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Dirty Realism'

A film pitch deck/ lookbook on a short documentary covering the underbelly of the 90's Heroine chic movement and size 0 fad.



COLORNEBAD

Color me bad is a line of clothing dedicated to young women looking to explore their wild side with pops of color, animal prints inspired by the 1980's comic boom.







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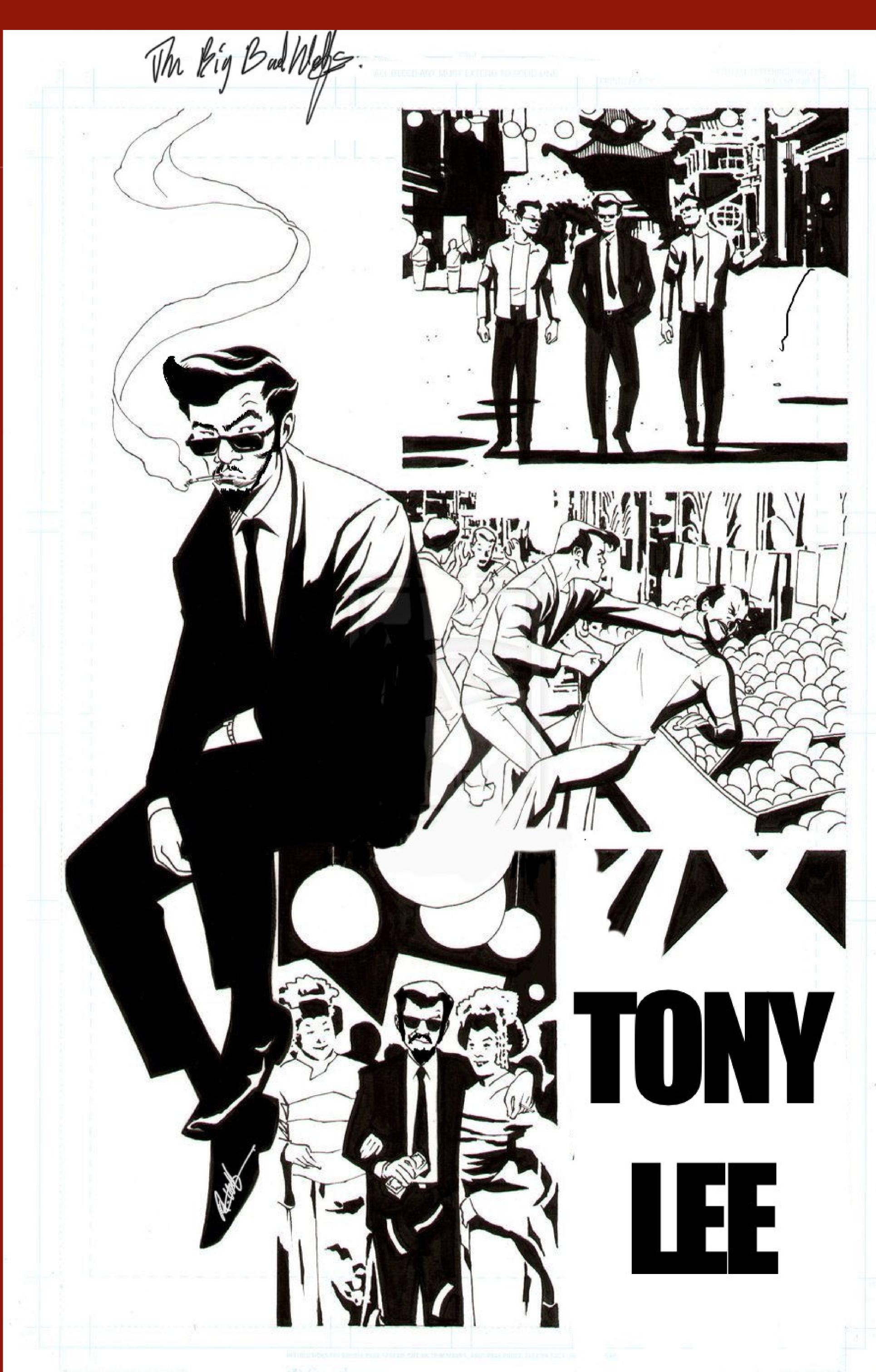






