

## Art rationale

My short film "La vie, Le vie" primarily is about the duality of life, the good and bad that encapsulates what it means to live our lives, on a universal and historical level this balance has been noticed in many different areas, in my film however I wanted to focus on life's duality through a personal lens. Introspecting on my own duality in my life and how the light and dark forces in my world, affect and shape me. This film also endeavours to present the idea of perseverance in the face of such duality, taking both the good and bad as is, and realising the significance and beauty of both. Taking life as a whole is one of the toughest experiences to endure, accepting both the good and the bad as part of the same cycle, and realising you can't change that.

The film is split into 5 distinct parts. 2 major halves, the first aiming to demonstrate the happy and good times in life, and the second symbolising the depressing, stressful lows. An opening scene, an interlude scene, and the final ending sequence. The whole film is shot with 2 types of cameras, firstly a SONY camcorder, and second an iPhone, the reason for shooting with the low-tech options is to enhance the human connection and personal experience this story is told through. With the camcorder adding an almost nostalgic grain and homemade texture, and the phone camera, as it is a viewpoint we record and play out a large part of our lives through.

The film opens to a shot of waves on the beach, these waves having metaphorical meaning, just like life these waves rise and fall, flowing in a constant state of opposites. The introduction poetry then begins, explaining my thoughts and current headspace. I discuss life's duality through many natural viewpoints "the moss eats the bones, bubbling rivers wash and run soaking rivers scattering silt". In my poem I also talk about yin and yang in an abstract way and talk of my desire to only have the good things in life, an urge to block out all the bad in my world: "and oh, how pleasant my plight might be if I could catch the sun in sheets of rain". Then discussing a melancholic reality, likening apathy and the absence of passion to a "smooth path". To end off the opening I combine many good and bad aspects of life into a flow of sporadic words, with the final statement of "conglomerate la vie". Playing in the background of my talks is serene beach nature shots, meant to be calming on the eye as my poetry is read, while also having the natural life aspect discussed earlier, I also appear in this environment, showing my own personal experience of life's duality, is at one with this universal nature.

The first major half of my film is a compilation of shots that embody happiness, love and good times in life. Showing clips of friends, family, and nature. An emphasis on the natural sunny element is placed, as it is such a symbol of good mentality for a person. I aimed to not have as much editing in this half, with long lasting serene clips, so it embodied/induced a clear and calm sense of mind. Near the end of this sequence my poem talks about this good in my life, with shots of me on top of a roof personifying the feeling of introspective thought, above your mortal form with only you and the sky.

My interlude follows after, the first part of the interlude is a compilation of city and transportation shots, calming and perfectly average but with a hint of melancholy, a feeling that I believe many people feel when they are going about their daily lives, the aim was to make the viewer feel small and insignificant in these shots, with the many cityscape clips making you feel like a cog in its system, an observer watching the world around you. The next interlude half is a scene of me making 2-minute noodles, shot simply with no music, only natural diegetic sound. Lit dimly with an ominous backlight highlighting my shadow. The aim for this sequence was to start transitioning into the darker half of the film, with the 2 minute noodles being a symptom of loneliness and depression, my reasoning that these noodles are a dinner item you go to at your lowest, with no will to cook or go out to eat, a sad alternative to attempt to stop your hunger, not eat and enjoy, the immense amount of packaging is also symbolic of the capitalistic dystopia some parts of our world resemble. Peppered in this are small flashes of bright and happy shots, as if I am wistfully thinking of the better times.

The second major half aims to embody sadness, loneliness, stress and mania, the flip side of life that can feel so crushing and hopeless. It opens to a quiet shot of me wandering my room, everything is pristine and normal, after leaving to the hall I turn to find my bedroom in shambles, representing how quickly bad mental state or bad times in life can creep up on you. The camera then pans out from my head in almost a third person sequence, displaying shock at this change. My poetry then starts again detailing this other dark half to my life. The shots and composition from here are made to invoke the feeling of mania and display how fast a mental state can spiral in an almost frightening way. In my acting I shift around nervously and close up shots of my eyes flitting back and forth create a very uneasy atmosphere, accompanied by odd things in the room like a broken laptop screen and upside-down guitar. My poetry speeds up to a manic ramble, with the audio being overlaid, echoed, and chopped to heighten the feeling. A then distorted and wild, yet also somewhat sad guitar sound starts to play, with images of me with my face painted in chaotic colours. This face paint represents somewhat of an alter ego, the sad, lonely dark parts of a person. As I stumble through the corridors trying to wash my face free of this feeling I loathe, the paint keeps coming back, eventually devolving into an all-out state of insanity.

In my last act, the focus is on the poetry and its message, as if having come to a final conclusion of perseverance, I talk about the good and bad parts of life and how they are both so vital to each other and embracing this duality in my everyday struggle to move forwards. "Had I not heard the call of the arduous mountain? Albeit rocky and tall, wildflowers peak out behind evergreen boughs, my working shadow dappling the sun". These messages are at first played over more slow nature and self-imagery videos, with the addition of triumphant music rising and rising, showing more and more clips of the light and dark parts of life and how they intersect, speeding up to eventually crash back to the same view from the beginning, the waves.