

The Making of *Window* (Short Film)

Window was shot in Western Sydney, playing a vital role to the setting of the characters and story. The film aims to be an authentic portrayal of life in these surroundings, of living in the fringe - a perfect setting for these self-important intimate moments usually forgotten. Particular framing in indoor and outdoor scenes was also used to present how physical barriers compartmentalize people within bedrooms, houses, cars, relationships and identities, much like how we restrict our self scrutiny of our own bodies in private far from the public eye.

With *Window*, I was heavily influenced by the writing of Virginia Woolf, particularly her stream of consciousness form of writing that highlights the importance of in-between moments of thought lost in storytelling (the action of the kiss between ONE and TWO is lifted directly from *The Hours*, taking heavy influence from Woolf - utilizing intertextual thought in describing a moment of shared understanding). *Window* is not meant to have a strong narrative, it is a moment in time, a moment of self-realization, about a tiny world built between two people sharing an intimate secret, the way you look across the room at your best friend and lock eyes, understanding what exists between you both.

The film has a naturalistic tone in setting and design, aiming to highlight how these moments of personal growth stem forth from the ordinary. The act of looking told through the act of photographing is vital to the film's emotional range, of a still lingering camera, of slow repeated zooms that attempt to unravel some truth for the audience. This main technique of the film, repeated seven times throughout the film, accentuates the act of looking, of zooming in again and again on these bodies, closer and closer to these characters, trying to find some truth held in their skin.

We also show through multiple instances of windows and prop planes of glass to emphasize the idea of 'looking through', of crossing the threshold of the physical and emotional barriers into these private rooms of self-discovery. It is the idea of looking through window to understand the world from the safety of our private selves, and the jolt of connection when someone outside looks in. ONE wears glasses throughout the film to emphasize this idea of looking within.

The close-ups of the body were frames like a landscape, with curves, dips, crevices, the skin becoming an unknown land to be understood and mapped. This emphasizes how photographing the body reveals some truth and the physicality in search of the emotional.