CHARACTER DESIGN





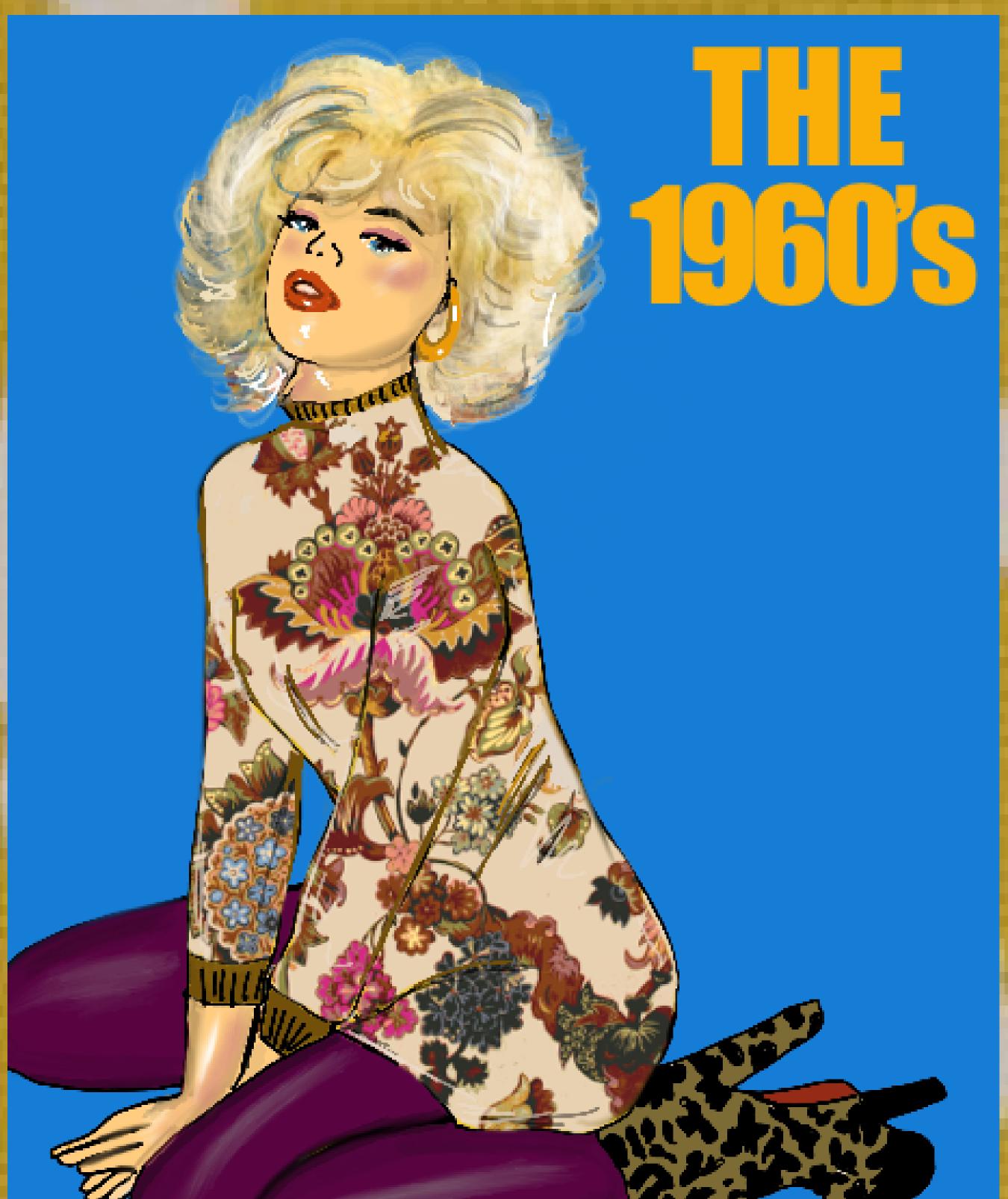


