

THREE FILMS

RESEARCH

POETIC DRAMA DOCUMENTARY

MEMORY

BACHELARD

PLACE

TRAUMA

LANGUAGE

CHILDHOOD

PROUST

SOUND

WAR

BELIEF SYSTEMS

FAIRYTALES

LITERATURE

SCENT

TRADITION

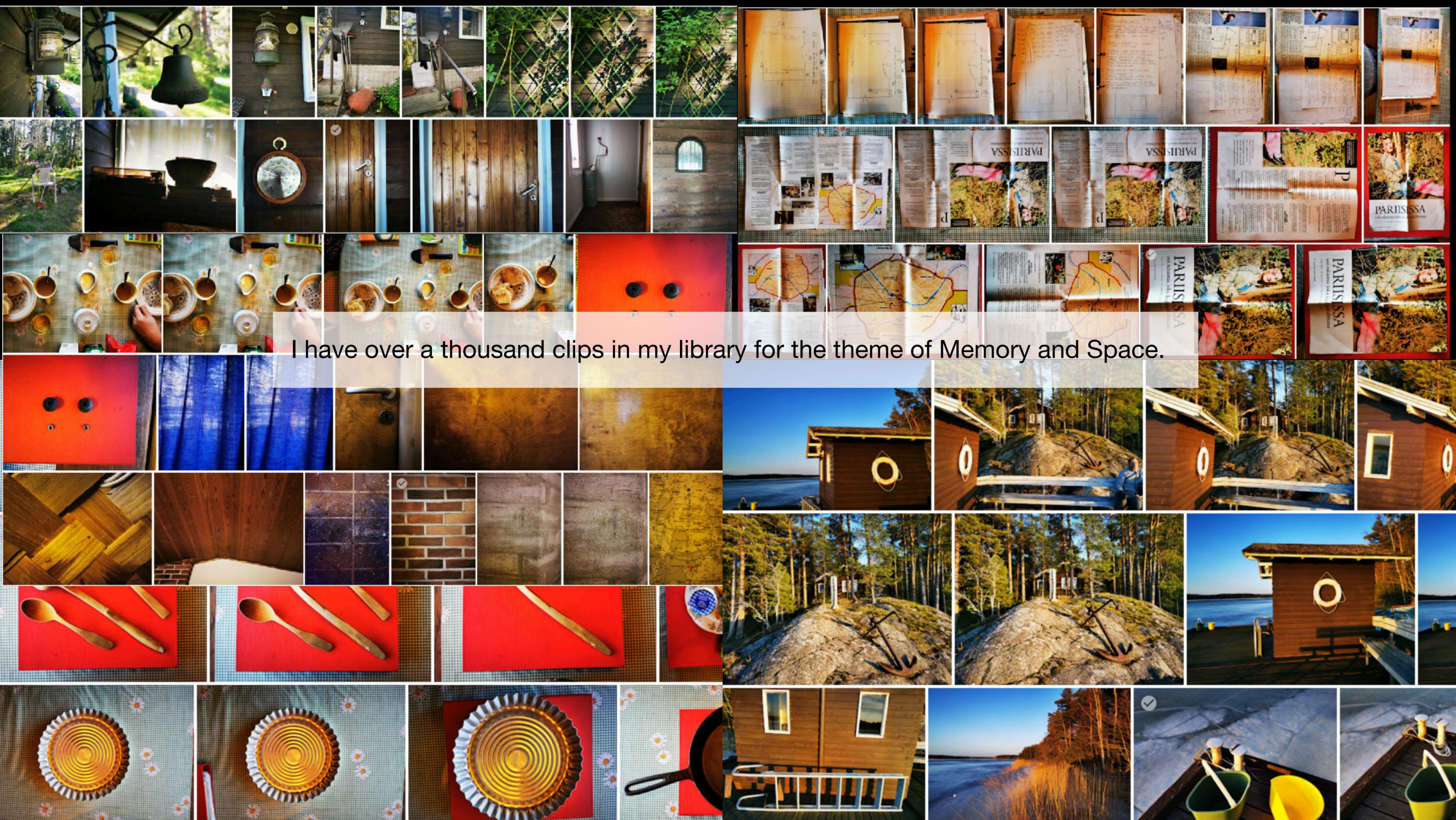
STORYTELLING

LIMERICKS

JUNG

HUMOUR

FREUD



I have over a thousand clips in my library for the theme of Memory and Space.

