

Artur Zmijewski "An Eye for an Eye"
Audio Description by Alicja Kielczewska

The video starts out in grayscale, showing a bleak stairwell. Nearly half of a staircase peaks through on the viewer's left forming a slanted L-shape where it meets the railing of the other section of the stairwell. A double-paned hazy window is located to the right of the staircase in the background, surrounded by walls with dramatic shadows formed by trees and what appears to be grime where the wall meets the platform of the staircase. The staircase is wooden and appears to be the only well-lit object in sight. A shadow emerges from underneath the staircase, below the hazy window. The shadow jumps until it reaches the window. It is the shape of a dome with a circle on top. When shadow leaps again, it becomes clear that the shadow is that of a person. The shadow leaps again, so that the head of the shadow overlaps the window and its torso and arms are clearly visible. The shadow leaps once more, so that its one leg is visible. There appears to be a stub adjacent to the visible leg. When the shadow hops again, this time the back of a live man's head and shoulders emerge from the corner of the staircase underneath the window. The man is middle-aged and has dark-brown, wavy hair and a beard. With each leap, more of his body is exposed, first his full back, then his buttocks. Then the man turns as he is leaping so the viewer sees him in profile-view. The camera angle is adjusted to show the actual steps of what was previously shown to be a railing. The man hops again to reveal his full naked front-side. It now becomes clear that the man is missing a leg. With each leap, the man grabs the railing with one hand, pushes up on the wall with the other hand, and slightly squats, to hoist himself up each individual step of the staircase. With each leap, his arms go slightly into the air and his knees bend to a ninety degree angle, in order for him to maintain balance. The leaps look like they are shot in slow motion. With each leap, the man's body lightly jiggles and his flaccid penis whips back and forth. As the man gets closer to the top of the staircase, he appears to be inching closer to the camera. The scene ends with the man finally reaching the top of the staircase and exiting the scene by hopping to the right, leaving the image of the grey background as it was before the entrance of the man.

The scene changes to that of a man lying down on his side on a yellow, block mat in the middle a scratched up hardwood floor. The scene is also grey. A dramatic light seems to illuminate the center of the floor where the man is lying, highlighting the edge of his thigh and running down to his foot. A foot suddenly darts out of the right side of the screen. It hops four times to get to the left side of the screen and out of the camera's shot. The camera zooms in on the yellow mat with the sleeping man. His body now appears larger and is positioned right at the center of the screen. The leg reemerges from the left side of the bed. As the camera cuts to a well-lit side view of the man on the bed, the face of the man now becomes somewhat clearer. He has a dark beard, hair, eyebrows, and sideburns. He is fully naked and his arms are folded with one of them reached passed the edge of the stained bed. The leg emerges hopping from the left, taking four hops and then sliding around until it is completely straight and aligned with the bed. The leg takes a quick pause and then suddenly the man, who was hopping in the beginning, emerges, lowering himself down to the bed in a quick, falling squat. The man falls with his leg bent over the edge of the bed and his arms out in front of him, also at the edge. He swings his leg to the left so that his leg meets up and touches the leg of the man lying on the mat behind him. The one-legged man adjusts the rest of his body, so that it lines up directly with the man lying behind him. He rests his head on one of his outstretched arms while the other is bent in front of him. He then lifts his body momentarily so that the man behind him can wrap his arms around

his waist and wraps his leg around the leg of the one-legged man. A shot of them embracing each other is captured from the back of the mat, revealing the backs of their naked legs and the dark soles of their feet. Bright highlights pass on the edges of their thighs, calves, and shoulders. They lie completely still for about five seconds. The shot changes to a glimpse of the men lying on their sides again. The one-legged man, still in front, taps his fingers on the bed, only to hoist himself up, while still locked in an embrace with the man behind him. While standing up, the two-legged man wraps his arms around the waist of the one-legged man in front, while the one-legged man wraps his arms over his. Their hands are touching. The one-legged man appears to be borrowing a leg of the two-legged man. The two men begin to walk as one unified human being, with synchronized steps.

A camera shot shows three feet pacing across the wooden floor. The camera zooms out to show the men walking in uniform motion, pacing back first to the left, close to the camera, then to the right, further away from the camera, only to exit the shot. The still shot of the room with the hard-wood floor and long, grey wall appears for eleven seconds, until the men re-emerge from the right side, now closer to the camera, walking to the edge, and disappearing into the left side. An especially grey image of the room with the wood panels facing vertically instead of horizontally as before appears. The men very slowly walk across the room on a diagonal starting from the top left corner of the screen to the bottom right corner. A hand slams against a wall to the right of it. The men are at the same staircase as in the beginning of the video, except now the camera is facing down as the men descend slowly down the steps. With each step, the one-legged man in front holds the wall with one hand and the railing with the other. He props his foot on the foot of the two-legged man behind him who clutches his waist with both hands. They step very carefully, with one foot at a time, readjusting their bodies with each step. Shadows form on the walls as the men descend down the staircase.

