



a debut of two young students of Antonioni and Van Sant with respect to the lessons of the putative fathers.



Andrew and Claire, a couple in crisis, move to the desolation of the country in an attempt to find themselves and reconstruct their relationship. Surrounding them, only forests and streams and the occasional human presence that observes the silence. These are the two neighbors, an old widow and her blind niece, and a young girl who seems to come from nowhere and has a habit of stalking around. While the relationship of Andrew and Claire deteriorates further, the TV and radio announce the imminent arrival of a Solar eclipse.

In many recent films debuts, the passion of the author for the modernists tends to be expressed through obvious references to two directors in particular: Michelangelo Antonioni and Gus Van Sant. From the beginning, they try to retrieve the lack of communication in the relationship of the couple, the lethal instinct of eros, the nausea and the tedium of middle class life, often ending up with only an empty existential story of an average Cinema always equal to itself. The second attracts above all the idea of the American landscape as a correlative object to the malaise of youth, the fact that one can make a film where the suburban locations can communicate more than the words of the characters.

Both also inspire the young American authors of "The Afterlight," starting with a project that aims to achieve an almost systematic combination between the poetry of Antonioni and the aesthetics of Van Sant. However, in contrast to most of their young colleagues, Alexei Kaelina and Craig Macneill can really thematize a fundamental relationship between the environment and the expression of feelings through the construction of a story that comes from the surrounding nature.

An idyllic setting, almost eden-like, against which the silences and the strangling rancor of the two protagonists visibly clash. The purity and nakedness of the landscape are a judgmental gaze, and are unsustainable in their frankness, which is an personification of the three ghostly presences that live there: Three generations of women, each with a particular limit. The old woman listens but cannot act. Maria, the niece, is blind, but it is she who brings more uneasiness, the origin of their mutual silence. Finally, the young girl is endowed with an innocent but intimidating look, a curiosity that causes in them only discomfort.

The two young directors recognize their putative fathers and don't tend to disguise the origins of a cinema that owes much to these two illustrious masters. But they also succeed in the small feat of breaking the the umbilical chord, thanks to a new, disturbing representation of nature. It is a nature purified, but with a darker side, obscuring the sun and revealing the unhappy precariousness of our existence.

<http://www.mymovies.it/dizionario/recensione.asp?id=60280>