POETIC DOCUMENTARY

The poetic mode

“moves away from the ‘objective’ reality of a given situation or people, to grasp at an “inner truth” that can only be grasped by poetical manipulation”

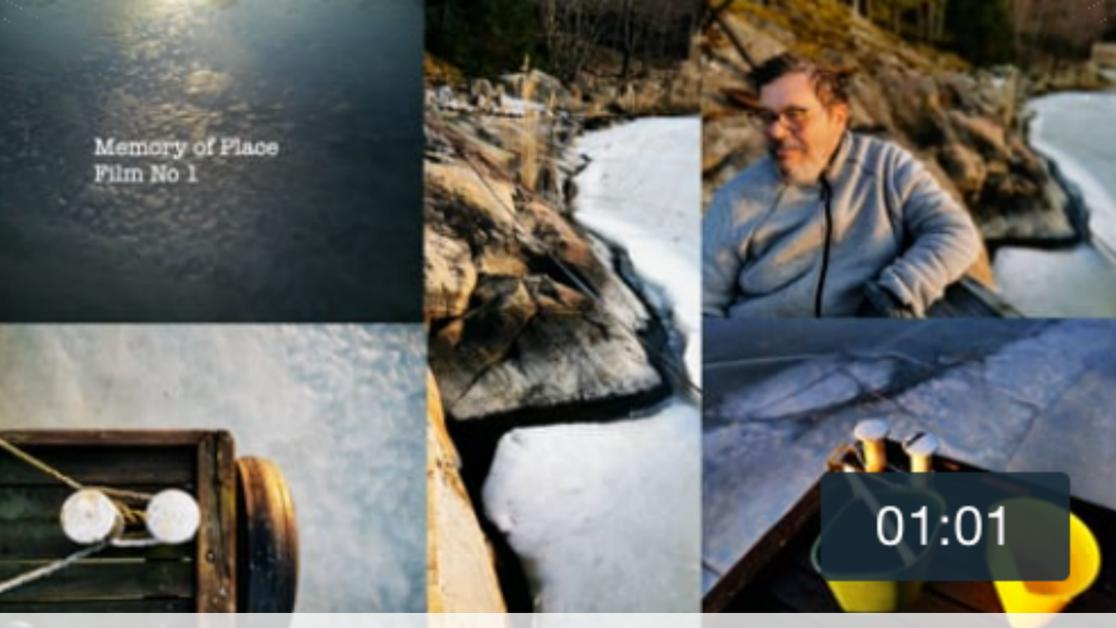
poetic documentary emphasises visuals to encourage the audience to understand an “inner truth”

Robert Flaherty’s *Man of Aran* (1938)

the poetic mode doesn’t portray an accurate representation of the audience. Reality is instead represented through the subjectivity of the documentarian hence presenting the audience with a preferred method of reading.

They **focus on experiences, images, and showing the audience the world through a different set of eyes**. Abstract and loose with narrative, the poetic sub-genre can be very unconventional and experimental in form and content. The ultimate goal is to create a feeling rather than a truth.

DANGEROUS WEAPON RIEFENSTAHL



I have made several short films to capture the essence of Meritorppa to the final Film for the Degree Show



HOW SPACE AND PLACE SHAPE OUR MEMORIES

Memory is what makes us who we are.

It's how humans make sense of a world that would otherwise be a largely random series of events and sensory inputs.

“Where were you when you heard about (insert major news event)?”
that place and memory are strongly linked.

As people are complying with public health imperatives that result in them moving around less, so it should come as no surprise that information is becoming more difficult to remember. Everything is happening in the same few places. Many are saying that even their perception of time itself is changing.

Memory is also not just in our heads. We share it with the people around us in ways that both shape and are shaped by space and place.

Like “place identity” is a term with two meanings, so is “place memory”. **The term refers to the contents of people's memories but is also descriptive of a place.** Places remember and they do it through their monuments, architectural style of their buildings, inscriptions on walls

memory of residence; place and on its relationship with place identity and place attachment

collective memory such as family, collective, society

Is home today a space, a place or a feeling? Is it where your “castle” is in the physical sense, or is In fact do we even need a fixed single place to call home? Can we perhaps define it as the place which we normally define as a homesickness?

