

(Working) Titles      **To Get and forGet.**  
                                 **In gedachte.**  
                                 **Verandelijk Verleden.**

### Description of project

My graduation Project will be an animation project where I will use the techniques I have been studying last year;

My charcoal animation project, which visualizes my thoughts and observations with the vulnerable medium charcoal. Charcoal is very easy to whip out and reshape and together which is very useful in animation. This was also an exploration of how to use images in relation with spoken text.

My animation project where I used a Plexiglas screen to draw the animation upon while moving it around in the space. This way the Plexiglas screen did give the space an extra layer/dimension. On this extra layer I tried to show thoughts and memories which were connected with the space.

This way the screen functioned a window to another world, a window to the past and future.

Because I think I can do more with the screen technique, I would like to use this technique as starting point for my graduation project. This way I can explore this technique and its use further.

In this project you will see the outcome of my research of how to connect the animated and real space and how to use a person (protagonist) being actively involved with both worlds.



'Portrait of an Empty House' 2011

### Audience

My work will reach the audience through participation of Animation-Film Festivals, but it can also be showed on big screen or as an installation in a gallery.

The film will be interesting for everybody.

## Body

### Subject matter:

In this project I want to make a short stop-motion film where I try to visualize the memory of a person in a space.

I would like to visualize how a person deals with his/her memories while walking in a space. To do so, the person will be accompanied by a Plexiglas screen. On this screen the memories and thoughts appear. The person can influence what is on the screen by pushing/dragging it around in the space or by influencing the drawing on the screen by hand.

When an unwanted memory appears the person will be able to influence the image by painting over it or reshaping the paint until the memory is changed into something nice.

It is possible that the unwanted memory will not be easy to adjust and will keep coming back, haunting the person.

It might happen that there is only black paint on the screen, with no recognizable memory. The memory will then only become visible with the help of the protagonist, erasing parts of the black to reveal the memory.

It is also a possibility that another person will enter the room also accompanied by a screen. He might have a total different memory of the same event/space as the first person. How will this influence the memory of the first person? Will it enrich the memory or make it change in an unhappy way?

This two people might end up fighting over the accuracy of their memory of the same event.


This animation will have a narrative. It might be autobiographical, but I can also write a story based on collected memories of my own and that of others and use these as ingredients of a good and interesting story.

I can also dive into a history of a building and make a story of the memories of that building. By collecting memories from people about the building and search the archive I will have a lot of different memories about the same place.

From these information I can create a animation in that space.

Or I could combine the history of the building and my personal memories to make an fiction.

## Content

This project is about things you want to remember t forget and things you want to forget but still remember. It also doubts the reliability of memory.

Memories are subject of change. They are not like a library archive where you can look into a document and put it back without changing it. Memories are reshaped continually by obtained experience and knowledge. The past is just as changeable as the future. Memories are pliable and have the unsettling ability to change shape afterwards.

I am interested in the question how to make one image out of different times. And about how memories change, are never as pure as the experience itself.

By using this Plexiglas screen and stop-motion animation you will see different times:

- \*The real time,
- \*The time of reproducing the memory
- \*The time in the story of the memory.

It also makes you look at the space with another person's experience.

The memories are present like ghosts, ghosts of the past which are following you where ever you go.

This is not necessarily bad at all. Without memory, you will have no experience to build on. Memory is something that forms you. It forms you in who you are and how you react in certain situations.

Due to the fact that a memory of an event is always characterized by previous experiences, two people will never have 'the same' experience.

In this project I want to explore the connection of the screen in my project and the theories about memory: the '*screen memory*'.

*Screen memory* is a memory that is there to replace a memory you do not want to have. But how do I know which of the memories are reliable? Which are the screen memories?

Suppressing Memory, False Memory, unconscious insincerity.


But suppressed doesn't mean disappeared.

Does looking for the good memories and good memories who turn bad, make me haunting the memories, haunting the past? Or is the past haunting me? Who is in control? Do we have control over our memories?


We don't remember what we forget and we are forgetting things we remembered.

An affected memory is still a memory, but not anymore to what the original memory was. Therefore this is also a form of forgetting.

