

Two-shot, breaking rule

From the point of view of the general rule, the shot does not depict exactly two “people,” yet the anima[l]s on the fading shot look essentially like doubles, like shadows of one spirit-animal. Looking at this video moment as a two-shot helps to see the relationship between two characters. The dramatic emphasis is put directly on the characters regarding the field of view.

The characters blend together, they are situated as being one among others, or one’s own doubles, and almost enter one into another, or go through each other, exactly like spirits of the space. The characters on both shots are depicted in a medium close-up, even though they are captured almost full-body, due to the half-human nature of the walking anima[l]s that does not show unless the entire body is shown.

Together, they become a context for each other in a thusly generated medium shot, where the emphasis is on one main character and all others around are sharpening the attention on the aspects of the main character’s stamina. Except, on this double-shot, the focus on each character individually simultaneously brings attention to the stamina of another, and then another, and then another anima[l]. Such an effect emphasizes the non-expression of the masks, and of the overall stillness of unguided rambling around the melancholy of no origin or no aim.

This two-shot brings attention to the relation between the “two” characters as well as the surrounding field, in such a way that a very shallow depth of the first shot blends and mimics a somewhat greater depth of the second shot, due to the similar setting: the fence on the first shot takes up the whole background space, while the field on the second shot takes about 2/3 leaving the rest for the dull sky. Yet, as they blend, the openness of the field transmits the feeling of being closed-up by the fence, which again highlights the stamina of the anima[l]s, whose diversity manifests many faces of being an orphan in a zoo.

The anima[l]s on the first shot blend with the field on the second, such that their trunks look alike stocks of hay, which shows them as if being made of/coming from that deserted endless field if only to be trapped/ fenced in the nowhere-to-go. Like the other anima[l]s in the movie, they are shown in stillness, in a very slow motion, repetition to emphasize the sense of desertedness and entrapment.

