

## TWALKING

Directed by Lorenzo Gonnelli

- TMFF CRITIQUE REVIEW -

### CRITIQUE TAGLINE:

"A captivating visual and musical incursion in the origins of the world. "

### SYNOPSIS

Without adopting the principles of a conventional film, this experiment is rather a musical clip in which the director creates a psychedelic and metaphorical voyage through the primordial landscapes of our world.

### COMMENT ON THE IDEA

#### *Premises*

*The inception of a film lies in its idea which arises out of a sudden, unpolished and very short. Nothing is yet certain or clear, the story threads haven't found their way, and the characters... most of them haven't yet been discovered.*

*When viewing a film, the idea is usually the first one that stands out and has the power to set a film apart from its precursors or its contemporary kindreds. This is why it is utterly important for it to be well thought over and have the power to make the film look original and captivating.*

#### *Particularities*

This cinematic experiment is, above all, a project that aims to create a balance between the dynamics of the image and the musical flow. Using a post-rock soundtrack, the director assembles a magnetic imaging dreamy landscape that combines animation and live action to delineate a non-conformist version of Genesis. The protagonist of this short film portrays the figure of Adam who, in the director's view inspired by the myths of ancient Greece, is the ultimate product of the perfect balance between the four primordial cosmic elements: water, air, fire and earth. Thus, beyond the musical stake, this project is a balanced imagery experience that, by adopting an attractive chromatic palette focused on the shades of blue, unites seemingly disjointed elements in an unitary panorama of the beginning of life on earth. In the absence of a conventional epic thread, we cannot talk about the (un)predictability of the rendered action, this project being an experiment intended mainly to post-rock amateurs who are passionate about the surrealistic-like visual inventiveness of modern directors.

The idea is **Very Good**.

### STORY AND SCRIPT OVERVIEW

#### *Premises*

*The script is the 'arena' where the idea gets processed. Characters are designed and shaped, the story details and events are imagined, and the environment for the personages to manifest themselves is created: with all its psychological, emotional and social layers.*

*A very important part is usually played by the ending which, in its aim to either serve a turning point to the story, surprise the viewer or make them contemplate about what they have just witnessed, it is supposed to reveal the layers of meanings and 'score' the main emotion of the film.*

*This is why the script is so important: it will dictate the rank achieved by the subject of the film on the scale of its maximum potential. The script is the first element that can elevate or degrade a film.*

#### *Particularities*

Since it is not based on concrete narrative thread or dialogical interaction, the main feature of this short film is the suggestiveness degree of the image and music. It is therefore difficult to identify a coherent action, while the director insists to a large extent on the arbitrariness of the visual dimension, and the formal strategies of this project are somewhat inspired by surrealist techniques, wiping out the barrier between hallucination and reality. Even though we cannot

accurately determine the stages of the depicted action, the sources of inspiration of the director are quite obvious. Thus, besides mythological reminiscences where the world is the perfect symbiosis of the four primordial elements, the director seems to adopt the Platonic theory regarding the birth of the universe. Therefore, using the Allegory of the Cave as an interpretative strategy, we can see in this short film an attempt to hypothesize how Ideas, the demiurge's perfect patterns, materialize in terrestrial elements. Everything is like a mirroring (not by accident, the director uses in some frames reflections of the human body) of a world beyond our perception, where the Grand Architect rules, in the perceptible physical world in which we live. Even though this interpretation is not necessarily the only form of understanding of this project, the great quality of the experiment lies in the almost impeccable technique by which the director manages to simultaneously create a strange and familiar panorama, using a number of recognizable elements he recontextualizes in a spectacular incursion through the unpredictable kinetics of the origins of the world.

The story and the script both get a **Very Good**

## ACTORS AND ACTING

### Premises

*Acting brings a film to life. Whether it is done through the actors' naturalness or their intense impersonation of the characters acting should always remain credible and convincing and most of all should have the power to stimulate the public to interact with the story and make them empathise with its protagonists.*

*It is up to both the director's ability to guide the actor towards the personality he has envisioned for their character and to the actors' ability to transpose themselves into this 'skin' that will make the film look genuine and convincing.*

### Particularities

Based primarily on animation and frames that capture natural elements, this short film doesn't adopt the requirements of a conventional project needing the intervention of some actors.

Actors' work is **Irrelevant**.

## DIALOGUE

### Premises

*Dialogue should never, ever 'be' the film. Dialogue always comes in to 'help' the visual story. The most common thing that happens with dialogue, making it a diminishing factor for a film (sometimes even a flaw), is it becomes 'explanatory'. The dialogue should always remain 'suggestive' and 'real': in accordance with the characters' natures and feelings.*

*The dialogue's main 'talent' is to sustain the image and make it 'steam' otherwise hidden messages or to contribute to the atmosphere, to reveal psychologies, to help harness the conflicts between the personages and so on. Dialogue itself is an art.*

### Particularities

Being an experiment that adopts the visual and musical premises of a clip, the dialogue is totally absent.

