

FILM REVIEW by Auguri Film Festival, Turin, Italy

In **The Colour of Sound**, John Graham crafts a meditative and visually poetic short that immerses the viewer in a world where perception itself becomes the narrative. Eschewing dialogue entirely, the film unfolds as a sensory experience - one that translates sound into color, emotion into movement, and isolation into quiet transformation.

Graham's direction embraces a deeply intuitive and experimental language. True to his artistic philosophy, the film operates as a kind of "poetic laboratory," guided less by conventional storytelling than by an internal, almost dreamlike logic. The result is a work that feels both intimate and otherworldly, inviting the audience to engage not through plot, but through sensation and emotional resonance. His control of tone is particularly striking - the film maintains a delicate balance between solitude and wonder, never tipping into abstraction for its own sake.

At the center of the film is a remarkable silent performance by Jakob Maximilian. With no dialogue to rely on, Maximilian carries the film through subtle physical expression, gesture, and presence. His portrayal of a man gradually awakening to a new sensory reality is both restrained and deeply affecting. Every shift - in posture, in gaze, in rhythm - communicates an internal transformation that feels authentic and lived-in. It is a performance built on nuance, where stillness becomes as expressive as movement.

The film's visual and sonic design work in seamless harmony. Editing plays a crucial role in shaping the viewer's experience, creating a fluid interplay between sound and image that mirrors the protagonist's altered perception. Colors pulse, dissolve, and reconfigure in response to auditory cues, forming a visual language that feels organic rather than imposed. The pacing is deliberate and immersive, allowing each moment to unfold with clarity and intention.

What makes **The Colour of Sound** particularly compelling is its emotional accessibility despite its experimental form. Beneath its abstract surface lies a simple and universal thread - the rediscovery of connection, both to the world and to oneself. Graham approaches this theme with sensitivity, avoiding sentimentality while still allowing moments of quiet beauty to resonate.

As a festival piece, **The Colour of Sound** stands out for its confidence and purity of vision. It is a film that trusts silence, trusts image, and trusts the audience. Anchored by Jakob Maximilian's finely tuned silent performance and guided by Graham's poetic direction, it offers a contemplative and immersive cinematic experience that lingers well beyond its final frame.