The interior space of childhood creates the most formative memories.

French philosopher Gaston Bachelard's contribution to spatial theory, *The Poetics of Space* (1958), meditates on the interiority of the house and regards the childhood home as "our corner of the world . . . our first universe, a cosmos in every sense of the word"

According to Bachelard, through our early interactions with our domestic space, we learn to inhabit the wider world: "In short, the house we were born in has engraved within us the hierarchy of the various functions of inhabiting. We are the diagram of the functions of inhabiting that particular house, and all the other houses are but variations on a fundamental theme" (15).

The childhood home is in essence the blueprint for life. As architects of modernity, we may shape space, but space shapes us in return.

both Bachelard and Proust were obsessed with the formative and **haunting influence of domestic space as well as the function of memory.** In *The Poetics of Space*, Bachelard's project is one he calls topoanalysis, which ***explores the idea that the psyche itself is spatial and that the home of our origin plays a major part in forming it. Sigmund Freud himself described the unconscious as "a large entrance hall" connected to a smaller room "in which consciousness too, resides"***

the 'Slow Cinema' genre are often characterised by their meditative approach to art, choosing to indulge in long takes and reflect on what's within as well as what's outside the frame. Instead of focusing on the narrative, these works explore the world through minimalist philosophies and patience that is suited for a treatment of time and space that is rooted in realism

Theo Angelopoulos explained: "If we mean the choice to work with long takes I must say that it was not a logical decision but a natural choice. A need to incorporate natural time in the space as a unity of space and time. Space that becomes time. A need for the so-called dead time between the action and its anticipation, which is usually eliminated in the cutting room by the editor, to function musically like pauses. A perception of the shot as a living cell that inhales, delivers the main word and exhales. A fascinating and dangerous choice that continues to the present day."

