

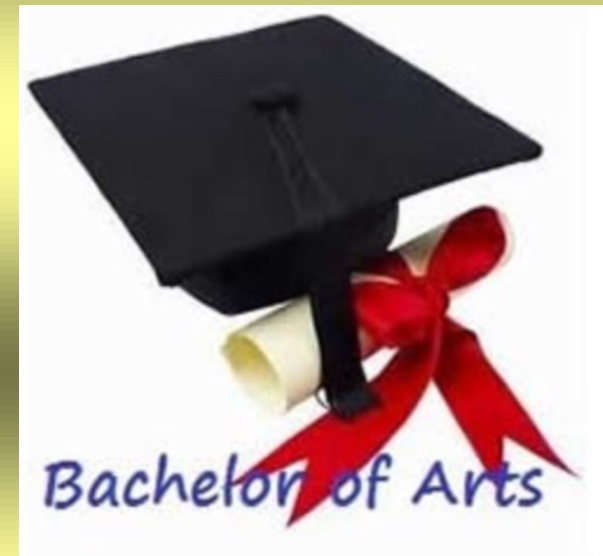
Natasha Tonkin



Her short film « Tête-à-tête »

Her biography

This is Natasha Tonkin. Natasha was born in Darwin, Australia. Her mother was born in The United Kingdom whereas her father was born in Australia. So, she is both **British** and **Australian**. She moved to London 9 years ago to study and work.



She received a **Bachelor of Arts** in Character Animation and a Master of Arts in Directing Animation from the National Film and Television School. She started her career when she worked for a year with a company called 1927 Theatre, as an animator for the production of *The Magic Flute* for the Komische Oper, in Berlin. After that, she was commissioned to create three short animations.

Her work is not easy, but she loves it. She has made **8 short films**: a mix of personal short film and ordered film. Her graduation film « **Tête-à-tête** » premiered at Annecy film festival in 2017 and has been screened at more than fifty festivals.

«Tête-a-tête » explores themes of concern, such as addiction to technology. This is the most widely known film Natasha has made. There were 8 people on the main crew who were other students, also completing an MA as part of principal respective disciplines.

She is currently developing another short movie and she hopes to make more films and longs ones in future.