Our memory is dominated by 'forgetting'. The absence of forgetting will not mean an better memory, but result in increasing confusion. You have to have a filter to make memories make sense and usable for the future.

Film and Photography are often used as metaphors in thinking about dreams and memory. We also use pictures to conserve unforgettable events, so we can use them to remember what we forget. Which often results in that we remember the picture of the event, not the event itself. 

We write diaries to conserve events, thoughts and state of minds. We never write something down we do not want to remember. We do not have a forget book. Why should you write down something you want to forget?


In Dutch Remembering is :   
*Herinneren, Her -inneren =  
opnieuw in gedachten brengen, uit het geheugen opdiepen.*  
What we remember is called a memory, but how do we call what we forget? There is no substantive for forgetting.

### Relationship to relevant previous practice



On daily base I am struggling how to visualize what is in my head and mind with the help of drawings, animations and written text. This way I try to understand the world inside and around me.

My fascination of animation is the magically world of it. Everything is possible in animation. Our brain is easily fooled. I like to play with the state of mind of the viewer. Letting them believe in the new reality I created and be amazed by it, but at the same time let them questioning it.

In the past I have used animation for combining different worlds together. no else would never had met. In the charcoal animation I tried to visualize my thoughts. In the second film of the same project, which I called 'the making of', I showed an interaction with me and the drawing. It looked like the drawings were moving because of my hand pushing it, instead of drawing it. I tried to give the viewer a glimpse at the making process without really showing that process.

With this interaction between the drawing and the creator in my mind I started the project 'Portrait of an Empty House'. In this project I also have been playing with how to show different times and different worlds in one image.

## Relevant histories

### Books/comics

# Marten Toonder, O.B. Bommel 'Het vergeetboekje' (1976)

### Artists

# Robbie Cornelissen makes drawings about 'The capacious memory'.  
# Rosa Everts  
# Choichun Leung  
# Salvador Dali 'The Persistence of Memory'  
# Stan Brakhage, 'Dog Star Man' (1962-1964)

### Animators

# Caroline Leaf  
# Alexander Petrov  
# Martine Chartrand  
# William Kentridge

### Films

yellow = watched

#	Eternal Sunshine of the Spotless Mind	(2004)
#	The Machinist	(2004)
#	50 First Dates	(2004)
#	The Bourne Identity Crisis	(2003)
#	Scared By the Bells	(2003)
#	Paycheck	(2003)
#	Memento	(2003)
#	Finding Nemo	(2003)
#	Solaris	(2002)
#	Adaption	(2002)
#	The Bourne Identity	(2002)
#	Se Quien Eres aka I know who you are	(2000)
#	The Cell	(2000)
#	Santa Who?	(2000)
#	Beeing John Malkovich	(1999)
#	Dark city	(1998)
#	12 Monkeys	(1995)
#	Clean Slate	(1994)
#	Total Recall	(1990)
#	Paris, Texas	(1984)
#	La jetée	(1962)
#	Last Year at Marienbad	(1961)
#	Vertigo	(1958)
#	Singing in the Dark	(1956)
#	The Woman with No Name	(1950)
#	Rascals	(1938)
#	Deluxe Annie	(1918)



### Working Methodology

I want to do more research while I think about the location and the story form. Answer questions concerning the story. Do I use my own memory, or that of other persons? Should I use the history of the place? Or mix it with my memories?

Will it be autobiographical or made into a fiction?

Which location?

Writing to foundations to help me finance this project.

In the mean time I will experiment with animations on the screen to try out new ideas and possibilities.

After making the story decisions I will make a script/storyboard for the animation and the actions outside this screen. Then I will go to the location to shoot some sketches with the screen and the person, but without the memory on the screen in order to get hold of the possibilities.

At this moment I will also search for a musician to work with.

After having a more exact storyboard about the whole project (what is on the screen and what happens in the shot) I will make a planning of the shooting, finding the best equipment, assistants, if needed actors, buying and building the materials.

If needed I make a rough animatic based on my storyboard too see if it works.

Shooting time!

Having shot all the material, I will go and sit with a musician to think about the music and I will edit the visual material.

