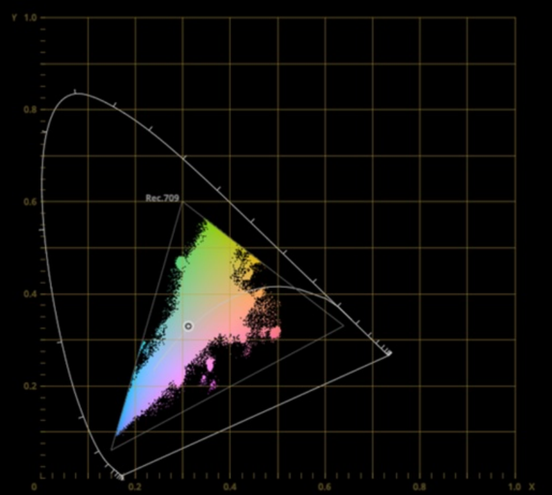
The aim is not to compare this grade with previous work, and not to correct anything. It is to show what this approach produces on material I know completely: a more deliberate relationship between light, density, and story, and an image that is built rather than adjusted.

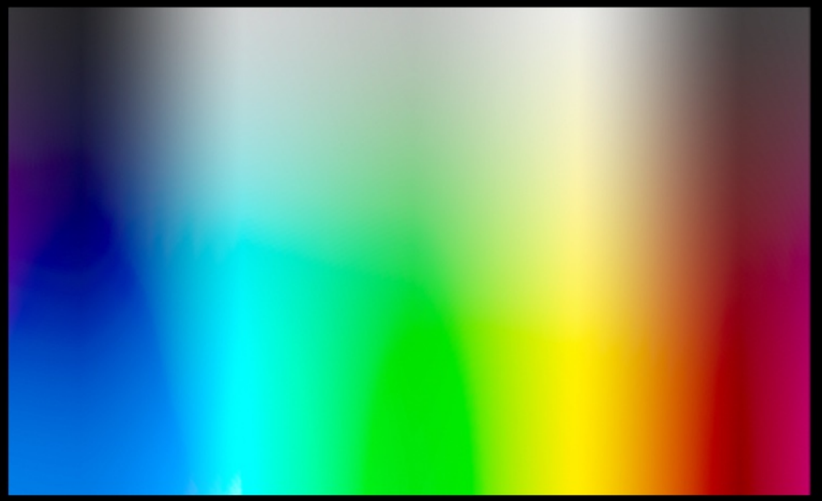
Showlut


Negative Options
Negative
Negative Stock GEN 2
Negative Stock GEN 2
Kodak 5219 Rev2
Negative Intensity
0.500
Bypass Negative Options
Print Options
Contrast Option
S2
Contrast Intensity
0.500
Bypass Contrast Options
Crunch
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Bypass Crunch
Print Stock
Select Print Stock
Print Intensity
0.500
Bypass Print Options