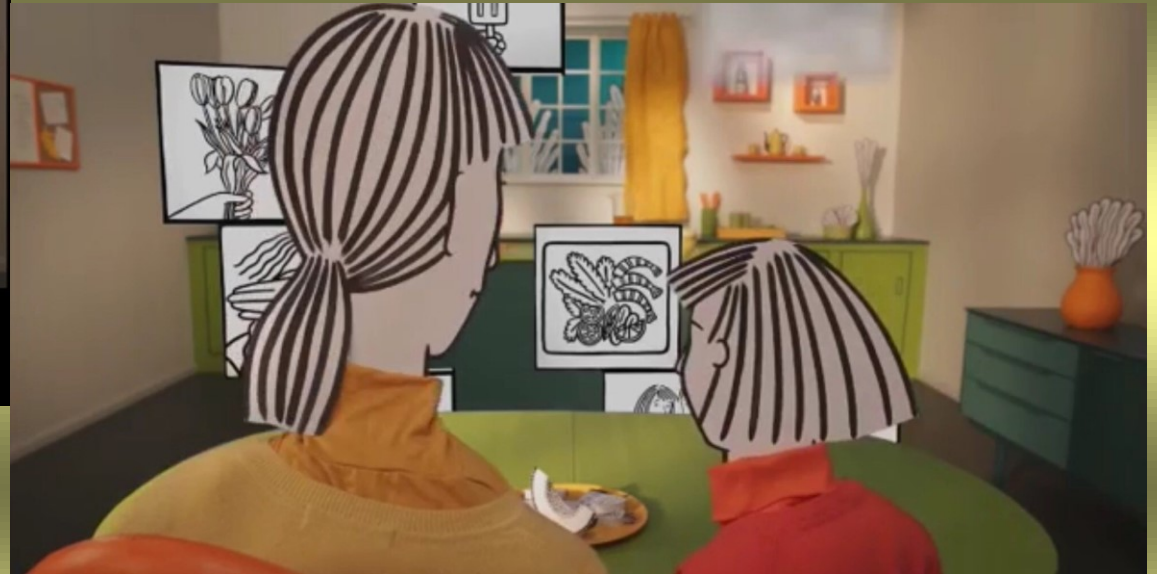


Summary of «Tête-à-tête »

This movie is about family relations, problems, and infidelity through addiction of technology. The main character is Kerry, a young woman. She always stays close to her phone, logged on to social networks.

Kerry's sister, Alex, invites her to dinner. During the meal, she constantly looks at her phone and take pictures all three of them. It's unconsciously competition for likes. She doesn't care about her family. Alex and Steve, her husband, argue about their daughter, Ana. Alex suspects Steve to be unfaithful: because a woman calls Steve and he lies, he claims it is a job call. Ana can't sleep, and Alex doesn't want to tuck her in. So, Kerry reads « Little Red Riding Hood » to Ana. They take a photo together, Kerry puts it online and they fall asleep.





The next day, with a flash back of Kerry's life we see that she doesn't have any husband and children. She doesn't have a family of her own.

Alex discovers the photos online on social network. She is angry because Kerry posted a photo of her family. Kerry closes in on herself. When Ana arrives, Kerry calms down.

Kerry reads a story to Ana and deletes the photo. Kerry realizes that it's better to do things with her niece than spending most other time surfing on the internet.

Kerry decides to put her family first to the disadvantage of her virtual life.

The film underlines perversity of social networks.

Nowadays, parents are more and more unfaithful, and their children are « neglected ».



Technical analysis of this film

1. In this scene, Natasha Tonkin uses graphics, which are used throughout the film.

She takes a lot of photos of drawings and places them close together to obtain the illusion of movement.

This second-by-second photo technique is called stop-motion.

The placement of each character on each side frames the shot, which is a medium shot.

When the women are talking, Tonkin uses point of view shots from across the two sides of the table. We get the impression of real conversation between real people. In one scene, photos, videos, and bits of virtual data pop up to form a wall between the characters.



2. In this second scene, Tonkin uses a medium/wide shot to show Kerry and her niece at the table.

The shot widens by zooming out.

In another scene, Kerry reads a story to her niece while simultaneously checking her phone, but at the end she decides to put her phone away. The scene is framed rectangularly by the walls on either side of the characters and the table below them. It emphasizes the focus on the girls. With the zoom out technique, the shot becomes wider to show the parents, who are distracted by their own phones. Natasha uses stop motion too.



3. In a third scene, Kerry sees her life flash before her as she looks at the experiences she has highlighted on social media.

She comes to the sad realization that despite all her niece's photos and posts, she is actually sad and lonely. Natasha uses flashback: she inserts episodes of a past into the scene dealing with her present life. The flashback is like a slideshow of Kerry's life.

This scene is only made of drawings. Music is adapted according to moments in her life.

Natasha uses stop-motion too.



Critique of this film

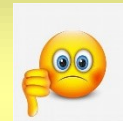
We have split opinions. The majority of our group likes this film, whereas some of us have a neutral opinion, or just don't like it.



The collage and drawing techniques in this film are uncommon, which adds authenticity to the film.

The moral of this film is good, because it reminds us of the behaviour of young people nowadays.

The dialogues are comprehensible, thanks to the good intonations, simple vocabulary and the facial expressions of the characters.



You may not like the film because of the graphics: they are not realistic. The use of paper characters doesn't show full emotions.

This film isn't an action film, so some people wouldn't like « Tête-à-tête ». They wouldn't go to the cinema to watch it.

You may not like the general theme of this film neither.