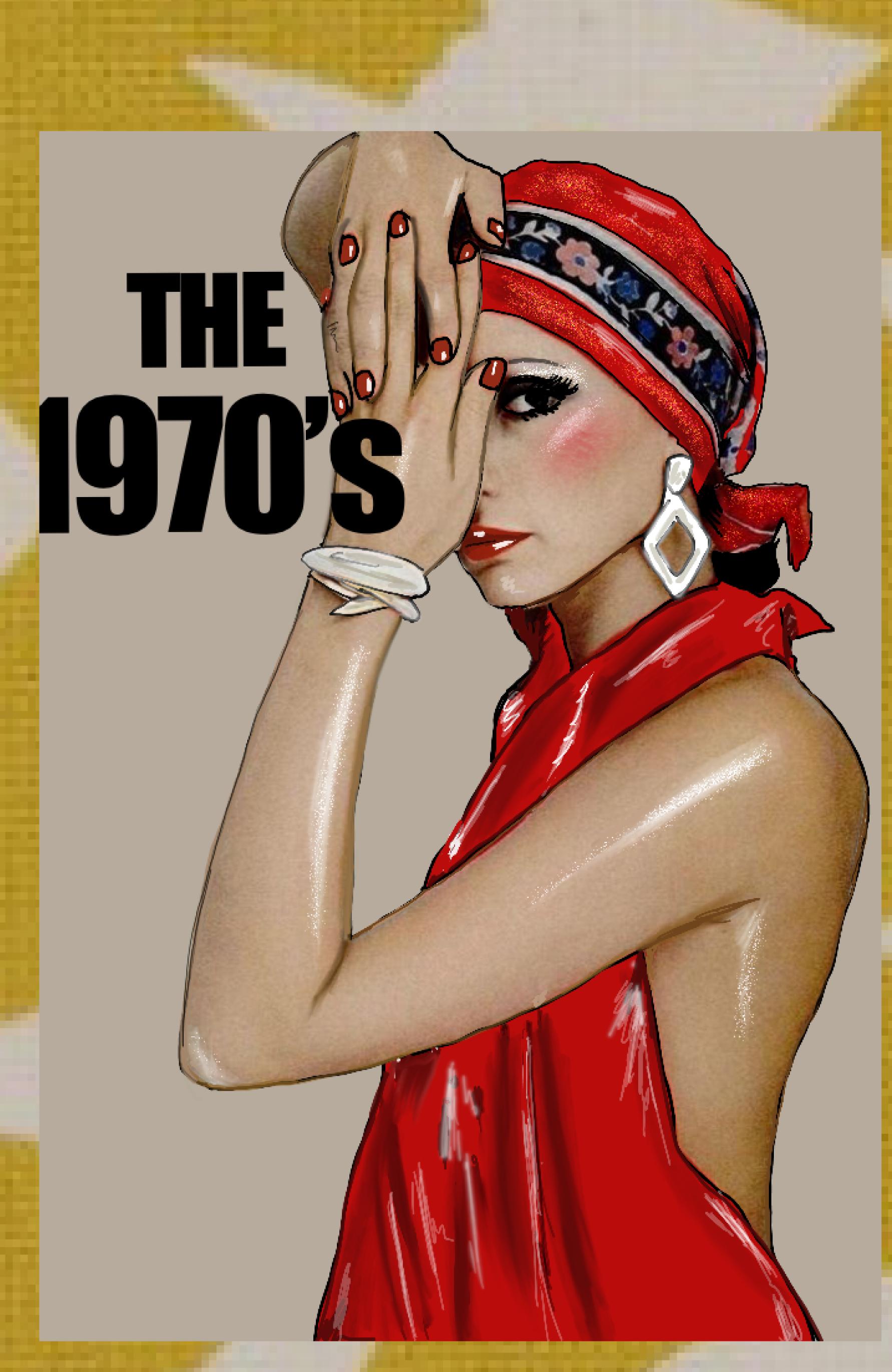
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