By that time we might already know more about the exhibition space and I will think about how to present the animation. Think about an installation or a good way to project this film.

### Potential problems



My previous projects learned me that I have a problem with combining music and video together in a way that they become one thing. The music has been too much a piece on its own. I have to learn to integrate the music in a more simple way, a way where they enrich each other and not stand alone.

Concerning the image, I have to reduce the amount of noise in the pictured frame as much as possible. All actions in the film should have an active relation with the things happening in the story.

The most difficult thing for me is always on the beginning of the project where I have to make decisions and get my focus on one part instead of working with all the possibilities.

There are also some interesting visual difficulties. How do I show something I cannot remember? How can I show the inner conflicts?

How can I keep the project close to myself, without getting lost or stuck in my own memories. How can I make it an interesting story?

### Summery/conclusion



This project will be an attempt to portrait how memory is something we always carry with us and how a space can reveal its memories. It may show the unreliable nature of memories and how they change when getting older, having more experience.



Supporting material:

Research background, expand on history

**Books/commiss**# **Marten Toonder,**

*O.B. Bommel 'Tom Poes en Het vergeetboekje' (1976)*

This story is part of the 'Bommelsaga'. It is written and drawn by Marten Toonder.

The theme of this comic is the Magic of forgetting. A magician gives the people opportunity to erase certain memories.

This book inspired Charlie Kaufman for the film '*Eternal Sunshine of the Spotless Mind*' (2004).

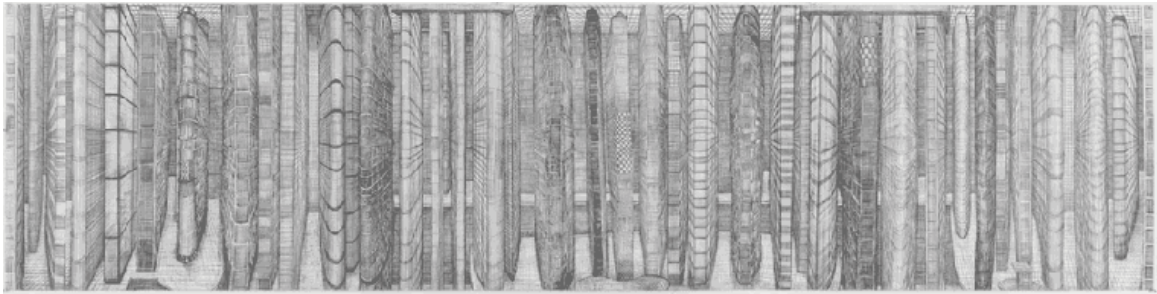
The message is the same. Even unhappy memories are important for actions in the future, you learn what to do and what not.

If you forget the wrong decisions you made, you will make them again.

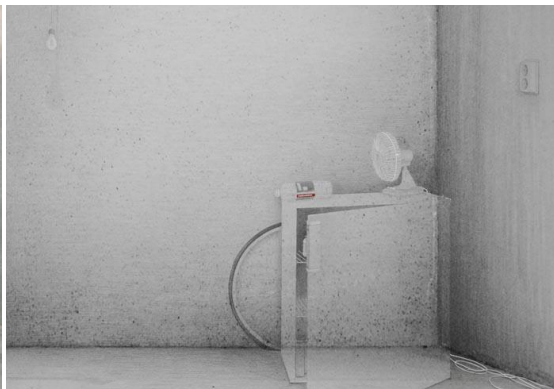


**Artists**

- # **Robbie Cornelissen** makes drawings about 'The capacious memory'. His drawings are a journey through his memory and mind. He creates images from the innerworld: 'chimeras'. The drawings look like big libraries or archives. We want to see our memory like that, like files that can be taken out if needed and put back without any change. The reality of memory is very different. Memory in the brain is not as save and clearly ordered. Memories change all the time and get affected by time and new experience.



- # **Rosa Everts** (1986) mainly makes on and of paper. With pencil she makes very delicate on sometimes empty white surfaces, but also on photographs of the space where her work is shown. Photographed interiors are modified in a strong realistic drawing style. With this same method locations are provided with drawn objects who look very real. It is sometimes hard to see the difference between drawing and photograph. She knows how to manipulate the her surrounding and viewers by creating her own reality. In her drawings you see suggestions of what could have been there. She creates a own past for the space.