***Stalker* (Andrei Tarkovsky – 1979)**

***Taste of Cherry* (Abbas Kiarostami – 1997)**

***Eternity and a Day* (Theodoros Angelopoulos – 1998)**

***An Elephant Sitting Still* (Hu Bo – 2018)**

From the East (1993) by Chantal Akerman

Songs from the Second Floor (2000) by Roy Andersson

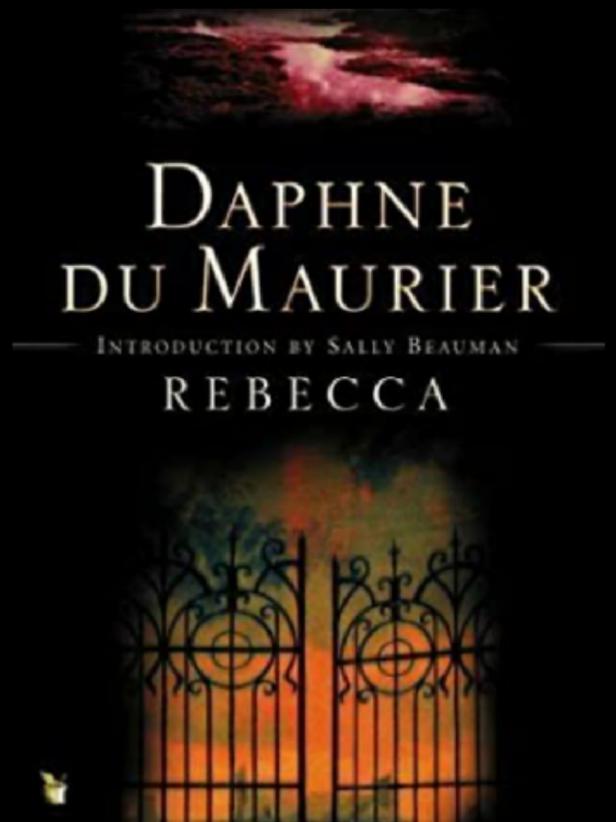
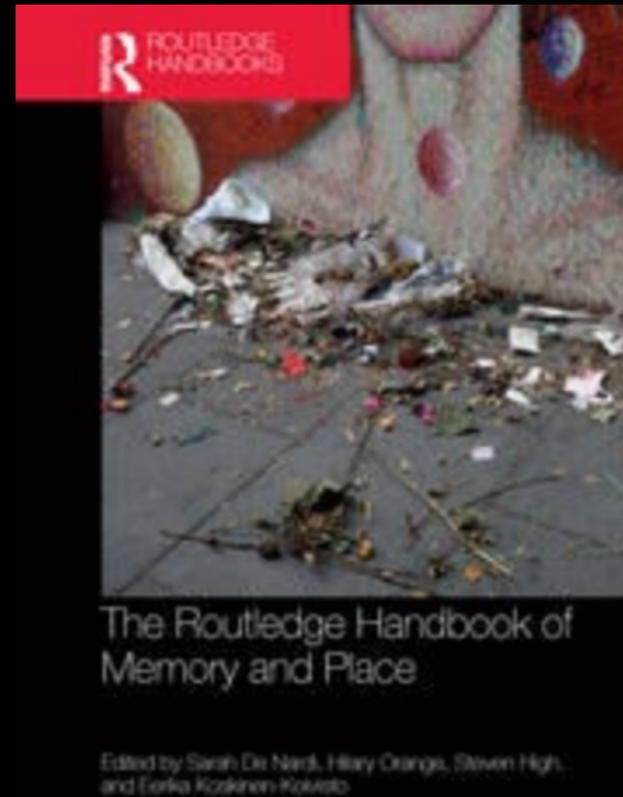
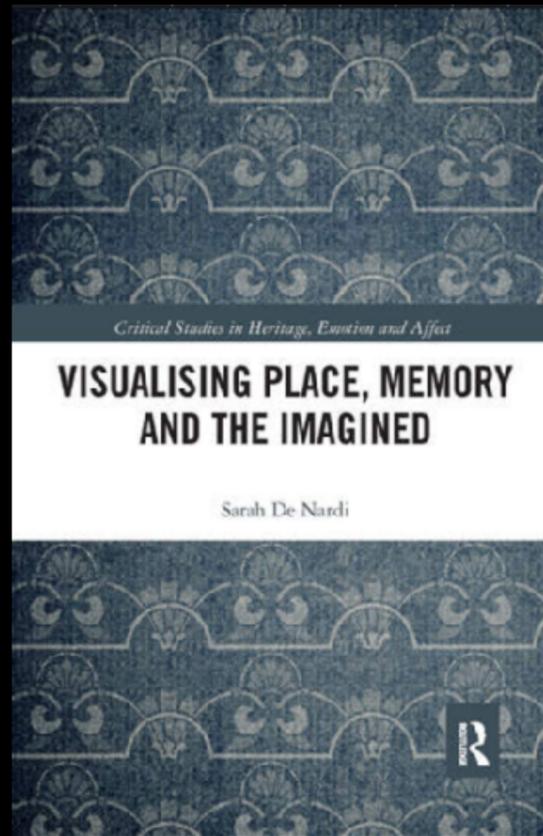
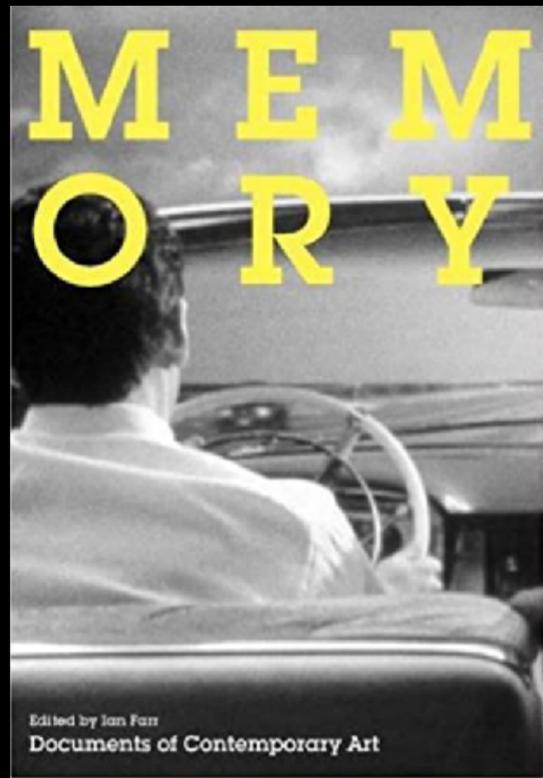
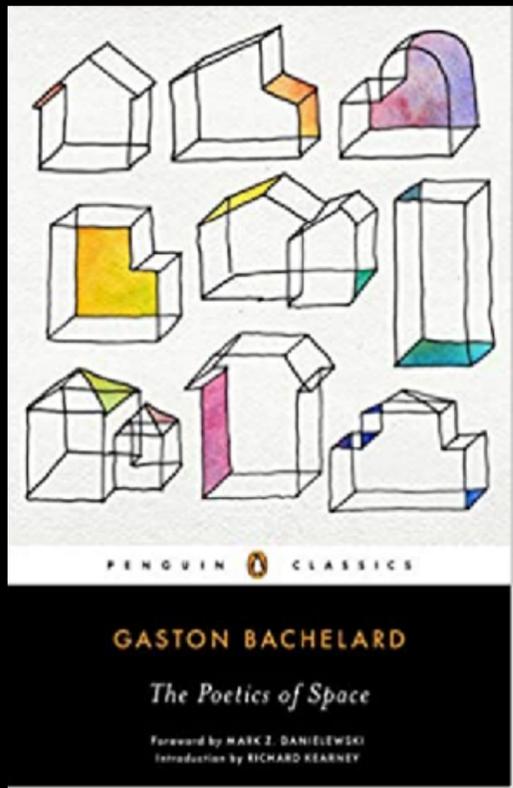
[There will be no more night](#) by Eléonore Weber 2020

