



l'après-midi/xià wǔ .

Visual Treatment



Reference images from:

Minari (2020) Dir. Lee Isaac Chung; *We Are Who We Are* (2020) Dir. Luca Guadagnino; *The Farewell* (2019) Dir. Lulu Wang; *Eighth Grade* (2018) Dir. Bo Burnham; *The Florida Project* (2017) Dir. Sean Baker; *Lady Bird* (2017) Dir. Greta Gerwig; *Moonlight* (2016) Dir. Barry Jenkins; *The Family Law* (2016-2019) Creator. Benjamin Law; *Boy* (2010) Dir. Taika Waititi; *Don't Mess With The Zohan* (2008) Dir. Dennis Dugan; *Amelie* (2001) Dir. Jean Paul Jeunet; *Looking for Alibrandi* (2000) Dir. Kate Woods; *Floating Life* (1996) Dir. Clara Law; *Matilda* (1996) Dir. Danny Devito; *The Hairdresser's Husband* (1990) Dir. Patrice Leconte; *Stand By Me* (1986) Dir. Rob Reiner

The setting of early 2000's Australian suburbia is reflected in all facets of production design, along with specific references to the French and Singaporean homelands to which the neighbouring shop-owners belong. Both fathers, Alain and Michael, migrated to Australia in 1990s, and their shops act as time capsules of the place and moment in history from which they migrated. The salon has posters from French cinema, paraphernalia from the national football team, and photos of 90s and noughties hairstyles. The restaurant elaborately styled in Singaporean décor, and Michael's sensibilities can be seen throughout.

On Mac and Elodie's escapades the colour palette is dominated by bright blue sky, the greens of the environment, and the red-bricks of buildings. The colours of the interiors are dated – faded peaches, creams and other pastels. The LUT and grade have a dreamy, nostalgic quality (see *The Florida Project*, *Lady Bird*), with a warm colour-temp and a resemblance to 35mm film. The colours are saturated, but the contrast is low and the blacks aren't crushed.

The majority of shot compositions are in mid and wide shots, integrating the characters with their landscape and demonstrating how they are all influenced and shaped by their environment. This framing also allows for greater movement, which translates to a heightened sense of play amongst Elodie and Mac. The camera is rarely locked off, instead favouring loose hand held shots with a soft quality of movement.

The lighting is high key and well-lit from predominantly natural light. The exterior scenes utilise the soft afternoon light and the interior day scenes maintain this quality, using natural light through windows wherever possible, and any synthetic light set to daylight colour temperature. The night scenes at the restaurant use practical light sources such as lamps and candles.

The sound design is largely diegetic sounds, and emphasizes the sounds of suburbia both natural (crickets, wind in trees, native birds) and man-made (cars, buses). The score is lush and acoustic. Music references include *Afternoon* by Youth Lagoon, *This Must be the Place* by Kishi Bashi, and *Sunflower* by 叶子铭.