*Zonder titel 1**Zonder titel 2 detail*

# **Choichun Leung** is an artist whose paintings focus on how both memory and meaning change and are both distorted and clarified over time, she uses her painting process to explore and create expressions of the memory of movement.

I think her artist statement is very interesting. Her working process is something to consider while developing my project. She either let part of her painting remain hidden or reveals them again.

Alongside her painting she is producing and directing film shorts in parallel with the theme of memory.

I haven't been able to find these films, but contacted her about it.

She told me the film is still in making.

The concept of her films will be about people, filming them as they recall a memory and the emotions that surface from doing this. So far people have had new insights and had fresh memories triggered through the process.

**MORTON FINE ART - Solo Exhibition**

"The Memory Of Water"

1781 Florida Ave NW (18th and U Sts)  
Washington, DC 20009

March 11th - March 31st 2011

## The Memory of Water



Choichun Leung 

**BLANK SPACE - Solo Exhibition**

"Traces Of Memory"

511 West 25th Street Suite 204  
New York, NY 10001

March 24th- April 29th 2011



**BLANK SPACE**  
511 West 25th Street Suite 204  
New York, NY 10001  
Tel: 212 924 2025 | www.BlankSpaceArt.com

**CHOICHUN LEUNG**

SOLO EXHIBITION  
MARCH 24 - APRIL 29, 2011

OPENING RECEPTION  
THURSDAY, MARCH 24, 6-8 PM

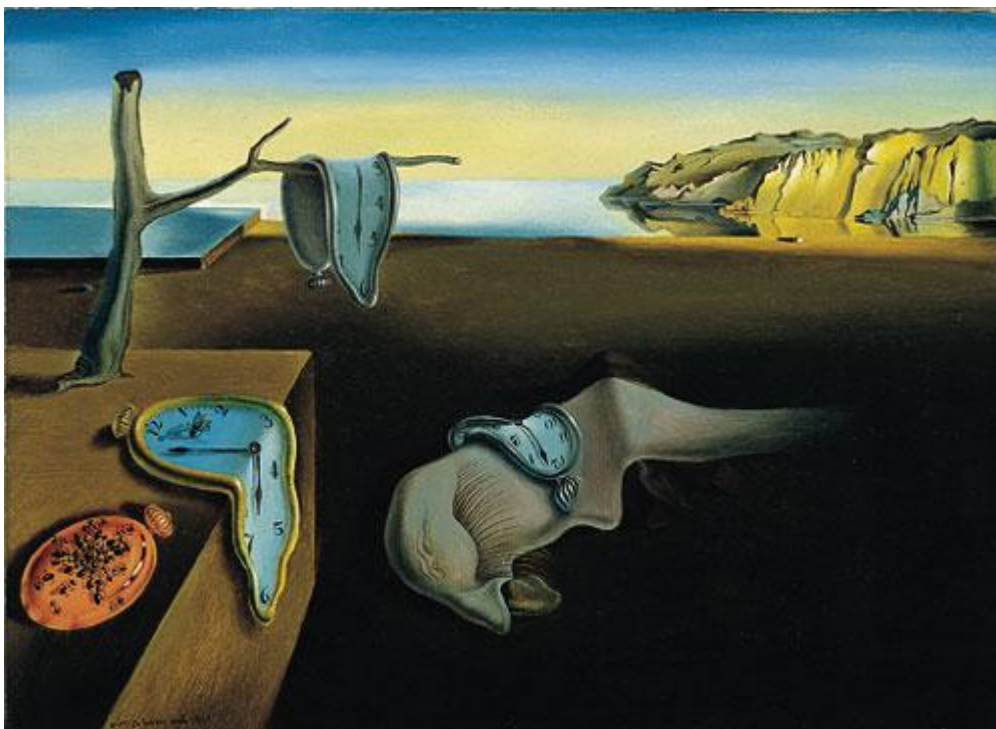
# **Salvador Dali** '*The Persistence of Memory*'

Dali painted it during his psychoanalytical era of painting.