[Village of Women](#) by Tamara Stepanyan (2019)

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I once said, "I'm not interested in how people move but what moves them." This sentence has been quoted many times. It is still true up to the present day.

It is these simultaneous and contiguous times of horizontality and verticality that Bachelard brings together using the metaphors of the hourglass and the candle. He aspires to unite them in imaginary life: "By reproducing for ourselves images of the cell of the meditating philosopher, we can see the same table with its candle and hourglass, two things in a human time frame but how different they are! The flame is an hourglass that flows upwards. Lighter than sand flowing downwards, the flame creates its shape as if time itself has always got something to do. The flame and the hourglass, in peaceful meditation, express the communion between the lightness and heaviness of time. In my dreams, they talk of the communion of time between the anima and animus. I would like to dream about time, the length of time that is elapsing and the length of time that is flying away, if only I could unite the candle and the hourglass in my imaginary cell." (*The Flame of a Candle*).



Michael Haneka- Amour

<https://www.youtube.com/watch?v=F7D-Y3T0XFA>

John Prine song, Hello in There, that's about old people:

<https://www.youtube.com/watch?v=OVhA01J0Zsg>

Philosophy of Horror (I haven't read this but read another by the same author that was great)

<https://www.amazon.co.uk/Philosophy-Horror-Noel-Carroll/dp/0415902169>

Death in Her Hands- Ottessa Moshfegh

<https://www.penguinrandomhouse.com/books/612693/death-in-her-hands-by-ottessa-moshfegh/>

Shirley Jackson, The Summer People, which is in Dark Tales

<https://www.penguin.co.uk/books/304/304065/dark-tales/9780241308493.html>

Mark Fisher- The Weird And Eerie

<https://lareviewofbooks.org/article/making-sense-of-the-weird-and-the-erie/>

SIT-IN CURRICULUM #1



A Vocal Class: Rewilding the Voice

A Vocal Class: Rewilding the Voice

Wednesday 6 October, 6–8pm

Cooper Gallery

Empowering our collective voices activist, singer and voice coach, Frankie Armstrong will conduct an online voice exploration workshop. Catering for anyone open to discovering how to use voice with power and relaxation, playfulness and awareness, the workshop is designed to free the voice of everyone.

No prior musical experience is necessary.

Facilitator Biography

Frankie Armstrong began singing professionally in 1964 and has made 12 solo albums with appearances on many shared and themed recordings. Born in England and now living in Wales Frankie began singing songs for peace and social justice during the Vietnam War - first singing solo in Trafalgar Square in 1966. Since then she has sung to raise funds and awareness for many causes, including the Campaign for Nuclear Disarmament and Greenham Common. Recently she sang for Extinction Rebellion-Peace, London. Frankie considers her pioneering Find Your Voice workshops, which she has been running since 1975, to be highly political. Since founding the Natural Voice Network she has run thousands of workshops around the world encouraging hundreds to find the right to be heard. She is Honorary Member of the Voice and Speech Teachers Association and the English Folk Dance and Song Society as well as being the President of The Natural Voice Network.