Therefore, dialogue is **Irrelevant**.

## CINEMATOGRAPHY & EDITING

### Premises

*Cinematography, it is easy to guess, is maybe the most important element of a finished film. It not only has the power to make a film pleasant to watch and raise its quality through its good 'looks' (aesthetics) but it also plays an utterly important role in establishing the mood and atmosphere of a film and sustain the harnessing of the emotion behind it. Cinematography leaves a powerful print on the 'story telling' of the film and that is why should never be neglected or treated with shallowness. Colours, light, framing, camera movements they are all concurring to generating emotion.*

*Editing will give the film's pace and will guide over a correct visual grammar - of course, as long as the cinematography 'took the time' to respect it. It is literally a talent to cut at the right moment and the right pace (and this is beyond just cutting between matching shots).*

### Particularities

As mentioned above, the image is perhaps the most important element of this experiment. In order to create this panorama of Genesis, the director uses, in particular, a special chromaticity exploring the suggestiveness of blue shades that are shattered in two frames by the intrusion of red nuances. The colouring balance orchestrated by the director is impeccably designed, recalling the visual strategy of directors such as Jonathan Glazer (*Under the Skin*) or Nicolas Winding Refn (*The Neon Demon*) for whom the chromatic dimension is also a decisive component that complements the action the film with a series of subtle interpretations. Also, the visual ensemble of this project can recall the spectacular journey in space and time from *The Tree of Life* feature, where director Terrence Malick creates a brief history of the Genesis of the cosmos and Earth. To all these more or less noticeable influences are added some elements taken from cinematic avant-garde experiments that promoted a total defiance of logic in order to force the limits of visual language. In addition to these aesthetic aspects, the director's editing strategy respects the demands of adopted musical grammar, using both animation and live action to play through fluid frames, slow-motions or objective perspectives the dynamism of a hallucination.

Cinematography and Editing both get an **Excellent**.

### MUSIC

#### Premises

*Music tends to have a great impact on a film. If the music is too dramatic it will tend to take the lead in driving the emotion and if the story, the visuals and the editing are not at least meeting the same expectations with music (they should probably exceed them) than the film will feel fake and the music exaggerated.*

*There is also a matter of fitting the theme: while some music will be in total 'sync' with the theme, other will sound inconsistent with the film's genre but surprisingly will have the power to cast a different perspective over the story and generate an original feeling.*

*Choosing music needs just as much fine tuning as anything else in the filmmaking trial.*

### Particularities

Without repeating the main aspects in detail, this experiment has a well-defined musical stake, the director opting for a post-rock soundtrack. Music therefore doesn't only play a fundamental role in creating the atmosphere, but also in establishing the dynamism of the image. Thus, the visual transitions can be perceived as a consequence of the compositional structure of instrumental soundtrack. The director creates a perfect homogeneity between image and sound, using a well-defined strategy in which the image is translated into sound and vice versa, relying on the crescendo, percussion and the unpredictable high notes of the whole acoustic creation.

Music is **Very Good**.

### DIRECTOR'S VISION

#### Premises

*The director's vision leads everything on set and brings all the film elements together in a final result. The director's vision reflects the dedication, the patience, the knowledge, the will, the artistic discernment and eventually - as a sum of the previous mentioned - the talent invested in the film. The director leaves their print on every aspect of the final outcome. The director's vision is the ultimate fine tuning of the film and it is the manifesting force that makes a film great.*

### Particularities

Lorenzo Gonnelli creates a hallucinating and magnetic music clip, extraordinarily orchestrating a complex and volatile image that homogenizes with the compositional grammar of a post-rock soundtrack. Even if this experiment is specifically intended to amateurs of this musical genre, the suggestiveness degree of the image will impress a wide range of cinephiles, whether they appreciate an animation or not.

### FILM ENDING AND ARRAY OF MEANINGS

As the title of this experiment suggests two synchronized actions (to talk and to walk), the entire short film **TWALKING** is basically a perfect balance between an unpredictable image and a specific soundtrack. Beyond this, the action of this project can also be interpreted through Plato's

*Allegory of the Cave*, but this reception doesn't limit the viewer's perception to a one-dimensional understanding of this psychedelic incursion into the Genesis of our world.

#### FINAL CONCLUSIONS

**TWALKING** is an attractive musical short film that offers an interesting version of the Genesis. Even if the used soundtrack or somewhat surrealistic visual strategy can limit the number of viewers, Lorenzo Gonnelli's project is an impeccably orchestrated creation, regarding its editing techniques, whose suggestiveness degree is an indisputable quality.

Reviewed by Andrei C. Șerban