A face is looking down with wet hair, eyebrows, and water running down its chin. The camera shows water dripping down the person's chest and stomach. A brief shot of the pubic region reveals that this is a woman. Her hands grasp her legs out in front of her as she is standing. A man's face appears, tilting up toward the water source, water dripping at the ears and streaming down his eyes and chin. He looks down at the ground. The man opens his eyes widely, alternating between opening and closing his eyes. The man's face is clear in the shot, while the rest of him looks blurry. The man sticks his tongue in and out while his eyelashes flicker. Water continues to run down his lips and chin. The camera begins to move away from his face. Feet are shown; it is unclear as to whom they belong to. One of the feet looks ordinary while the other appears to be a stub. It now becomes clear that the ordinary feet belong to the woman and the stubs belong to the man. The man has his stubbed hands lying on top of a pair of ordinary hands.

The man is now shampooing his scalp and it appears just as anyone else shampooing, with soap suds running down his face and hands. The camera zooms out to show that the woman standing behind the man is actually helping him wash his scalp. It appears as if her hands are doing the washing while his hands guide her. The camera zooms out even further to show them sitting in the large, tiled shower. Her body is pressed up behind his as he attempts to finish washing his scalp on his own, getting rid of the last bubbles of suds in his hair. The camera shows an image of the man's left ear (shown on the viewer's right) dribbling water down the lobe. Now the camera moves to show his left eye and nose. The camera moves again to show both of his eyes blinking with water dripping down the dorsum of the nose. The man winces his right eye and then the scene changes to that of the back of his head being shampooed. Again, the

woman's hands do most of the washing while the man's hands assist. Again, the man winces as soapy water enters his eyes.

The shower gets very foggy and hazy, where you can just barely see that the woman is helping to wash the man's thighs as they kneel in the shower. The camera now reveals that the man isn't actually kneeling but that he is missing both of his legs from the knee down. His knees are stubbed. The man slides, rotating from side to side as the woman is washing his thighs because he has nothing anchoring his body down. While the woman is washing his other thigh, her hand holds onto the man's hand and briefly embraces it. She washes the first thigh again, with the man's hand guiding her. She moves her hand up and washes his stomach and chest. Now, the scene changes to a completely grey, slow-motion close-up of the woman's hands with the man's hands on top, rubbing the man's face, circling from the cheeks, to the eyes, and downward toward the chin. This motion is repeated many times until the shot ends with the hands at the man's eyes.

The scene changes to the two men climbing back up the same staircase from the beginning. This time, the men move pretty quickly. It seems as though the two-legged man in the back is doing most of the work, supporting the one-legged man in front of him, and moving them both up the stairs with all of his strength. The one-legged man rests his leg on top of the left-leg of the two-legged man. The two-legged man, again, wraps his arms tightly around the waist of the one-legged man. The two-legged man's head and shoulders are the last thing to be seen as they finish climbing to the top of the staircase. There is a shot of both of them in a different room, with white paint-chipped walls, a grey floor, and a huge closed door behind them. The one-legged man rotates his body by pivoting on his one foot in order to close the door to the left of his body, which the two men presumably came from. He swings his body one hundred and eighty degrees, so that he is facing the right side and hops to the two-legged man, who is momentarily standing to the right of him. He hops in front of the man and the men reposition themselves to be as they were before; intertwined and moving as one unit.

A shot shows the two men walking synchronized and still naked in a forest in between two rows of barren trees. The two men are now at the door. The shot cuts back to the forest. As they are walking in the forest, the camera cuts back to the room. The scenes keep alternating; as the men travel further down the room, the men travel further down the forest. The men reach the camera at the forest. In the room, they come so close to the camera that their faces aren't seen but rather their stomach, pubic area, and thighs. Their feet are the last thing to be seen by the camera until the camera changes scenes.

The men are now seen lying on their sides, up against each other on a hardwood floor. The one-legged man's leg is rested on top of the left leg of the two-legged man. They both smile in a jolly way and whistle a cheerful tune as they pedal their legs as if riding a bicycle. The left leg of the two-legged man is synchronized with the leg of the one-legged man. They swing their arms in front of them and behind them in uniform motion while pedaling their legs and smiling up at the camera. The one-legged man's stub of a hip moves in unison with the hip of the other man. The scene ends with the men giggling at cackling at various points in the song that they're whistling. They end the tune by whistling off-key.