Working Title:

To Get, To forGet

Remember Me
Memory
Chasing Memory
Chased by Memories
Searching Memory
Memory Recall
Ghost Memory
Portrait of the Mind
Mind Pictures
Recovered Memory
I don't Remember I Forget
In Gedachte   (Plunged in Thoughts)
In Mind
Veranderlijk Verleden
Veradelijk Verleden

Description of project (not more than 100 words)

This is an animation project.
I will use a Plexiglas screen in a space. The screen I will use to draw the
animation upon while moving it around in the space. This way the Plexiglas
screen will give the space an extra layer/dimension.
The animation on the screen will be part of the space and will interact
with the space. It will be like a window to another world, a window to the
past. The world visible in the screen will be the world of memory and
thoughts.
To connect the animated world and the real space, I will use a person
(probably myself) who will be actively involved with both worlds.

Audience (not more than100 words)

My work will reach the audience through participation of Animation-Film
Festivals.
It can also be showed on big screen or as an installation in a gallery.
The film will be interesting for everybody.

Body (not more than 1500 words)

Subject matter:

With this project I will try to visualize the memory of a person in a space. The result will be a short stop-motion animation. In this animation you will see how a person deals with his/her memories while walking in a space. 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 he will be able to influence the image 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 after wiping away the paint.
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, a visualization of my own struggle while searching for the best memories. Which memories do I want to keep and which so I rather not see again?

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.

Another possibility is to dive into a history of a building and make a story of my search to the memories of that building. By collecting memories from people about the building I will have a lot of different memories about the same place. They might contradict each other. From these information I create a animation in that space.
It is the most interesting to take something historical building.

Content: (what is the piece about)

This project is about things you want to remember but forget and things you
want to forget but still remember. It also doubts the reliability of
memory. Memories are subject of change. They are reshaped continually by
obtained experience and knowledge. The past is just as changeable as the
future.
Memories have the unsettling ability to change shape afterwards.
Memories are pliable.

With the technique of the animation on the Plexiglas screen I want to
visualize what our brain does. It gives a space an extra dimension/
personality.

By using this Plexiglas screen you will see different times:
     The real time,
     the time of reproducing the memory
     and the time in the memory.

It shows the past and present together. It makes you look at the space with
another person's experience. It shows how a brain projects memory in a
space. They are projected like ghosts, ghosts of the past which haunt you.
Memories go with 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.
To the effect that memories of an event are always characterized by
previous experiences, two people will never have 'the same' experience.

IN this project I want to use 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 reminder, but not anymore to what the
original memory was. Therefore this is also a form of forgetting.

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.

Our memory is dominated by 'forgetting'. The absence of forgetting will not mean an better memory, but result in increasing confusion.

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.

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 forgetbook. Why should you write down something you want to forget?

To   get
To forget

Relationship to relevant previous practice
(here address personal motivations... The why , why are you interested..)

My fascination of animation is the magically world of it. Animation gives me the ability to give live to 'death' thing, to create 'the illusion of live'. Everything is possible in animation. You only have to draw or/and edit the movement in a convincing way. 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, but at the same time let them questioning it.

This animation technique is a very suitable way to show the invisible/colored layer of how we see the world around us.

In the past I have used animation for combining different worlds together who else would never had met.
The technique for this project I have researched in the end of last year.
The animation 'Portrait of an empty house' ended up to be just a research of the technique. I was not satisfied with the story I tried to tell.
After finishing that project I had the feeling that I was not done with it yet. There are lots of nice things to create with this technique, a lot of roads to go into. And that is why I want to make this for my graduation project.

Relevant histories

Books/commics
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
Aleksandr Petrov
Martine Chartrand

Films
Yellow means that have seen the film. The rest I am going to.

Eternal Sunshine of the Spotless Mind(2004)
50 First Dates (2004)
The Bourne Supremacy (2004)
The Bourne Identity Crisis (2003)
Scared By the Bells (2003)
Paycheck (2003)
Memento (2003)
Finding Nemo (2003)
The Bourne Identity (2002)
Se Quien Eres (2000)
Santa Who? (2000)
Dark city (1998)
Men in Black (1997)
Clean Slate (1994)
Total Recall (1990)
Vertigo (1958)
Singing in the Dark (1956)
The Woman with No Name (1950)
Rascals (1938).
Deluxe Annie (1918)

Working Methodology (plan, how)

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?
Writing to foundations to finance this project.

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.

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.

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 subtle 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 animation on the screen.

The most difficult thing will be the fact that I probably have to confront myself with my own memories in a way that makes me vulnerable, makes me have to deal with them. In my last project I avoided that and made the narrative less interesting and not charged with any emotion.
It will be more difficult to use my own inner conflicts of memory and I do not know if I want to confront other people with myself and my memories.
I know I will have to push myself to do this, to make me see that that it will give a better story if there is more tension in it.

If I will use my own search in my memory, it will mean I do not know on forehand exactly where I will end. This is exciting but also dangerous because there is a possibility to get lost and end up with a bad and uninteresting story. By reflecting frequently on what I am doing and have been doing I will stay in control of the end result and still surprise myself with the content.

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

Summery/conclusion

This project will portrait how memory is something we always carry with us. It will show the good things about that, but will also show how you can be hunted by looking back all the time.

Supporting material:

Research background, expand on history
(together with the work plan not more than 1000 words)

Books/commics

**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 ampty 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.

**Choichun Leung.** 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.

**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.

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)

Timeline	Task/ activity
September	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.
October	
November	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.
December	
January	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.
February	Shooting time!
March	
April	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.
May	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.
June	Preparations for and building up the graduation show
July	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	
TOTAL Budget		€ 3805	
Founding	Self founding & other foundations		€ 3805

Total		€ 0000,-

Bibliography.

Books

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      'Tom Poes en het vergeetboekje'
      NRC dayly comic (1976)
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      2010
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-     Joke J. Hermsen
      2009
      'Stil de Tijd'
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-     Phil Mollon
      2000
      'Freud and False Memory Syndrome'
      New York
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www.memorytraces.com

www.RosaEverts.nl

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