Beside painter Dali was also a philosopher. He had significant interest in science and psychology. He studied the works of Freud and Nietzsche. According to most recent discoveries by scientists, forming memory is a four-step process. It is known that the four main human memory types are sensory memory, working memory, short-term memory and long-term memory. According to one theory, the sensory memory is the persistence of sensations. Dali's paintings are psychologically deep, and perhaps the sensory memory is what influenced the famous 'melted clock' painting since it is precisely this type of memory that makes it possible to attach our experiences to something we end up remembering at its deepest level. There are two interpretations, which both are interesting.

*Interpretation 1:* The persistence of memory meaning theme: the drooping pocket watches possibly suggest the irrelevance of time during sleep. In other words, when we are asleep, or not conscious, the time does not persist, but memories do.

*Interpretation 2:* Yet another interpretation of this painting may, through the use of symbolism, suggest Einstein's theory that time is relative and is not fixed.



# **Stan Brakhage, 'Dog Star Man' (1962-1964)**

Memories never come in one clean story, they are like a dream. This is how I look at the film 'Dog Star Man'.

I was very glad when the film was over. My body was able to reach the earth again. The film felt like dreaming with my eyes (half) open, not a feeling I want to hang in too long. It felt like a trip, puzzled by the images I saw and what to do with it. I saw it a second and a third time, but still makes me feel dizzy and sleepy. My eyes and my brains doesn't seem to be able to process these images.

Brakhage is interested in Vision. Vision meaning: what you see. Just seeing. Seeing to him is not just looking at pictures.

*"Most people can't see, children can. They have a much wider range of visual awareness. Their eyes haven't been tutored to death by man-made laws of perspective or compositional logic."*

He is cutting his films to be true to the eyes, nervous system and to memory. He mixed the different visions we have.

**Open eye vision**, is what we are directly conscious of. But there is much going on that we ignore.

**Peripheral vision**, is what you don't pay close attention to during the day and will surfaces at night in your dreams and which is always unfocused.

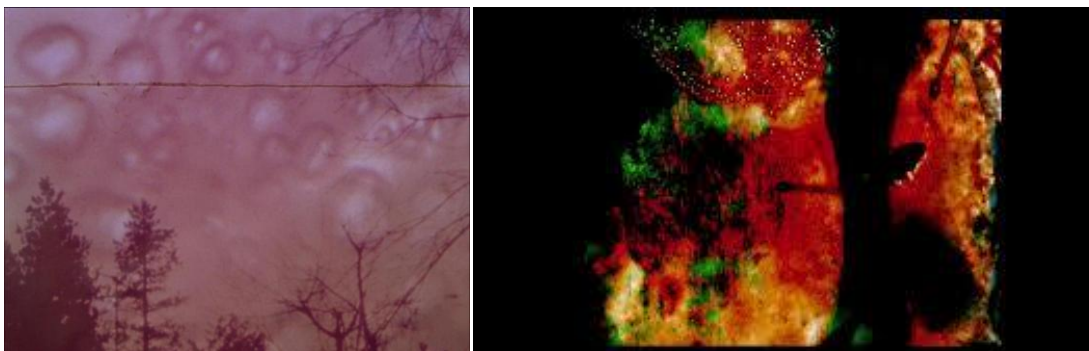
**Hypnologic vision**, is what you see with your eyes closed. This is optic feedback; closed eye vision. This is the most important in Brakhage his films.

**Moving visual thinking**, occurs deeper in the synapses of the brain. Not nameable streaming of shapes, a vast visual song.

**Dream vision.**

**Memory feedback**, editing's of your remembrance.

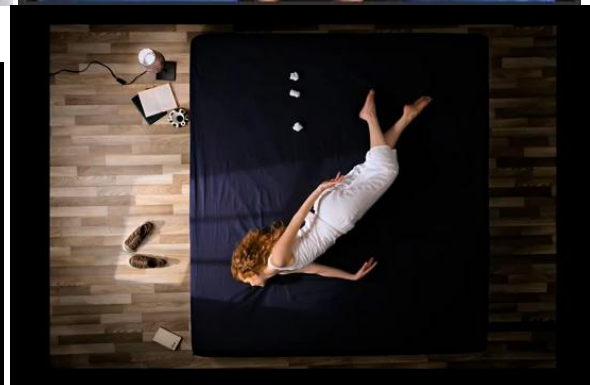
This all together is whatever effects the eyes, the brains and the nervous system.





