

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 2
COOL 2
COOL 12

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)
COOL 2
COOL 12 (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~~ brown paint.

↳ ~~COOL 2 / COOL 3~~ COOL 3 - COOL 4 (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.

SCENE 3
(WOODS)
COOL 3 - COOL 4

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.

(WOODS)
SCENE 4 AND 5

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

CAN USE
PREVIOUS SIDE
SHOTS DUE
TO POSITION
OF BLACK EYE

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

↳
THE ANGRIER
BITS

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?

COIS(2)
COIT(2)

OR COIS(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.

COIS(2)

The ARTIST stands and looks for a reaction.

No reaction.

The ARTIST throws another pebble.

No reaction.

The ARTIST stands, looking. Waiting.

INTERCUT WITH
JUST MAN

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?

THE GENTLE
BEGINNING?

4.

ARTIST (V.O.)
It's painful.OR PERHAPS
JUST BROWN
PAINT

COOS (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 (COOS (2))ARTIST (V.O.)
I just happened to win that fight. ISCENE 8
AND 8 (bd)
COOL-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))