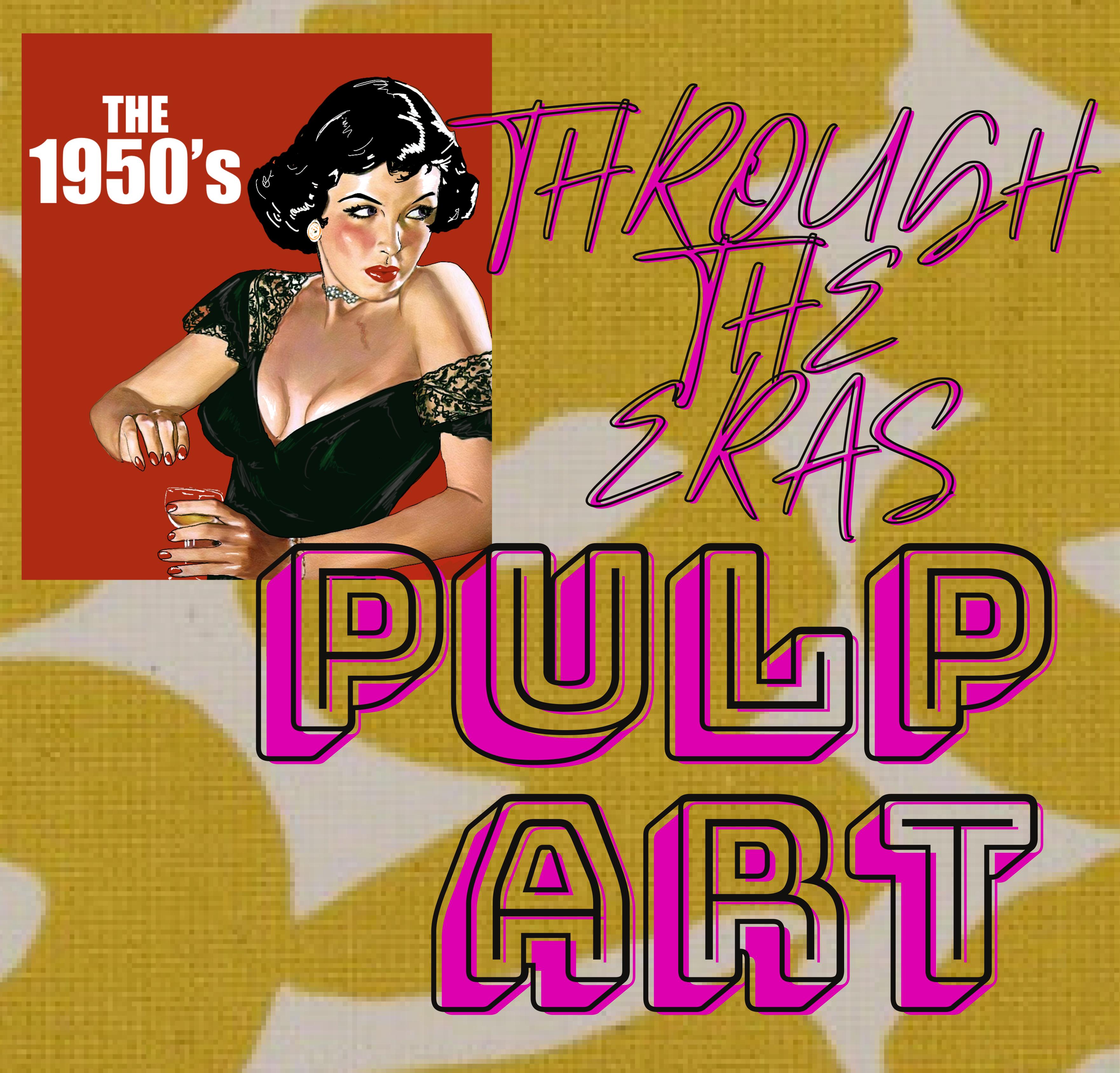










