

COSMOTROPIA DE XAM – DELIRIUM

Maybe not all our readers know the musical-cinematographic universe of **Cosmotropia de Xam**, best known for his project **Mater Suspiria Vision** (that undoubtedly, reading the name of his project, is a fan of that **Argento's** cult movie, and how could we disagree with him?).

Delirium (which soundtrack, composed by **Drug Machine**, an MSV side project, was reviewed by us few days ago) is his last movie. There are several ways to approach this movie: one can concentrate on the surreal narration, on the director style or on the techniques used, or experience it as a cauldron of cinematographic quotes, and not only. The plot idea, as already highlighted in the album review, is in some way influenced by **David Cronenberg's** cinema and by his concept of *the other*.

The parasite, *the other*, that takes over the brain of who hosts it, doesn't have to be necessarily considered a negative, disturbing element, but, in some way, an antidote against the alienation that the Metropolis (in this movie, Milan) inevitably generates. It's not casual that the two counterposed characters, the first one that "controls" the parasite (**Shivabel Coeurnoir**) and the second one that has it inside of herself (**Maya Schneider**) not only live in different dimensions (Shivabel is naked, a metaphor of freedom from social norms, and lives in a sort of non-place in which boundaries seem to be absent and time runs slowly, while Maya is subjected to the weight of the alienation that the outskirts generate with their cold buildings, and meanders along Corso Buenos Aires – but it could be any enormous and endless high street or even, in some way, **Resident Evil's** Raccoon City – visibly being victim of the city, recursively and quickly consuming fast, nervous and recurring actions, such as quickly eating in a kiosk and smoking. The rhythm of the narration highlights the slowness and the tranquillity of the non-place in which Shivabel lives, while the frenzy and the restlessness of the unstable movie camera techniques and the fast narrative rhythms highlight the repetitiveness of Maya's actions.

The host searches for the parasite, to be intended as the medium with which to free from the metropolitan pressures (the frenzy way of living, the subway, etc... are all elements that emphasize a certain way of living), and for this reason she goes to the movie shop and meets the *deus ex machina* of the story, that will change her life. The frame in which the two characters observe themselves and, between them, pointed towards Maya, there's a DVD entitled **Chi sei?** (directed by **Assonitis**), is emblematic. It's a meeting that don't need any dialogue, as in the shop the quotes gap this lack. Another quote, this time of *Cosmotropia's* oeuvre itself, is that linked to his previous movie, **Inferno Veneziano**, a movie that has paid a tribute to other movies. There's also an homage to **Videodrome**, directed by the already quoted canadian Director, in the famous scene in which the cassette becomes the medium by means of which *the other* takes over the victim and the host is infected by it. In *Delirium* context, Maya inserts the cassette inside her body.

After this meeting and the fusion with *the other*, the host begins to change and slowly ascends towards that non-place that, in some way, will free her, and in fact, in the moment of the passage, the rhythm of the movie progressively slows down, as it would emphasize the freedom from Metropolis and the ascension towards a new ideal dimension. The soundtrack suits very well with the different places and the movie scenes, moving from more rhythmic episodes to others more alienating, atmospheric and weird.

Delirium isn't simply a surreal story, but a cauldron of very interesting quotes and technical tricks, among which there are the typically early avant-garde influenced superimpositions and a counterposition between the fast / slow rhythm of the two counterposed dimensions. Delirium is a really underground movie in which the plot is obviously a surreal metaphor of the really existent problems generated by the Metropolis, the situations that the host lives, the places in which she moves - that are tremendously real - and this is what the director wants to show us: not an imaginary narrative universe, but the city as it is, as any of us experience it everyday. Cosmotropia de Xam only reminds this us, and the vision of this movie provokes in us the emptying of our unmentionable and hidden impulses, as taught us by **Metz**.

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Score: 8

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