

Through my journey in the world of films, some have surely influenced my artistic thoughts as a prospective filmmaker and inspired me to achieve their greatness, sensibility in telling stories, and artistic independence. Among them: *Grandeur et décadence d'un petit cinéma commerce*, *Domicile Conjugal*, *Suspiria*, *Near Dark*, *American Beauty*, and *The Shining* are films that, each in a different way, enhanced my appreciation for cinema.

The Nouvelle Vague inspired me to hear about a group of people who were willing to change cinema and bring innovation into the cinematic world, and Jean-Luc Godard and François Truffaut are two of my favorite directors from that period. "*Grandeur et décadence d'un petit cinéma commerce*" was the first Godard movie I ever watched. The film was unlike anything I had ever seen before! The overlapping images revealing the character's inner state add lots of emotional depth to a plot that, easily, could have been simple. Also, the peculiar choice of music and sounds gave life to the shots in an unprecedented way; the complex montage gave movement to the fragments, making it an enveloping experience.

Shortly after, I watched *Domicile Conjugal*, by François Truffaut, which is still my favorite movie. By trapping his characters in a melancholic environment, Truffaut successfully created an atmosphere to reveal individual emotional states, while never letting the viewer predict what was going to happen next. Even though some could consider some moments cliché, the depth Truffaut added to the production made each of them shocking. Overall, I am inspired by the way Godard and Truffaut both take daily subjects more profoundly. Together, they taught me the impact a camera and montage can have on stories that could be simple and shallow if cinema did not give the filmmaker so many tools to create.

In the horror hall, *Suspiria* needs to be my favorite production. Although exaggerated colors and sceneries resemble no reality, Dario Argento is still effective at giving his viewers good scares and making them fear each of those scenes in real life. He uses colors as a core visual aspect of his film, as something that adds uniqueness to his narrative. This is something that I also want to do: create and leave my mark. I hope to deep dive and understand the expressiveness of each cinematographic element so that I can leave my sensibility on my films and therefore create my mark. I want to create films that become a reference to people in the way I use colors, montage, sound, and frames to reveal something deeper, a sentiment and a judgment. By directing his actors so that all characters could fit perfectly in the world of a ballet school, Argento became to me also an example to be followed in team coordination. Lastly, *Suspiria* was the first movie in which I noticed the relevance of sound effects to involve the audience in the narrative and make them feel something important so that the viewer can immerse themselves in the narrative.

When it comes to modern genre films, *Near Dark* impressed me in the way Katherine Bigelow understood the western genre and adapted it to a zombie story - with nothing sounding ridiculous. This film opened my eyes to the richness that can be achieved through a mixed-genres movie. Bigelow builds a narrative that makes us sympathize with the characters and their feelings, despite being literal zombies, without letting go of the western genre. Like her, I hope to honor some old Hollywood

genres by including them in my films, but with a modern approach focused on reinventing them for today's audience, even if small, because movies should not be about box offices but about the art in them.

In *American Beauty*, I learned how the setting/scenery can be used to imprison and immerse the characters in a plotline. In the movie, director Sam Mendes created an urban atmosphere in which the story and characters make sense together: living in that hypnotizing, calm, and monotonous city, it becomes evident why some characters seem stupid and naive, while others carry a rebellious energy. Sam Mendes imprisoned the characters in a fictional place where their actions do not look or sound ridiculous. By doing that, Mendes grabs the viewer's attention and immerses them in the experience, making it much easier to convince them of the narrative because everything within that world will make sense in context.

Lastly, *The Shining* showed me that a film cannot be measured with a book's ruler as they are essentially different artistic languages. The movie, adapted from a novel, distinguishes itself in the way Stanley Kubrick uses his camera to create the idea that the Overlook Hotel is a living entity that becomes a character in the story that affects others' emotional states. To do so, he allows his camera to float, follow the characters, and dodge objects. Stanley also uses depth of field to reinforce the presence of this entity. These elements could not be portrayed in a book as efficiently as a movie can, and to me, this independence and distinctness from other arts are what makes cinema so special. Like Kubrick, I hope to use my camera wisely and take advantage of cinematic possibilities to convey different narratives.

With these movies and directors, I learned to aim for my authenticity and discover within the world of cinema what elements I will seek to incorporate in my work. I learned that I must make films that convince my audience of a story, and to do so I must perfect a plethora of cinematic techniques ranging from continents and decades.