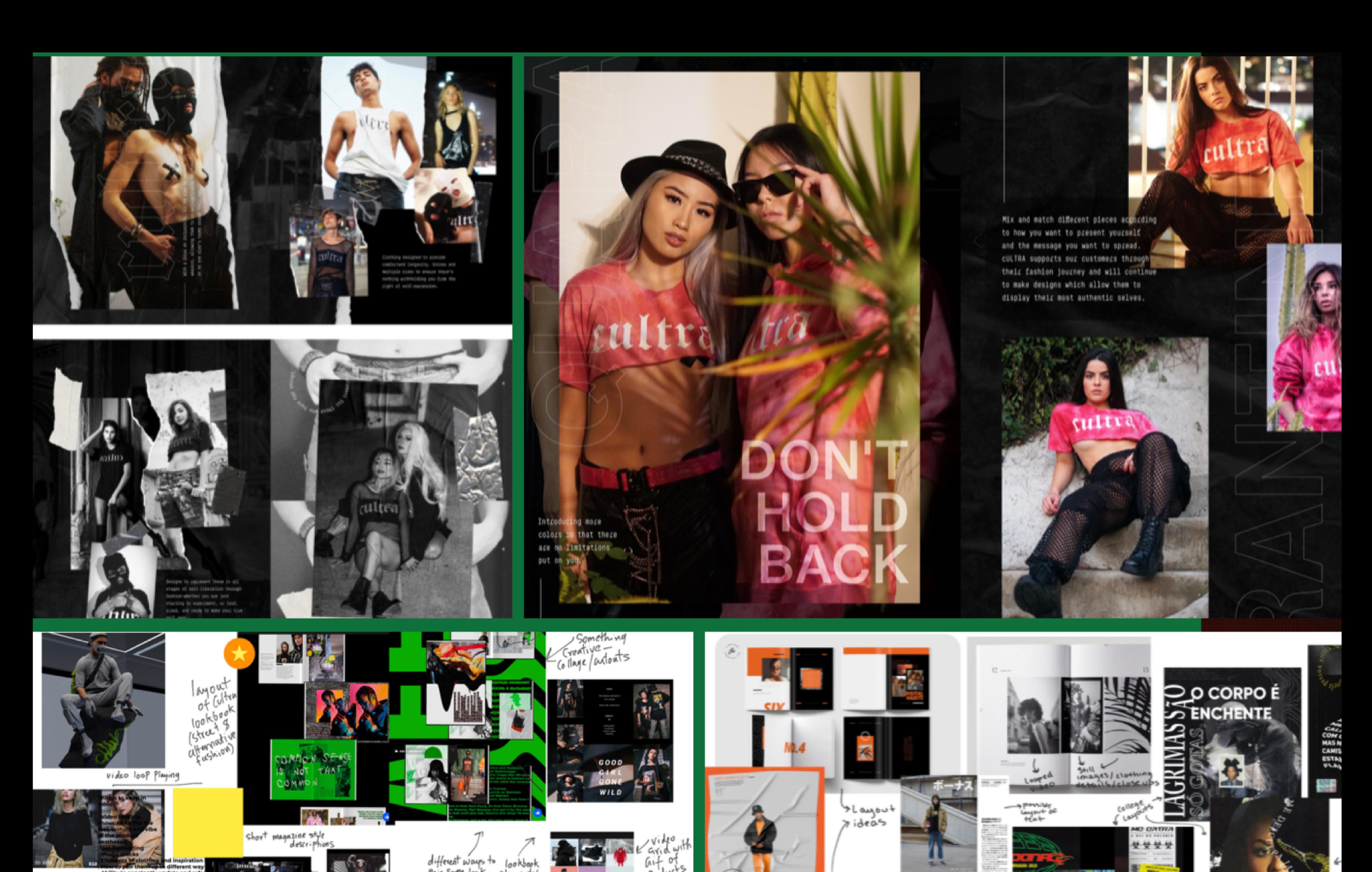


BRAND LOOKBOOK DESIGN

From June 2020, to August 2020 I was interning for a streetwear brand called 'Cultra' who branded themselves as Grunge street style fashion brand with a spark of rebelliousness. while i was working as a fashion marketing strategist, i was appointed as both stylist and lookbook designer for their Cultra official website

