

## Woman Skin

"Persona" is a 7-minute short film. Director Sujin Moon plunges us into the daily life of a young woman who loses control of her life. Indeed, we live in a society where to exist means to be loved and recognized... and to achieve this, the telephone and a total change of identity are the best ways.

First of all, there's the omnipresence of the telephone. We see it in every scene, sometimes on the table, sometimes in the young woman's hands, its screen lighting up the darkness as if it were the only way to escape solitude. We can also feel the phone's vibrations in our bones. What's more, we can hear it. I found this interesting, as the director uses the characters' voices to imitate the phones, so when they "speak" there are no words coming out, just a sound that sounds strangely like our fingers tapping on the screen. Even if at first this omnipresence doesn't appeal to us, the fact remains that the telephone appears here to be the source of problems. Indeed, when the young woman picks it up, she completely changes her identity, with the sole aim of being loved by others. This short film expresses this change of identity very well, based on strict beauty criteria. As we can see on the advertising poster when she's sitting on the bus, you have to have big, clear eyes, rosy skin and a small mouth with an eternal smile. To reach this unreal level, there's only one solution: put on skin as if it were a costume. So she goes into her bathroom, which is more like a laboratory, to create "perfect" skin using beauty products, notably those seen in the first scene. But this method has its shortcomings: when it rains, her skin gets wet, giving the impression of sinking, while in enclosed spaces like the bus, it's easy to sweat and suffocate.

With the help of her costume and cute filters, she now embodies the stereotype so beloved by society: innocent, pretty little princess. Thanks to this new identity, the young woman feels loved and included. However, not being herself in front of others has serious consequences for the character. First, she loses sight of who she is, as evidenced by her blurred reflection in the mirror. She then tries to get in touch with her inner self to find out who she is. But it's already too late, and in this vain attempt at introspection, she loses her identity: she no longer has a face, she's just an indistinguishable body. In the end, under the influence of society and the desire to be loved, especially by her friends, she abandons who she is, and worse than that, lets her true identity die, never to return. She's more like a stereotyped robot than a human being.

The director has succeeded in making us resonate with the character, allowing us to put ourselves in his shoes. This was made possible by the sense of unease he instilled throughout the short film. First we see the discomfort with the dark, dull colors, then we hear it when the deafening silence gives way to unpleasant noises like a sponge rubbing something or the sound of a lock closing, then we feel it with the vibrations of the telephone, but above all, thanks to certain perspectives, the sensation of dizziness and nausea invades our bodies, creating discomfort and unease.

The hidden message of this short film is finally revealed by the presence of flowers in certain scenes: real beauty is the one which is natural.