

Untitled(disappearing in a port landscape), 2023



Since last winter, I have been constantly going to several sites around the Rotterdam Port with cameras and microphones, where I started to develop a short film around Hoek van Holland, around the recreational area located on the edge of the industrial expanse of the Rotterdam Port.

Initiated by my interest in industrial landscapes and fueled by my curiosity to explore the city of Rotterdam as a newcomer, I began to visit these significant industrial locations on a weekly basis. I allowed myself and the camera to roam freely with the landscape, practicing paying attention while simultaneously documenting these landscapes through imagery and sound. I've come to realize that my observations and perceptions are influenced by my own prejudices I interpret what I see through my own particular experiences, and discovered in order to learn to see and hear more clearly and get closer to understanding what I see, I need to confront the pre-exist imaginations. Through this meditative process, the continual revisits broke certain ideas about these sites, and enhanced the bodily experience, and the documented material serves as footage and maps, offering opportunities for distant study and meditation on these sites. Following and learning from this method, each editing session and viewing helped me develop starting points for each next visit and the next stage of observation, and further contextualize the landscape with my physicality and the broader environment.

In the later stages of editing the film, the durational and structural arrangement of these observations and documentations became an important part of the work. During the course of viewing and reviewing, I tried to discover a certain dialogue or conversations between the

footages, thus building up a structure or hinting a narrative within these images. For this specific project, I focused on two footages of the same distant wide shot of the port. These two shots were made from the same angle but on different days, with dramatically different weather and lighting (one shot was during the golden hour and one was shot on a foggy day). From this separation, I see this as a starting point to structurally divide the film. With this structure in mind, I intended to address the specific climate of the port but also, at the same time, to suggest a reduction or a loss of vision caused by the fog, and further hint at a sense of absence.

Through its methodology and creative process, the film tries to ask two questions that are raised throughout its making process:

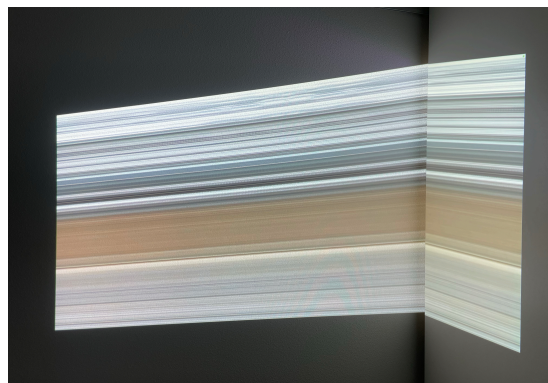
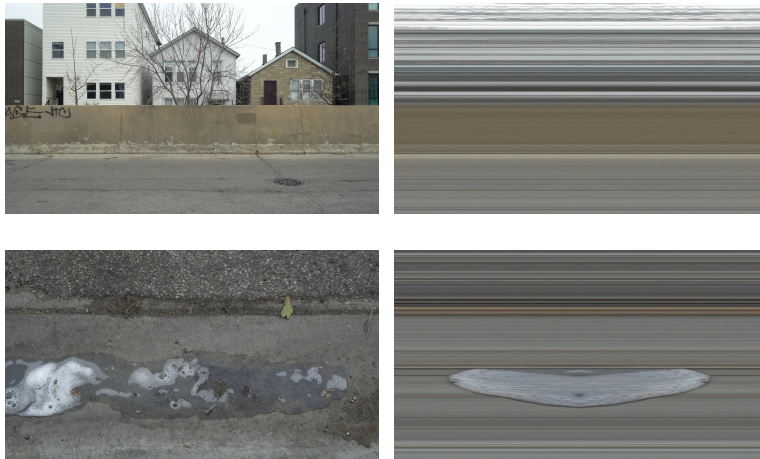
- How does a landscape affect individuals and their personal narratives?
- Who has the power to alter the landscape?

I see this project as a continuation of my exploration of the idea of structural film. By imposing a specific structure through the making and editing of this film, to explore the idea of sculpting time and light through moving images.

Additionally, the elements of duration and pace also emerge as necessary components within the framework of this film, it intricately calls to the essence of film as a time-defined medium and intends to create a meditative experience through the speed it suggests. It indicates the questions that constantly appear and are addressed in my works:

- How do we experience time?
- How do cinema/image-movement alter our perception of time?
- What does it mean to pay attention?