https://www.cultraofficial.com/pages/lookbook











TOAST is a magazine by Roshni Srinivasan dedicated to Film and fashion enthusiasts!

https://www.docdroid.net/XIRdSYu/toast-volume-3-pdf

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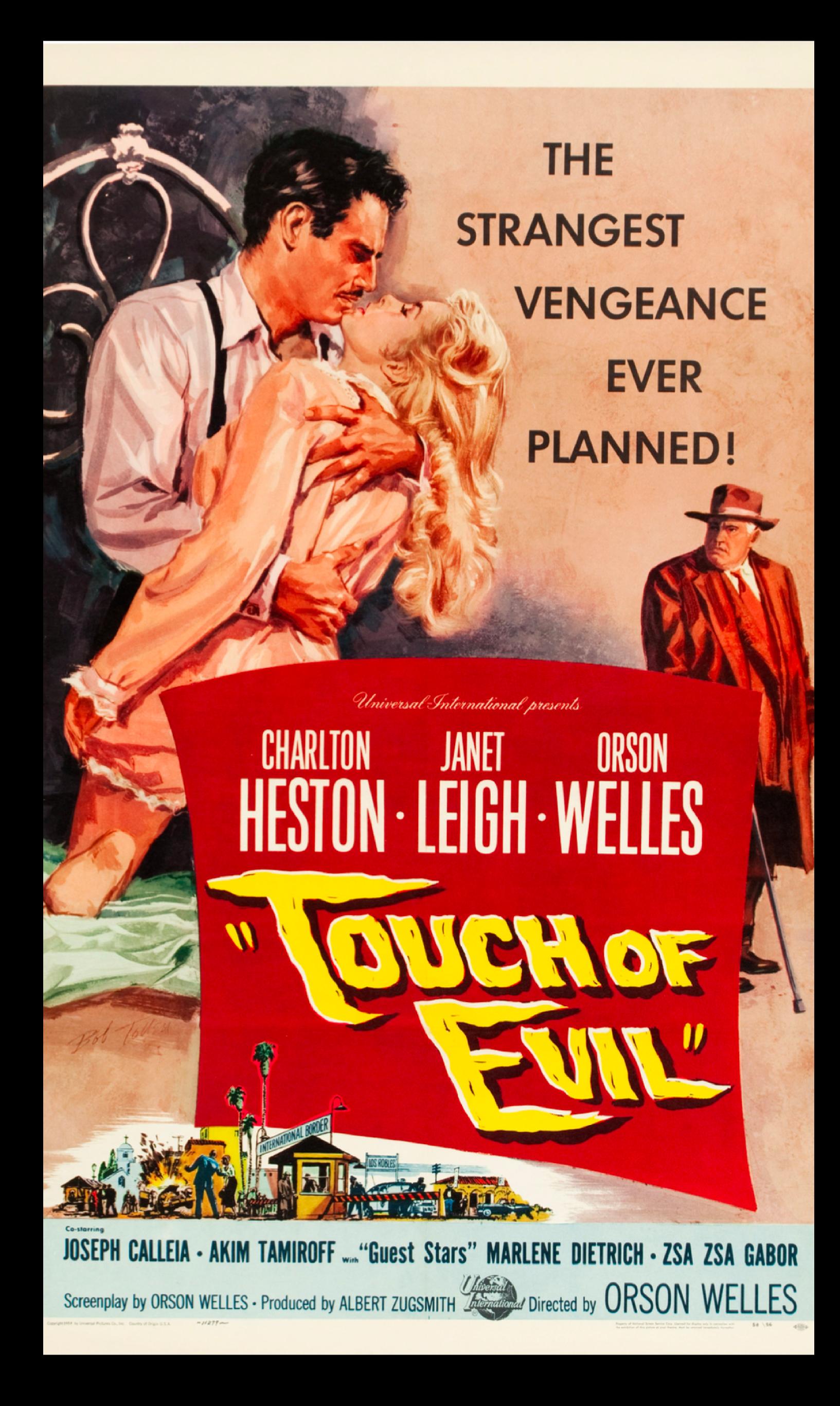
Caption



