

FRANCH DISPATCH 2021.

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Directed by: Wes Anderson, Screenplay: Wes Anderson in collaboration with Roman Copol, Hugo Guinness and actor Jason Schwartzman, production: American Empirical Pictures, Indian Paintbrush, Studio Babelsberg; camera: Arricam LT, Cooke Anamorphic / i, S4 and Zeiss Master Anamorphic Lenses (1.37: 1 ratio); sound: Dolby Digital; digitally distributed (1h 47min). The film was screened at Cinestar (2K projection, DCI-P3 gamut) in November 2021.

On one occasion, I had a discussion with an academic painter about whether the film in the classical division of art falls under visual (painting) art, and we concluded that this is so because the basic unit of the film is a picture. The concept of film as fine art is part of the author's signature of all films by Wes Anderson, as he uses bright pastel colors (red, blue, green, yellow) through objects in scenography and costume design, so each of his scenes is a beautiful work of art. That's why he sometimes uses long and infantile shots to keep the viewer on them for as long as possible but is given a number of carefully thought-out details so you can watch the movie multiple times to notice everything. The author's shots that run through a series of his films are overhead, so-called slow motion or slow motion at the end of films, maps or individual objects in the frame, fast turning of the frame, placing the actor in the middle of the frame instead of regular $\frac{3}{4}$ frames... The viewer has the impression that each frame is one static art photograph. Through a series of his films, Wes Anderson retains specific childish humor in the po-

sitive sense of the word child - naive dialogues and situations with unusual stories in which he writes like any good director: 1. *Bottle Rocket* (two friends try to become successful robbers), 2. *Rushmore* (the boy falls in love with his teacher), 3. *The Royal Tenenbaums* (complicated relationships within an eccentric family), 4. *The Life Aquatic with Steve Zissou* (a crazy team of documentary filmmakers in the underwater world and a potential son of the lead role) 5. *Darjeeling Limited* (three separated brothers are looking for a mother in India) with *Hotel Chavalier* as a short film prequel (showing the love adventure of one of the three brothers, later mentioned in a feature film), 6. *Moonrise Kingdom* (escape of children in love with the wilderness), 7. *Hotel Budapest* hotels and guests).

This film deals with a magazine whose purpose is to report on events from France. The film has three stories: Prologue *Bicycle Reporter* (travel description of Paris by a bicycle reporter played by Owen Wilson) 1. *Concrete masterpiece* (creation of a masterpiece by a prison painter played by Benicio Del Toro and his relationship with the muse prison guard played by Léa Seydoux and problematic sponsorship for work by art dealer played by Adrian Brody told from the perspective of an academic lecture by a lecture Tilda Swinton) 2. *Political poetry* (young revolutionaries led by Timothée Chalamet accompanied by American journalist Frances McDormand) 3. *Crime dinner* (fiction published about the abduction of the child of a police chief played by the only Frenchman Mathieu Amalric recounted in a talk show by writer Jeffrey Wright) with the epilogue of the editor-in-chief's obituary, embodied by his favorite actor Bill Murray with whom he has frequent collaborations, as a kind of epitaph to the film because his will is to discontinue circulation, in addition, obituaries go at the end of the newspaper. The complexity of the narrative is like a babushka, a story within a story and at

the same time an omnibus with the same director. The check-out headline contains a series of illustrations on the magazine's cover. I thought for a while that every Anderson film was the same in the features mentioned above, and that's how it was until this film since this film has a kind of upgrade - a game with black and white painting technique and cartoon animation in storytelling. The black and white shooting technique appeared to be exclusive in his short film *Bottel Rocket*, after which his debut in color was made, where his author's signature in the form of the mentioned colors was shown for the first time. He also used animation exclusively in the puppet animation *Fantastic Mr. Fox* and *Dog Island* and briefly in *The Life Aquatic with Steve Zissou*. The monumental ensemble of actors is bigger than the one in the film *Magnolia* by his namesake Paul Anderson and *Nashville* by Robert Altman, so some strong actors got very screening time, which only tells us how much famous actors want to work with him to agree to such short roles, for example, an extremely short role by William Dafoe with whom he previously collaborated in *The Life Aquatic with Steve Zissou*. He did something similar to his film muse Bill Murray at *Darjeling Limited*, where throughout the film, he has only a brief role in the scene of running after a train where his train eventually escapes and shortly afterward in a train carriage. Genre-wise, this film could be defined as a comedy, but that comedy indeed contains sub-genres (crime, romance, melodrama, politics). Wes Anderson's films have a similar philosophy as Pixar's animated films - working on two levels to be attractive to children and adults. This is actually a depiction of Europe from an American perspective, for which Paris and France are one big allegory. In political poetry, the director is clearly making fun of the sixty-eighters revolution, which was a great inspiration to director Bernardo Bertolucci: the American journalist writes a manifesto to the children of the revolutionary to be a protester against life and then

commits suicide. He generally makes fun of postmodernism as a writing style, as the editor-in-chief keeps repeating if someone asks you to say that you wrote it on purpose, but also of commercialization when the editor-in-chief often says don't cut out the text.

Source: <https://www.imdb.com/title/tt8847712/> Retrieved December 25, 2021.