I asked my partner Erkki to collaborate with me on this project as he is a master of writing Haiku.

As a musician and coder he has a wonderful sense of rhythm and as a theatre enthusiast; he has been involved in writing manuscripts, composing music for various plays. The Haiku he wrote for me are on the right.

Haiku

A traditional Japanese haiku is a three-line poem with seventeen syllables, written in a 5/7/5 syllable count. Often focusing on images from nature, haiku emphasizes simplicity, intensity, and directness of expression.

The philosophy of haiku has been preserved: the focus on a brief moment in time;

a use of images; an ability to be read in one breath; and a sense of sudden enlightenment.

The philosophy influenced the American poet Ezra Pound, who noted the power of haiku's brevity and juxtaposed images.

He wrote, "The image itself is speech. The image is the word beyond formulated language."

The term *haiku* is derived from the first element of the word *haikai* (a humorous form of *renga*, or linked-verse poem) and the second element of the word *hokku* (the initial stanza of a *renga*). The hokku, which set the tone of a *renga*, had to mention in its three lines such subjects as the season, time of day, and the dominant features of the landscape, making it almost an independent poem.

HAIKU:

Kuin aallot nousee
hiustesi meri joka
täyttää uneni

Laineiden syli
peittää toiveet ja pelot
- katson eteenpäin

Hiustesi laineet
peittävät tummat vedet,
kellun hiljaa|

FILM:

Counting the duration of each clip to have the three films syncing perfectly. After this syncing the audio of each clip to match the overall audio, and add and subtract clips to create an overall audio that would work for the triptych. This process took hours and hours, days and days and had to be quadruple checked as there was often one second too many in one of the various clips, which couldn't be seen by hovering on the clip, but had to be checked in the precision-editor so as to find the 1/10ths of a second which added up to a whole second. A lot of counting and patience needed.

Taru & Sanna

Film One	Film Two	Film Three
15	15	15
6,4	6,4	6,4
8,0	8,0	8,0
13,6	13,6	13,6
12	12	12
10,6	10,6	10,6
9,6	9,6	9,6
8	8	8
10	10	10
10	10	10
6	6	6
7	7	7
7	7	7
7	7	7
7	7	7
15,2	15,2	15,2
15,2	15,2	15,2

Äänikäsittelyä
 Jää keskiösa oikealle
 laminaarin vedenkanto kotiin keskelle puuväjä
 Elin kassaa
 kala tilitys keskelle!
 Syömisvideo pitempi keskelle pari eron loppu
 3 mene 2 nukku misjuttu äiti keskelle
 Äiti kastelee 3 kakkosen pöydälle

3+1=4

MATH

IS NOT A

SPECTATOR

SPORT

THE ONLY WAY

TO LEARN

MATH IS TO DO

MATH

$\sqrt{2}$ $\frac{x+y}{2}$ $\frac{2}{2}$ $\frac{2}{4}$ $a+b=c$

Kesä - Laituri

Film One	Film Two	Film Three
9	9	9
10	10	10
7,6	7,6	7,6
10	10	10
3	3	3
15	15	15
13,5	13,5	13,5
15,0	15,0	15,0

Kesä - Juhannus

Film One	Film Two	Film Three
8,8	8,8	8,8
20	20	20
7,2	7,2	7,2
9,8	9,8	9,8
11,8	11,8	11,8
14	14	14
20	20	20
19	19	19
9	9	9
9	9	9
8	8	8
8,00	8,00	8,00
15	15	15
10	10	10
10	10	10

DEGREE SHOW PLAN – Original and revised to the space allocated.

In my original degree show proposal I was planning to project three films large scale approximate height 200 cm and width 350 cm

ORIGINAL PLAN: The sense of physical sensation and intimacy is of great importance - there's the sounds of nature, and people that create the contrasts in mood between the three films. I have revised the way I'd like the films to be presented.

There are three films forming a space - a room of its own. Three projectors are needed for that.

