



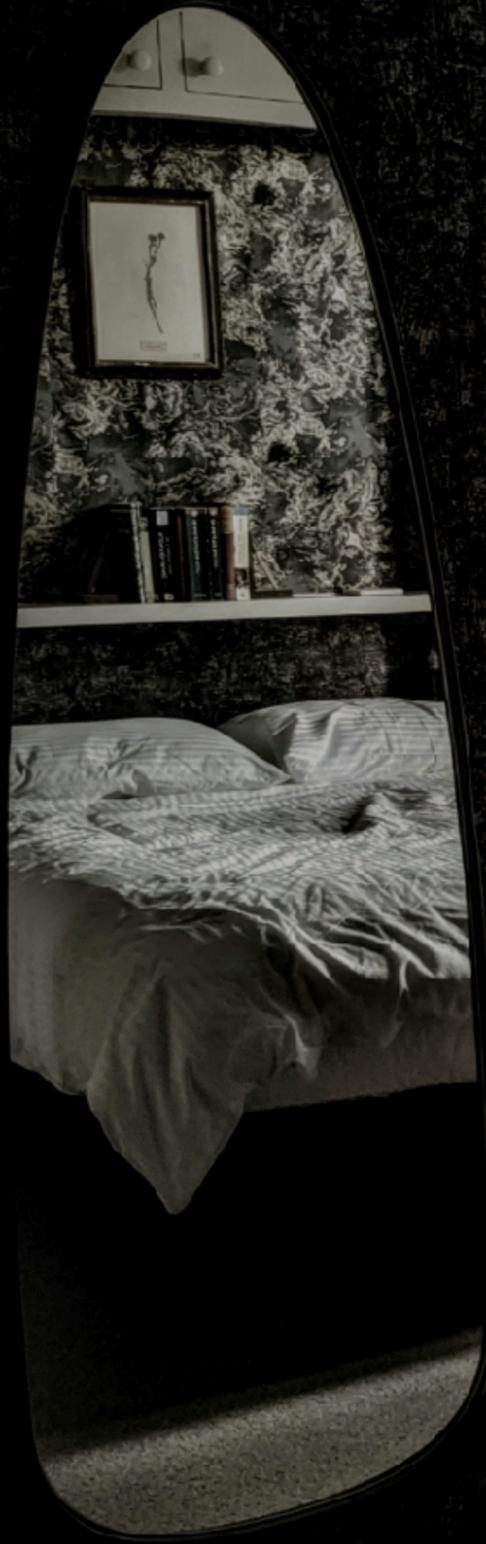








**SPORTS
DIRECT**









Caretaker is a story about exploration of identity and existence, where a young woman finds her reality fracture around her as she attempts to reconnect with her withering Mother. For this project we had to transform rather contemporary looking interiors of a Sidmouth flat into a moody, gloom house, to reflect the darkness of the story with only £1500 to spend for the Art Department, including set dressing and props. For that effect choosing the right wallpapers was key and considering we were working in an existing location, we couldn't damage the walls so all the paper had to be secured using a combination of double-sided tape and masking tape to make sure we left the original covering intact. The biggest challenge, required by the script was the creation of a fake wall that had to simulate a breathing motion and then would 'break' apart exposing a crack with smoke coming from the other side that engulfed the entire apartment. This was achieved with the creating of a fake wall where an existing bathroom is, with a hand movable component, that could be reset for multiple takes. I was 'operating' the door myself, by positioning myself on the other side, and doing the breathing motion by pushing a board of MFD against the actress as she leaned against the wall. There were also several cracks in the ceilings of each room, these were made using black masking tape, cut in the shape of a cracked line, with added plaster on top; one even had to leak water, so a small tube was inserted between the masking tape, connected to a syringe which allowed me to control the flow of water; another crack had to happen in real time for camera, I achieved this by covering the black masking tape with white floss strip that would be removed quickly for a crack effect. We also created a new painting that had to be placed on top of a fireplace, that represented a beach in Sidmouth, triggering memories for the character of the Mother. There was also a scene that required the living room to be dressed in an afterparty mess, so for this and to avoid any wastes we used leftovers from the crew lunch and dressed it in a rather disgusting way throughout the floor. Overall it was a project that really allowed me to think more about the set dressing rather than the construction elements, and to that effect the collaboration with my Set Decorator Paola Kossakowska was crucial in bringing a different aesthetic than what I'm usually more comfortable in creating. We had a total of 3 shoot dates, with 1 day prep, which meant we were dressing and striking as we moved through the scenes and spaces, as we had to leave the house completely cleared at the end of the shoot. It was a really important project to me as it was the first of many collaborations I want to have with the director James Hood.