**Animators**

All previous mentioned animators are very good in transitions and that is something I want to take with me in my own work. And I like the way some of them use real spaces ( o.a.Niles Atallah, BluBlu) combined with animation.

**Films**

There are a lot of films with the subject memory and forgetting. I have not seen them all yet and there are probably more I haven't found yet. I am planning on watching them and see if there is a connection with what I want to achieve. I think by seeing what has been made, I will be able to be more aware of what I can do in my work.

**Workplan/timeframe**

(together with the research not more than 1000 words)

<b>Timeline</b>	<b>Task/ activity</b>
<b>September</b>	I want to do more research while I think about the location and the story form. Answer questions concerning the story. Do I use my own memory, or that of other persons? Should I use the history of the place? Or mix it with my memories? Which location? Write foundations.
<b>October</b>	
<b>November</b>	After making this decisions I will make a script/storyboard for the animation and the actions outside this screen. Then I will go to the location to shoot some sketches with the screen and the person, but without the memory on the screen in order to get hold of the possibilities. I will also make some test animations on the screen to try out my new ideas.
<b>December</b>	
<b>January</b>	Search for a musician to work with.  After having a more exact storyboard about the whole project ( what is on the screen and what happens in the shot) I will make a planning of the shooting, finding the best equipment, assistants, if needed actors, buying and building the materials. If needed I make a rough animatic based on my storyboard.
<b>February</b>	Shooting time!
<b>March</b>	
<b>April</b>	Having shot all the material, I will go and sit with a musician to think about the music and I will edit the visual material.
<b>May</b>	By this time we might already know more about the exhibition space and I will think about how to present the animation. Think about an installation or a good way to project this film.
<b>June</b>	Preparations for and building up the graduation show
<b>July</b>	Graduated!

## Budget

Material	Details	out	in
Oil paint, brushes		€ 80	
Plexiglas screen		€ 500	
Paper, pencils		€ 20	
Cleaning equipment		€ 25	
Digital Photo Camera	If no possibility to borrow it: Rental 15 days	€ 400	
Tripot	Own property		
Light	Own property		
Laptop	If no possibility to borrow it: buying	€ 800	
Small Film camera	Rental	€ 120	
	Buying	€ 250	
Memorycards	Own property		
External harddisk	Own property		
Actors		€ 200	
Assistent		€ 200	
Location	Rental	€ 400	
Clothing		€ 60	
Food		€ 200	
Sound recording		€ 100	
Material Exhibition		€ 250	
Travel costs		€ 120	
<b>TOTAL Budget</b>		<b>€ 3805</b>	
<b>Founding</b>	<b>Self founding &amp; other foundations</b>		<b>€ 3805</b>

Total	0000,-	€
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## Bibliography.

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'Tom Poes en het vergeetboekje'  
NRC dayly comic (1976)  
De Bezige Bij (1996)
- Douwe Draaisma  
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Groningen  
Druk Hooiberg Haasbeek
- Oliver Sacks  
1985  
'The Man Who Mistook His Wife for a Hat'  
Thouchstone Books
- Joke J. Hermsen  
2009  
'Stil de Tijd'  
Amsterdam  
Uitgeverij De Arbeiderspers
- Phil Mollon  
2000  
'Freud and False Memory Syndrome'  
New York  
Totem Books
- Mark Mieras  
2010  
'Ben ik dat?'  
Nieuw Amsterdam

### Radio

- Radiolab  
07 June 2007  
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### Webpages

[www.politicsofmemory.blogspot.com](http://www.politicsofmemory.blogspot.com)  
[www.memorytraces.com](http://www.memorytraces.com)  
[www.RosaEverts.nl](http://www.RosaEverts.nl)  
[www.choichun.com](http://www.choichun.com)