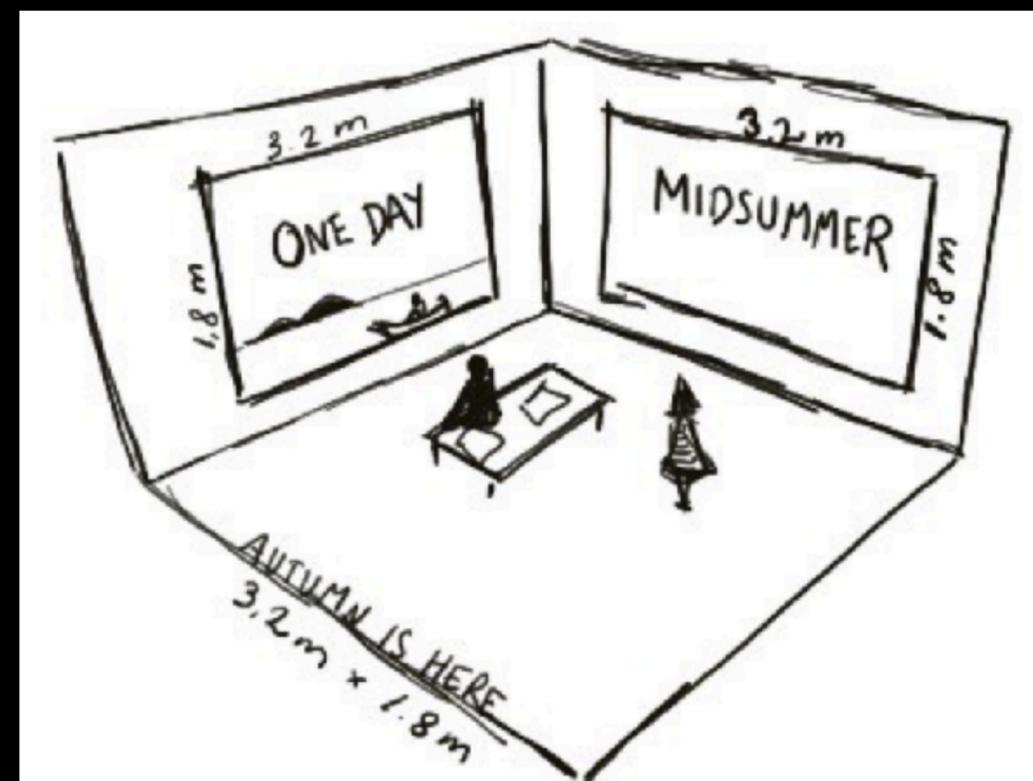
The second part of the exhibition is trees and sky projected on the ceiling, and water and reeds on the floor, which need two more projectors.

I am particularly inspired by Ragnar Kjartansson's film work *The Visitors* and the way he uses repetition.

The slow pace which is a dominant factor in my own films has been something I have questioned, as the general attention span

of people has in my opinion become much shorter perhaps due to social media and fast paced programs on tv and streaming apps

such as You Tube, Netflix and Amazon Prime. I have gained confidence and learned from watching films and reading interviews from directors such as Aki Kaurismäki, Riitta Honkasalo, Tarkowski and Kieslowski to name a few. I researched some of these filmmakers for my dissertation: *The Nordic Region and New Nordic Magic Increasing Tolerance through Magical Realism*.



REVISED PLAN FOR DEGREE SHOW

When I first saw the space allocated for me I realised that it was too narrow. I realised after consulting with Alan and then Andrew that plan A (original plan) would be impossible to implement. At first this setback seemed very 'tragic' but then I realised that to achieve the large scale effect of my films would in fact work better as a Triptych; when projected side by side on one wall the outcome would in fact be more powerful.

I came up with an idea of a living room with a comfortable couch, a carpet and then a book case. At first I had a grand plan to install drapes hanging in front of the windows – asked two theaters if they might lend some to me – but then as by magic the boarding-team had erected a wall in the far end of my space, and voilà I could make do with ordinary curtains from a thrift shop. My great helper June Barton (3rd year), found purple curtains for me, that were dramatic enough to go together with the red couch Ronnie found for me so I ended up not borrowing one from a thrift store.

All in all I would say that Plan B was a great turn of events, and because of it my final work improved and I learned new skills editing the triptych and the audio, the space became a living room which completed the concept of a Home and memory of place which forms the bases of both my films *Meritorppa* and my book *Neverleave*. I had already planned to include a bookcase in the space for my book *Neverleave* so the living room became a natural extension to the reading nook.

Inspiration that I found online by artist Christian Noelle Charles:

