

# Mise en scène

## THE FRAME:

- only the upper half of the two representative characters is evident, creating suggestion rather than obscenity
- the ordered frame suggests that what is contained within is all as it should be, there is a sense of domestic harmony - her desire is for him, and his is for a BMW
- the BMW symbol is inserted into the corner of the frame to show its 'presence' in the scene

## CHARACTER PLACEMENT:

- the placement of the male character on top of the female character indicates sexual dominance
- the way that his face is at such a distance that he can focus upon the image of the car, indicates that this is what is driving the physical desire that is then enacted through the lower half of his body, which is not present in the frame. This emphasises the concept of desire rather than

## SETTING:

- the banal setting of a bedroom curtain and white linen is suggestive of an ordinary bedroom setting
- the humour lies in the fact that in such a setting between two idealised characters, the convention of physical desire for each other is subverted

## SPACE IN THE FRAME:

- there is little space between the viewer and the couple, emphasising the extent to which the viewer is a voyeur



## COSTUMING:

- the physique of the two representative characters indicates a sense of the ideal in terms of sexual interaction
- while she wears black lingerie, possesses 'ideal' proportions and flowing hair, real desire for a man is towards BMW cars. This is further emphasised by the text suggesting that the 'ultimate' or greatest desire a man can feel is towards a BMW car

## COMPOSITION

- the viewer's eye is immediately drawn to the male figure who occupies the middle third of the frame, suggesting that he is the 'subject'
- the female is in the lower third of the frame, suggesting that she is 'object'. The disproportionate size of the car image suggests that *it* is *the* object and the female is simply *an* object.

## COLOUR / LIGHTING:

- warm lighting coming from an outdoor streetlamp emphasises the bronze muscularity of the male figure. This emphasis is designed to create envy in both male and female viewers
- brighter lighting in the foreground adds to the crispness of the white sheets and emphasises the paler form of the female who appears somewhat flattened by his desire
- red is symbolic of desire and the car's colour therefore attracts attention in the way it contrasts with the white sheets and grey page.

