

## PROJECT PROPOSAL (DRAFT) V05

MFAD2: Graduate Research Seminar [GRS]

Piet Zwart Institute  
Lens-based Media

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**Nobody knows many things about me is a graduation project which will result in a film and/or film installation. We enter the lives of two befriended artists that both devote their lives to art, but struggle with mortality - each in their own way. Just as life runs, their storylines intersect and sometimes run simultaneously on multiple screens.**

At the heart of the film is a place where we often come back too: a dilapidated house full of belongings with owner Henk in the midst of his many paintings. Daily he longs for his dear friend Rinke whom brings his groceries and joins for a small talk, sometimes a heart-to-heart one. On the other hand Rinke himself struggles with a burn-out and is challenged in his role as caregiver. The garden seems to give him some redemption, but Winter is coming and the question arises: what needs to be cared for?

Henk I know from many brief encounters over the last 15 years, Rinke is my father. During the past years their relationship evolved since Henk physically is going backwards and my father struggles with mental his mental health. It made me wonder: what drives my father to go there every day to bring the groceries? Their situation makes me critical about how my own life is arranged, as well as my position as an artist. How do we meet the Other? The other human-being, the animal, the planet? I slightly touched these themes before in previous films I made, but they were never so close to home before. The challenge for me as a filmmaker is how to translate this everlasting struggle: the attempt to care, in a audio-visual piece> This time on a hyper personal level.

You could say Nobody knows many things about me is initially character driven story since it's a story about existing people. This exactly is the strength of the project as well as the potential pitfall. What is the best shape for this personal story? Most of my previous film are character driven, as they were focussing on stories from and with people I've met along the way. These became so called 'documentary portraits' since they followed these persons and their storyline within a certain logical order. Other subjects I've worked with like 'faux-nostalgia', or found footage based project, were more research based and often became hybrid films.

These previous films I made, together with other creatives, were always intended for the bigger screen, the cinema screen. I've always enjoyed thinking about scenes and playfully ordering them into a story and I've had a little resistance with audio-visuals as installations in an exhibition space. They tend to stay away from a storyline. Funny enough, through the input of this Master degree and also because of the characteristics of this project, I feel like I want to challenge myself by thinking of this project in another setting than cinema. Part of the answer lies in the fact that this is a very personal story set in my own family. It could be that I feel the complexity of the reality happening around me more than ever.

Working with several screens can as well be interesting for the perception of time and place in this project. Events happening at the same time in a different place or room can be seen side by side in an installation setting. Luckily for me, there are enough people connected to the Master Degree Lensed-based, with experience in installation films. So I'll not hesitate to dive into some great, or failed, examples to learn from. Whatever the outcome might be, this way of thinking can surely bring me to places I didn't think of before and set a different view on the final piece.

In an essay called 'An attempt to care' I will reflect on the actual process of making, which I'm doing as a one-man crew for the second time in my life. For this reason I need input and feedback from classmates and teachers during the whole year: on camerawork, but also on the decoupage. The approach will not be so different from other projects. Shooting and editing will alternate constantly which makes it easier to get a little distance now and then, which is necessary to get back to the core of things. You'll slowly lose the sight on the real thing, you're in the middle of it.

Another part of this essay will be about all the things influencing along the way. Which can be passages of books, articles, films, installations and experiences such encounters and observations I make during a train ride for example. The common thread? These outputs will be seen through the question: what does 'caring' look like? Dutch writer Roxanne van Iperen wrote 'Own well-being first' in her essay in which she explains how the midclass lost her liberal values.

Although my collection of readings and observations will not be literally in the final film, they will nevertheless influence the outcome and probably change my view on the subject of the Other. Because, I'll not try to save my own ass by skipping the not so flawless, glamorous climb towards the end result.



I missed you.



For Rinke a beer.

Exhibitionmap @Museum Arnhem | **Frontal**  
**Project** *The Act of Caring*

Option #01