ARRI

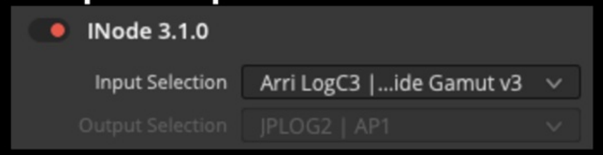

1023
896
768
640
512
384
256
128
0


Rec.709

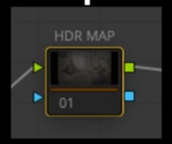


Node Structure 1/3

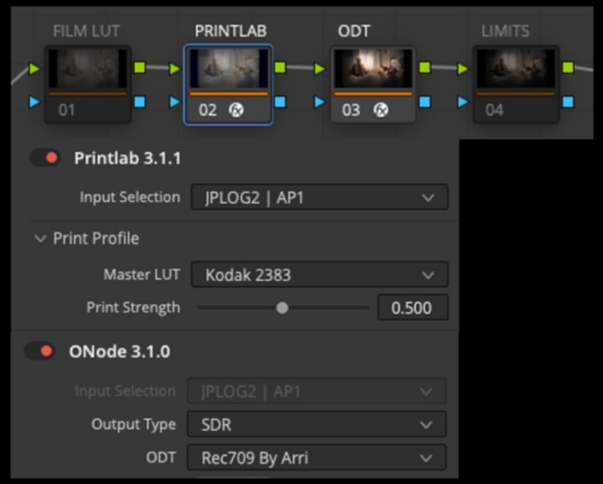
Group Pre Clip



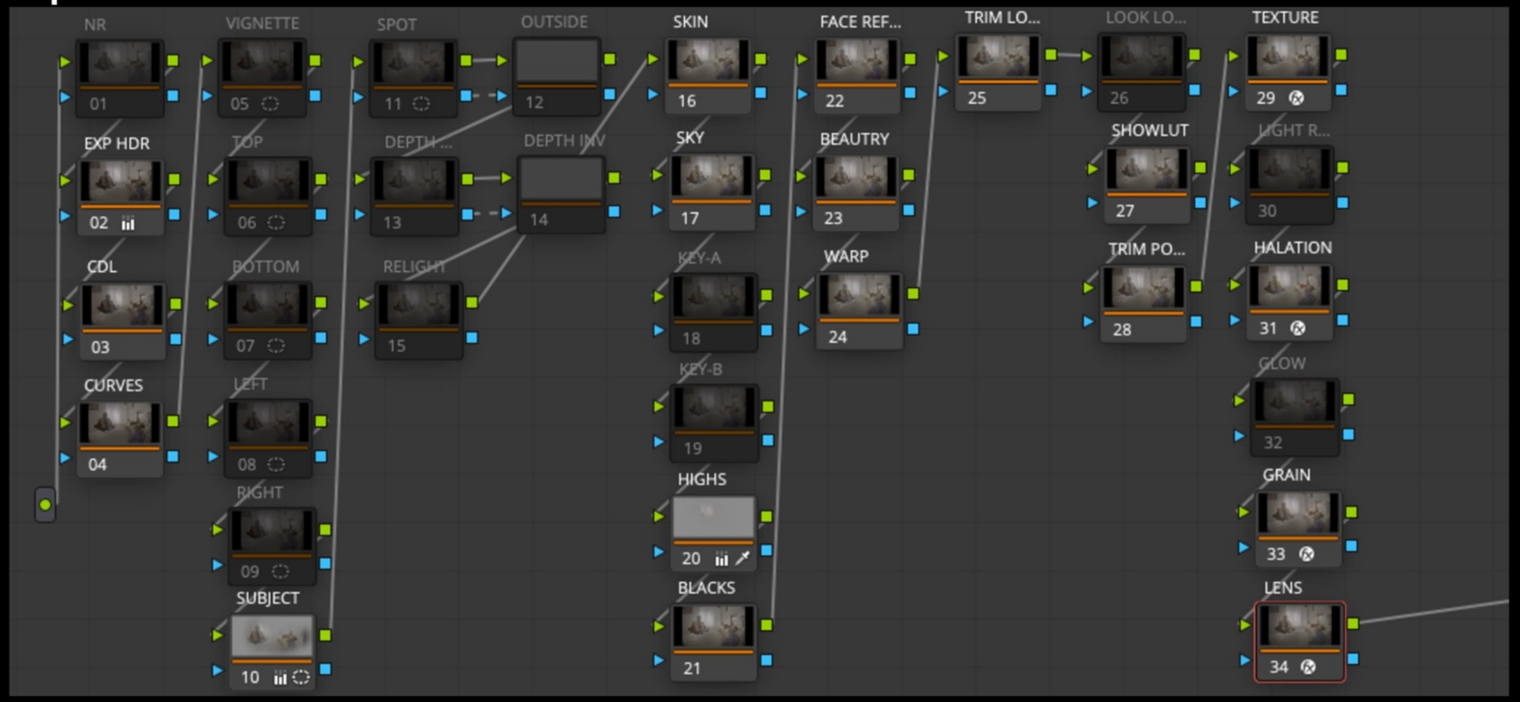
Group Post Clip



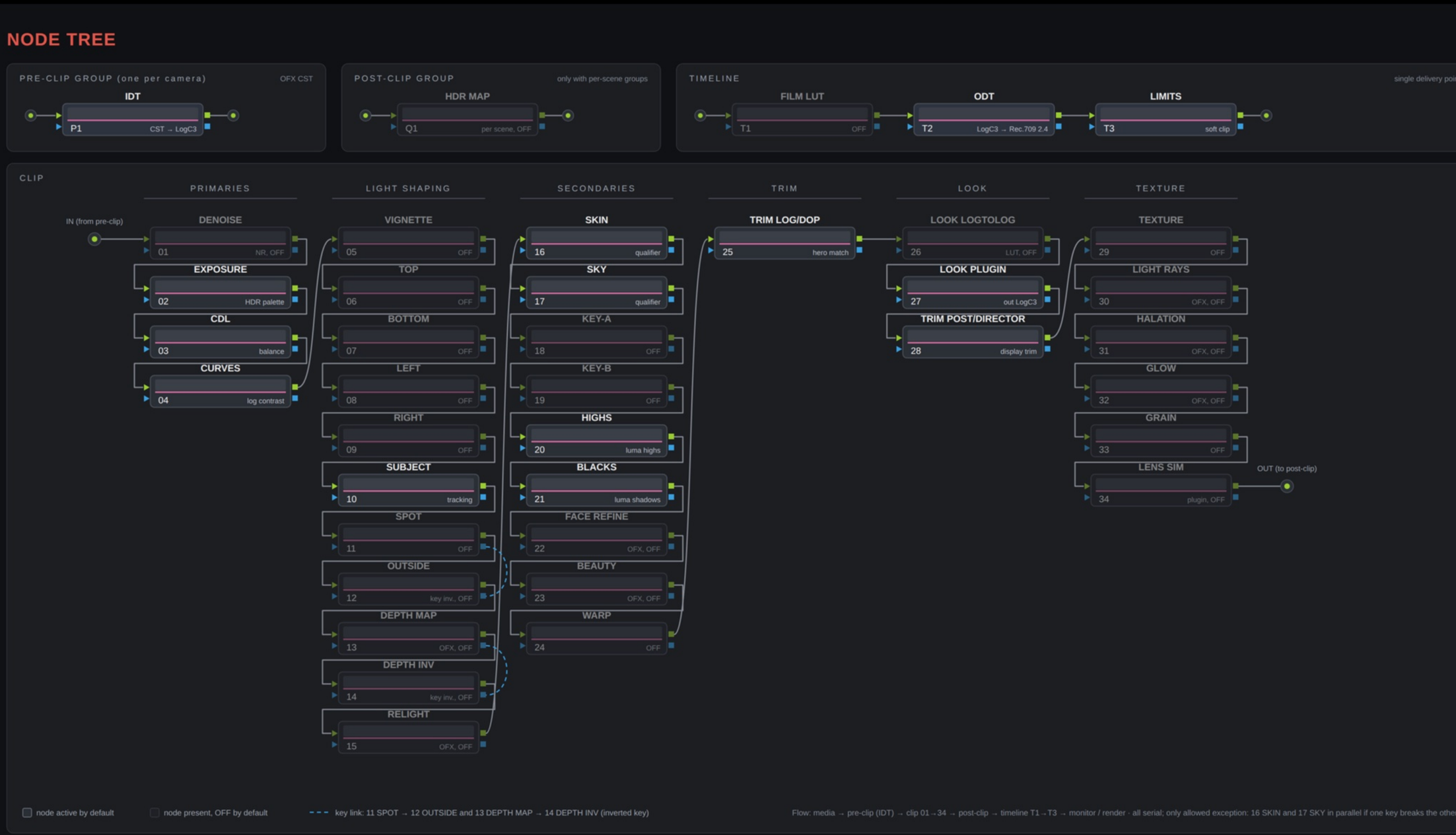
Timeline



Clip



Node Structure 2/3



Node Structure 3/3

NODE TREE

LEVELS

P1	IDT	Camera input	CST camera → LogC3; one per group/camera
Q1	HDR MAP	Per-scene HDR mapping	Empty; only with per-scene groups
T1	FILM LUT	Global film look	OFF; alternative to clip look
T2	ODT	Display output	CST LogC3 → Rec.709 2.4; single delivery point
T3	LIMITS	Legal limiter	Soft clip after the ODT

PRIMARIES

01	DENOISE	Signal cleanup	Spatial/temporal NR, deflicker
02	EXPOSURE	Exposure in stops	HDR palette; global brightness only
03	CDL	Color balance	Offset/printer lights, luma mix 0
04	CURVES	Base contrast	Gentle S-curve in log, centered on mid-gray

TRIM · LOOK

25	TRIM LOG/DOP	Match to hero shot	Technical / DoP trim, in LogC3
26	LOOK LOGTOLOG	Simple LUT	Log-to-log (e.g. ARRI look); OFF
27	LOOK PLUGIN	Project look	Internal CST + look; output LogC3
28	TRIM POST/DIRECTOR	Session requests	Director/client, display-referred

LIGHT SHAPING

05	VIGNETTE	Edge falloff	Circular window, scene light
06	TOP	Light from top	Linear window
07	BOTTOM	Light from bottom	Linear window
08	LEFT	Light from left	Linear window
09	RIGHT	Light from right	Linear window
