

"DELIVERANCE"

By

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"DELIVERANCE"

deliverance is a journey, a movement through emotion and situational depression. displaced in a world of insignificance and emptiness elijah projects the movements from anxiety and melancholy into complete freedom.

deliverance is a celebration, a representation of human's automatic response to depression and displacement in the context of the current industry of fashion. elijah exemplifies the struggle from being defeated by a life of dissatisfaction, overthrown by the position he is faced within his current position in life. he retreats into solitude, evolving through a process of contemplation to reach he's final destination of enlightenment.

through positive movements forward, elijah leads himself down the path of emancipation through a natural process. elijah is seen choosing a path to lead him out of he's depressive state rather than allowing it to engulf him.

elijah's journey is a metaphorical one as he transforms himself whilst defying immorality as a reaction to he's disposition. it is all in all deliverance that sets him free.

he is alone, and he is raw, but he is happy. because after all, this is a path that he has subconsciously chosen, the choice of transformation.

DEFEAT: SCENE ONE

ALL WHITE ROOM WITH CHAIN GOWN LYING ON WHITE TILED FLOOR

CHAIN GOWN IS FILMED IN AN ALL WHITE ROOM WITH CAMERA POSITIONED ON FLOOR - GOWN IS IN FOCUS, FOREGROUND AND BACKGROUND OUT OF FOCUS

- OVER EXPOSURE

"I tried, I suppressed, I denied, I
lost myself till nothing but a
skeleton of my inner longings
remained. All that lingered was a
shadow of my former imaginings,
dissipated where all of my life
dreams and ambitions when I
obtained a position in life that I
had worked towards my whole life.
It was overcast, my entire life
governed by the clouds that blinded
and suffocated me while I sat
unobtrusively and allowed these

(MORE)

(CONTINUED)

happenings to take place. I was vanished.

Absent minded I transfigured and distorted to become an impression of what I saw them as, and I asked myself if they noticed at all. Was I also to them just an impression or did they truly believe that the marrow of my being was also as pristine and sublime as what my exteriors deluded to?

Dispositioned. In a world that I no longer understood, nor understood me. I dissipated amongst a sky of simulated stars and wondered if I ever would, or ever did fill the outline that was predetermined by my surroundings. Did my limbs ever quite fill the angular rigidity of that shape I was destined to be, a star among the others that made up a never ending night sky that I once destined to be a part of?

Now, a part of the celestial sphere, I often sat and gazed upon my past in all of its glory, the journey that delivered me to where I currently lay, I apprehended, was the only part of my existence I sincerely longed for after all. I existed, not for myself and not for anyone else, I simple existed. I subsisted with my past tucked away until the inevitable conclusion.

Would I draw this conclusion myself? Or would I fall from the grace of the night sky of stars and reside in the magnificence that I may or may not be positioned in?

Irrevocably it came out of me like an eruption, and it invaded me... Deliverance."

OVERTHROWN: SCENE TWO

(FADE IN FROM EXTREME HIGH EXPOSURE TO HIGH EXPOSURE,
REVEALING SUBJECTS RED HAIR AND SHADOWS FROM GARMENT)

**ELIJAH LAYS ON FLOOR WEARING CHAIN GOWN WITH RIGHT CHEEK
AGAINST TILED FLOOR LOOKING UPWARDS TO CAMERA LEFT BREATHING
HEAVILY.**

ELIJAH IS FILMED IN AN ALL WHITE ROOM WITH CAMERA POSITIONED
ON FLOOR - SUBJECT IS IN FOCUS, FOREGROUND AND BACKGROUND
OUT OF FOCUS

- OVER EXPOSURE

CONTEMPLATION: SCENE THREE

**ELIJAH REMAINS ON FLOOR, BUT MOVES RESTLESSLY DUE TO THE
DISCOMFORT OF THE CHAIN GOWN**

CAMERA REMAINS POSITIONED ON FLOOR WHILE EXTREME CLOSE UPS
OF ELIJAH IS FILMED

- (CAMERA RUSTLING THROUGH HAIR)
- (CHAIN GOWN AGAINST ELIJAH'S ABDOMEN)
- (ELIJAH CLENCHING THE GROUND WITH HANDS)
- OVER EXPOSURE

ENLIGHTENMENT (REBIRTH): SCENE FOUR

**ELIJAH PUSHES OUT OF THE WATER AS IF DIVING OUT OF WATER
WITH CHAIN GOWN HANGING OFF BODY**

CAMERA IS POSITIONED OVERHEAD AND FILMS ELIJAH BIRDS EYE
VIEW TO CAPTURE AN EXPLOSION FROM THE SURFACE OF THE WATER

- MEDIUM EXPOSURE

ENLIGHTENMENT (EMANCIPATION): SCENE FOUR

**CHAIN GOWN IS DROPPED INTO THE WATER ONCE "BROKEN OFF
ELIJAH'S BODY"**

CAMERA REMAINS IN POSITION OF PREVIOUS SCENE. CHAIN GOWN IS
DROPPED INTO THE WATER (IMPLYING ELIJAH HAS BROKEN OUT OF
IT)

DEFIANCE: SCENE FIVE

CHAIN IS POSITIONED IN WATER WITH FISHING LINE TO REMAIN VISIBLE, BUT DISTORTED

CAMERA REMAINS IN POSITION OF PREVIOUS SCENE. CHAIN GOWN IS SUSPENDED UNDER WATER SURFACE- CAMERA BLURS OUT OF FOCUS AND SLOWLY PANS UP TO REVEAL THE HORIZON OF THE OCEAN (REMAINING OUT OF FOCUS)

CAMERA SLOWLY COMES INTO FOCUS AGAIN.

LIBERATION: SCENE SIX

ELIJAH FLOATS ALONG SURFACE OF WATER IN SHEER GOWN

CAMERA IS POSITIONED OVERHEAD (AS HIGH AS POSSIBLE) TO CAPTURE ELIJAH BIRDS EYE VIEW. WATER IS FILMED TILL ELIJAH FLOATS SLOWLY THROUGH FRAME ON SURFACE OF THE WATER, HEAD FIRST.

ELIJAH IS FILMED COMING INTO FOCUS THROUGH THE CENTER OF THE FRAME TILL HIS BODY FLOATS OUT OPPOSITE END OF FRAME WHERE CAMERA REMAINS FILMING WATER

- NATURAL EXPOSURE

DELIVERANCE: SCENE SEVEN

ELIJAH FLOATS ALONG SURFACE OF WATER OUT IN THE HORIZON OF FRAME

CAMERA IS POSITIONED DOWN AT WATER LEVEL TO CAPTURE ELIJAH FLOATING ON THE SURFACE OF WATER TOWARDS OCEAN HORIZON.

ELIJAH IS FILMED TILL OUT OF FOCUS.

CAMERA PANS SLOWLY UP TOWARDS SKY AND LOOSES FOCUS AS SUNLIGHT TAKES OVER SKY.

- NATURAL EXPOSURE BACK INTO OVEREXPOSURE