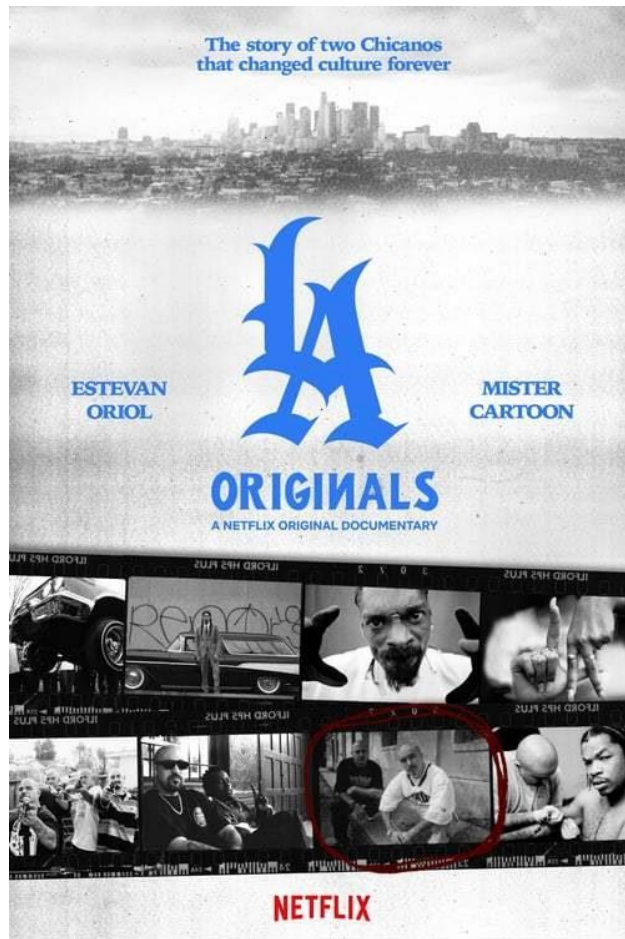


NEW NETFLIX: [LA Originals \(2020\) \[MP4 DRIVE GOOGLE\]](#)

LA Originals (2020)



WATCH: <http://tinyurl.com/tx55hy5>

SYNOPSIS: Photographer Estevan Oriol and artist Mister Cartoon turned their Chicano roots into gritty art, impacting street culture, hip hop and beyond.

CAST:

GENRE: Documentary

PRODUCTION:

KEYWORD:

RATING: 7.5/10 by 1 users



DOWNLOAD: <https://bit.ly/34mHkkZ>

Just some immediate reactions since it's nearly 3AM, but this is an incredibly powerful and effective film. It's made up of small moments that's cumulative power is something pretty remarkable to behold. Eliza Hittman's work reminds me in a lot of ways of Andrea Arnold's films in the way it creates incredible intimate humanist portraits of fairly insular characters. She also shares a lot in common with her fellow New York compatriots the Safdies Brothers in the way she captures unglamorous but a hyper-specific vision of New York unlike that we normally see in cinema. This attention to details has always been a hallmark of her works but there's something specifically in this film that makes the world feel so real - little touches like hot sauce packets in a family junk drawer, the feel and atmosphere of being adrift in a city with nowhere to stay, the way a manager tends to speak at a dead-end retail job. Everything in the world of her film feels so lived in. The film tackles the topic of abortion and does so in the least melodramatic way possible, the film rather than announcing it's thesis just simply takes you through the process and the maddening levels of bureaucracy put in place to keep women from being able to simply make a choice about their bodies. In the midst of all this though it also has a very human story and real friendship and that's anchored by two incredible performances. Talia Ryder already feels like a star in this film and has such a softness and warmth that you can already see why Spielberg would be casting her in his work. The standout though obviously is Sidney Flanigan. The entire film rests on her shoulders and there's very few frames she's not at the direct center of. The character of Autumn requires such control and nuance given how quiet she is. Flanigan keeps this from ever feeling like a passive character though, so much is communicated in just the way she physically responds and so much of her strength comes in the way in which we see her just barely holding on but managing to. It's an incredibly challenging role to take on and Sidney Flanigan not only rises to the challenge but provides Autumn such a distinct identity. I also don't wanna go all Sean Baker here, but I love that Eliza Hittman always shoots on film and the cinematography here is absolutely gorgeous.

An early contender for Best Film of 2020

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