As I grew my affection for cinema, I realized that the main issue that informs my artmaking process is the challenge to remain faithful and truthful to the fictional reality proposed by the storyline, while keeping the production authentic to the filmmaker's sensibility. Chiefly, I think this way because many movies today exaggeratedly attempt to replicate reality, but I don't believe it to be possible. Instead, I believe each director should use their abilities and available artifacts to immerse inside the storyline and create something unique and befitting. I hope to convince my audience of my stories, and, for that, my movies must immerse the viewer in a full experience.

Today, some formulas promise realism – which can be understood as copying the human world. These formulas, though, prevent the filmmaker from exploring their creativity and artistic independence to innovate. The way a director positions their camera, also, is already revealing of their personal views and has an impact on the viewer's experience, making that intended realism unreachable. As the experimental filmmaker Fernand Léger said in his "A new realism: The object" essay, *"it is regrettable that most films waste their energy trying to construct a recognizable world, thus neglecting the power of the fragment"*. I believe cinema should use its power to manipulate images, sounds, colors, and acting, to convince the audience of a story. It makes no sense to me, therefore, to seek realism when new worlds can be imagined. I want to focus on films that embrace different realities, and I hope to do so by taking advantage of the many tools cinema has to offer.

When I think of my future films, I think of a mise-en-scène, a stylistic unit, and a decoupage. These, all together, must give life and sense to my movies, remain constant throughout the film, and match the narrative proposed. Also, these are responsible for creating each story's reality. If I were to use formulas, I wouldn't be able to stretch my imagination, creativity, and independence to create art pieces I believe in, and my stories would look and sound patronizing. With this creative freedom, I am eager to build atmospheres that wrap a whole concept and make it remarkable in its uniqueness and efficiency to convey ideas. For example, if my character is mischievous, I must benefit from angles such as plongées and colors that mean something to that character, even if it's not what'd be captured by a human eye in that setting; I believe a movie can justify itself. I believe directors have the power of a storyteller just as Lev Kuleshov's famous experiment has shown: the same images, put up in different sequences, can tell - and convince of - different stories.

Finally, Ismail Xavier postulated the "Opacity x Transparency" theory. "Transparency" hides the cinematic elements, making the viewers believe in everything they see and immersing them in the story. However, "Opacity" happens when the film makes evident the cinematic elements (abrupt cuts, music that stops suddenly, etc.). I want my movies to make Opacity a Transparency, in short. By that, I mean that the cinematic elements I will use (color, screen format, sound, angles) should look natural in context because they build up my story. This principle can be applied to all sorts of films: those based on real facts; those set up in other galaxies; those with music and dance, and those that make us scared. Even experimental

pieces - films in which I hope to incorporate the industry's new technologies. A film mimics the nature of reality to produce illusionism in the audience, and each filmmaker's unique interpretation of a story should lead to originality.

Bela Balazs, in his "Theory of Film", said: *"Hollywood invented an art that doesn't observe the principle of composition contented in itself and that, not only eliminates the distance between spectator and art piece but deliberately creates an illusion, in the spectator, that they are inside the actions portrayed in the film's fictional space"*. At CalArts, I know I'll have the support to think outside the box and create art pieces that are true to my soul, to experiment with the wide form of expression that is cinema. CalArts' incentive to teach students about all processes that evolve in filmmaking will be important for me to become a professional that not only understands what must be done so all aspects of production work accordingly, but who is also aware of the artistic aspect surrounding each of these steps. Finally, I will learn how to portray my feelings towards a story in a film, gaining autonomy to achieve my artistic independence.

I hope to become a filmmaker with a deep comprehension of the plural art that is cinema, who understands the potential impacts a film has on the individual, who is aware of the industry's role in today's world, and who uses the 7th art as her unique form of expression.