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BY ROSHNI SRINIVASAN

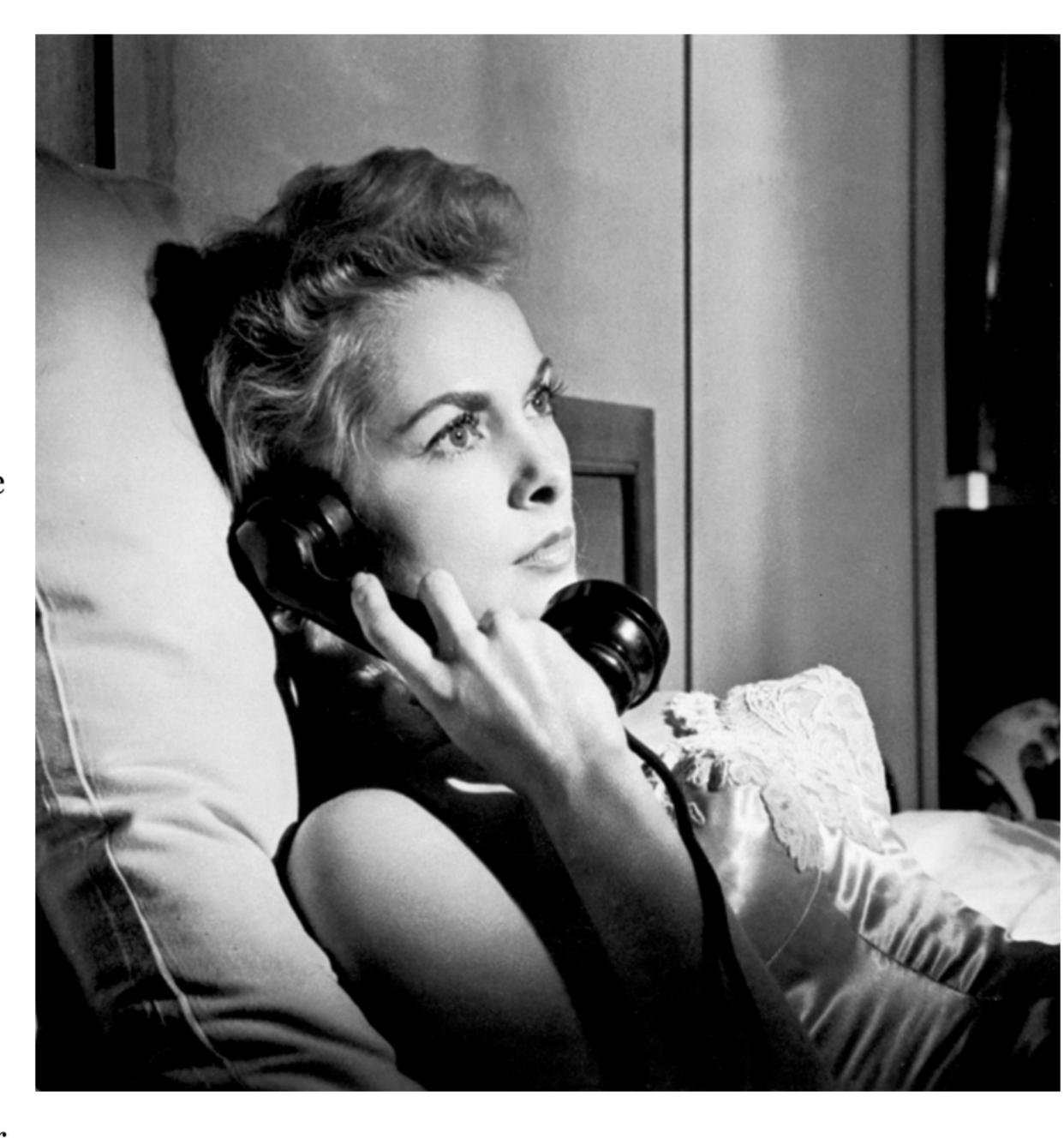


Touch of evil has some impeccable use of camera angles as well as light and shadow that creates a tensed atmosphere throughout the film. The film begins with a tracking shot of a car with a bomb planted in it while Vargas and his wife, Susie walk down the street, establishing the Mexican backdrop and driving the audience right into the film and it's major characters. This is probably one of the most brilliant opening scenes I have seen.

The unique use of camera angles and

light play an important role of

introducing the implicit purpose of each character. Characters that are seen as having a "touch of evil" are generally in the shadows more and are shot from Dutch and low angles. This makes them appear bigger than they are, as well as gives them a feeling of being "off." An example of this would be with the Mexican cartel men or the character "Grandi". In numerous scenes, they would be shot from a low angle to make them appear more menacing. Characters that are seen as trustworthy often are shot from a straight-on angle, and have more close ups of their faces. Quinlan particularly stands hidden in the shadows or his face usually masked by his hat, and Grandi on the other hand has close up shots but disguises himself using a wig. These detailed elements along with the cinematography of each specific location is what contributes to the psychological aspects of the film clearly establishing each character's