10	SUBJECT	Isolate the subject	Window with tracking
11	SPOT	Free area	Free window, key out → 12
12	OUTSIDE	Everything but SPOT	Inverted key from 11
13	DEPTH MAP	Depth matte	OFX Depth Map + OFX alpha; node cache
14	DEPTH INV	Inverse depth	Inverted key from 13
15	RELIGHT	Relight the scene	OFX Relight; node cache

SECONDARIES

16	SKIN	Skin tones	Qualifier; hosts Face Refinement
17	SKY	Sky and blues	Qualifier
18	KEY-A	Free key	Spare qualifier
19	KEY-B	Free key	Spare qualifier
20	HIGHS	Highlights only	Luma qualifier, soft edges
21	BLACKS	Shadows only	Luma qualifier; tint/density, not level
22	FACE REFINE	Face retouch	Corrective OFX
23	BEAUTY	Skin retouch	Corrective OFX
24	WARP	Hue repair	Color Warper; small moves

TEXTURE

29	TEXTURE	Sharpness	Frequency separation, micro-contrast
30	LIGHT RAYS	Light rays	Stylistic OFX
31	HALATION	Film halation	OFX Halation
32	GLOW	Diffusion	OFX Glow
33	GRAIN	Print grain	After the look
34	LENS SIM	Spherical/anamorphic lens	Plugin; last node

Rec 709 Custom














Look














Rec 709 Custom



Look



Rec 709 Custom



Look



Rec 709 Custom







Look







Rec 709 Custom







Look







Look





Look



Look





Look





Look



Look





Thank You

To Dado and Luis, for the rigour and generosity of their teaching.

To my fellow students of the CGA W26 programme,
for the comparison of approaches: seeing the same image
handled differently changed how I work on my own.