Reworking on [GE, 1626) , projection installation, 2024



After the latest seminar with Nan, where she gave us lectures on structural film, abstract film, along with an introduction to Touch Designer and other different ways to alter and process images, I started to experiment with the software to rework some of my previous moving image work. By abstract and reduce the image of the original work, I further developed this project [GE, 1626) into a light sound installation.

[GE, 1626) is originally a film I did back in 2022. Like the recent projects I am working on, it started with wandering around, observations, and documentation. Related to its observational and structural approach, the film deploys a one-shot-to-the-end framework, include a single zoom in and a pan down within the shot. The lack of camera movements and the film's tendency to encourage objects' movements within the frame became a departing point for the abstraction of the film. I created a feedback loop with Touch Designer to "stretch" the original image from the middle to the left and right, thus rearranging the movement to start from the

center of the frame. By experimenting with different visual effect, I realized the abstraction of the image detached the picture from its original indication and created a space to give much more attention to the field-recorded sound and its light and color.

Drawn in by Rosa Barba's captivating light installation performance at the IFFR and intrigued by Anthony McCall's innovative work in expanded cinema, I then started to further experiment with these abstracted images within spaces and surfaces, to explore the possibilities for a sound-light installation. During this process, questions emerged to me: How does an image interact with its environment? How does it connect with viewers? How do its movements alter our perception of space? not only sparked new insights but also provided a fresh perspective on my understanding of my image- based works.



Rosa Barba at Depot

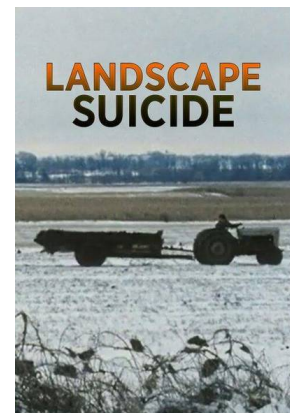


Anthony McCall

For the upcoming phase of the program, I aim to learn and experiment with the process of analog filmmaking. Working with analog moving images not only delves into the material essence of the medium but also engages in conversation with the history of (experimental) film. I have been familiar with the process of analog photography including several alternative process but still very fascinated by the idea of recording (sculpting) light directly onto film. I realize that the form and aesthetic of structural film have a strong relationship with the practice of analog processing and editing, through working with the analog process, I want to further my understanding of this specific way of filmmaking and its history.

Departing from the idea of working with analog, I want to further investigate film projection installation and the idea of expanded cinema (both with digital and analog devices and materials)— thinking about different ways of presenting a moving image work, experimenting with the idea of light in the space, inconsistent time, allowing the audience to enter and leave, and how this break of linearity would change a moving image work. I intend to explore the political nature of the modernist aesthetic lies between the artwork, the space and the perceiver, which was discussed in Michael Fried's essay *Art and Objecthood*. Instead of a picture being projected directly into the mind, I like the idea of the film projection working as an image and light source to be experienced.

Other than that, narrative, specifically narrative in structural films, is also something I want to continue to work on. My current works are often quite abstract, and I want to continue this abstract way of filming but also experiment with narrative, in a way to be able to communicate with the audience through a different avenue. I constantly think about the literature fresh movement Oulipo, how those writers create different ways of utilizing games and rules to tell a story, the rules and structure brings in limitation, but expanded the possibility. And after the Landscape Theory seminar with Cihad and visit artist Julian Ross, films like "A.K.A. Serial Killer" by Masao Adachi, and "Landscape Suicide" by James Benning continually participated in my thought on my works. These works encouraged me to explore how the form of storytelling can bring things into the narrative and how a narrative can breathe in a fixed structure.



Overall, my major objective is to continue exploring the theme of landscape across various artistic mediums, including film, video, and installations. Through the synthesis of form and narrative, I seek to delve into discuss topics surrounding landscapes: Who has the power to alter the landscape? industrial pollution(social aspect around it)? How does a landscape affect individuals and their personal narratives? These inquiries will serve as guiding principles as I navigate the realms of structuralism, the idea of a modernist aesthetics, and experimental and expanded cinema.

References

Oulipo

Rosa Barba

Anthony McCall

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