

INT. ART GALLERY - EVENING

ESTABLISHING SHOT.

A group of people is gathered before a painting covered by a large white cloth.

In front of the painting, the ARTIST ready to reveal their masterpiece.

They grab the cloth, pull it down, look at the crowd, humbly smile, receive applause.

CUT TO:

INT. ART GALLERY - EVENING

An opening event hosted at a small gallery.

A handful of people is left now. They're all in little groups, chatting, discussing.

The room is moderately sized. The walls are blank. On one of them, a painting. It depicts an impressionist scene, a mashup of colours, red, browns, blacks, and dark oranges. It looks, and feels, violent.

In front of it two people, one of them is the ARTIST, and another one is a tall woman in her late 20s. She's curious. She seems drawn to the painting. She's the INTERVIEWER.

They both stand, holding glasses. They stare at the painting.

INTERVIEWER

"Inlustratio"... Italian?

ARTIST

Close, Latin. Stands for "vivid representation".

INTERVIEWER

What of?

ARTIST

Conflicts, battles, agressions...

CUT TO:

EXT. FOREST - DAY

A forest, empty, just trees. [Amongst them, a MAN on a stool,

he sits idle, his limbs are limp. He stares ahead. He looks blankly at another person. The person is equipped with a brush, an easel, and a canvas; they're the ARTIST.

(WOODS)  
SCENE 1  
AND 2  
CO11-CO12

ARTIST (V.O.) (CONT'D)  
Paintings are like a battle. Between a subject and an artist. And, perhaps, between an artist and themselves.

INTERVIEWER (V.O.)  
So, you see a struggle-

ARTIST (V.O.)  
I don't think you can make art without struggle.

INTERVIEWER (V.O.)  
... why did you say a "battle", if you don't mind me asking?

(WOODS)  
CO09 - CO012 (2)

[There are two things between them, silence and space.] With that void comes hostility, a tension that grows with every second.

They stare at each other. The ARTIST dips their brush in red paint.

CO022/CO023 CO003 - CO004 (2)

ARTIST (V.O.)  
... because they are violent. You can't have a conflict without it getting messy-

[The MAN screams. He launches from the stool. He charges at the ARTIST like a bull at a matador.]

CUT TO:

EXT. FOREST - DAY

[A forest, empty, just trees. Amongst them, a MAN on a stool, he slouches idle, his limbs are limp, he looks battered.] He sees ahead. He looks blankly at another person. That person is the ARTIST.

SCENE 3  
(WOODS)  
CO13 - CO14

ARTIST (V.O.) (CONT'D)  
It's a survival of ideas.

INTERVIEWER (V.O.)  
How bad did the conflict get?

CO009 - CO012 (2)  
THE ANGRIER BITS

(WOODS)  
SCENE 4 AND 5  
CAN USE PREVIOUS SIDE SHOTS DUE TO POSITION OF BLACK EYE

ARTIST (V.O.)

...bad.

INTERVIEWER (V.O.)

Who won?

ARTIST (V.O.)

I don't know.

They carry on looking at each other. Idle.

ARTIST ]

Smile for me?

CO15(2)  
CO17(2)

OR CO18(2)

The MAN continues to sit in silence.

ARTIST ]

Please?

The MAN sits and does nothing.

branch

The ARTIST picks up a ~~pebble~~ from the ground, throws it in the MAN's direction.

The ARTIST stands and looks for a reaction.

No reaction.

The ARTIST throws another pebble.

No reaction.

The ARTIST stands, looking. Waiting.

ARTIST (V.O.)

It's difficult to win when both of you are so set on your own ideas.

INTERVIEWER (V.O.)

Driven by your own goals?

ARTIST (V.O.)

You want to tell your story. But they want to tell theirs. It's about representation.

INTERVIEWER (V.O.)

And you have to battle for who gets their say?

INTERCUT WITH  
JUST MAN

THE GENTLE  
BEGINNING?

4.

ARTIST (V.O.)

It's painful.

OR PERHAPS  
JUST BROWN  
PAINT

COO5 (2)

The ARTIST withdraws and returns behind the easel. They dip their brush in red paint and begin painting lines.

SCENE 4  
(WOODS)  
CO15

The MAN pulls faces, sticks out his tongue, whistles, blows raspberries, spits.

ALSO MAYBE  
THE JAWS SHOT  
MEANT FOR  
MOTHERFUCKER  
(CONTINUITY)  
CO18-CO19

CUT TO:

INT. ART GALLERY - EVENING

The conversation continues.

ARTIST

I don't really like to think about it,  
but it haunts me.

The INTERVIEWER looks at the artist.

ARTIST (CONT'D)

At some point you have to strip them  
of their agency. I was hoping  
displaying this-

The ARTIST gestures towards the painting.

ARTIST (CONT'D)

-would give me closure, but all I want  
is to cry blood.

INTERVIEWER

Is that what you've done?

The ARTIST pauses, looks guilty. Looks down on the ground.

CUT TO:

EXT. FOREST - DAY

A forest, empty, just nature. Amongst the trees, a MAN on a stool, he slouches, idle, his limbs are taped together, he looks battered, bloody. He can't move. His mouth is taped over. He sees ahead. He looks blankly at another person. The person is the ARTIST.

The ARTIST is painting.

GENTLE  
RED DIP (COO5 (2))

ARTIST (V.O.)

I just happened to win that fight. I

(WOODS)  
SCENE 8  
AND 8 (b1)  
COO1-COO2  
(2)

had the upper hand.

The MAN's eyes start tearing up.

INTERVIEWER (V.O.)

Is this real then?

The ARTIST looks the crying MAN in the eyes.

Beat.

ARTIST (V.O.)

As is any brutality.

Continues painting.

PROBABLY  
THAT

ANDREW  
CRYING/ANGRY?  
CO21(2) OR  
CO23(2)

QUICK FUCKOFF  
SEQUENCE USING  
THE ARTIST CRYING,  
THE MAN DISTRESSED,  
AGGRESSIVE RED PAINT (CO05(2))  
AND AGGRESSIVE PAINTING  
(CO06(2))