There were so many scenes worth mentioning however a scene that is especially menacing is when Quinlan confronts and murders Grandi by suffocating him in the motel room while Susie lies in bed drugged. The dark almost dingy feeling of the motel room creates an even more terrifying effect of suffocation. In that moment we as the audience are convinced of his villainy and the evil that surrounds Quinlan. The flashes of light within the dark motel room give us glimpses of Grandi's last few moments- struggling with fear, anxiety is induced perfectly in the scene while Quinlan suffocates Grandi, Susie struggles in her sleep twitches, sweats and moves making this whole scene a nightmare come to life. We see a lot of hard cuts and low angles while witnessing Quinlan in his worst state-vile and pure evil, the editing in this scene along with the cinematography has a very twisted effect, we as the audience are concerned for both Susie and Grandi at this point even though Grandi has caused his fair share of damage.



In this very moment we see the innocent (Susie), the man with a touch of evil and finally the man who embodies evil at its best. Finally Quinlan leaves Grandi's body looming over the passed out Susan. We see horrific imagery of Grandi's tongue lolling out and eyes wide open, in much the same way the bull's tongue sometimes starts to loll in the final round of the bullfight. The symbolism is a big part of this film and every scene is crafted to hit us psychologically. This particular scene was probably the most horrifying, and the use of light and dark quite easily contrast the different characters, who pant and sweat fearfully within the scene adds to overwhelm the audience in this fast paced back and forth motion. We as an audience are automatically able to feel repulsed by Quinland and concern for Susie, the cinematography plays on the audiences anxieties and fears of claustrophobia.

THE WORLD TODAY DOESN'T MAKE SENSE SO WHY SHOULD I TELL STORIES THAT DO"

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