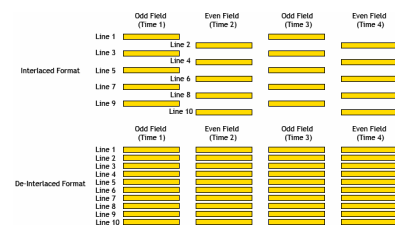


Project 1:

How:

The first project is shot with a Sony Z7. The effect in the last shot (the film consists of three shots) is created by shooting on interlaced (this means that in each frame half of the frame is captured, which entails that in the first frame the camera captures in horizontal lines half of the frame and in the next frame the other half of the frame:



) The clip is edited in the program final cut pro in which I also performed some minor color correction. The soundtrack is a short part of the song 'The Prime Time of Your Life' by Daft Punk.

Why:

On the first day of the course I was overwhelmed by the works other students presented. To envision this overwhelming feeling I wanted to film from the center of a roundabout several 360 shots (panning a 360 angle) and edit in this panorama shot, short images from the pieces of my classmates, as if they are fired at me. When I visited Boijmans my direction of my project changed. I saw a round football cage, which is an artwork itself. I loved the fact that it is a round cage made of columns standing next to each other, but between every column there is an opening as big as a column. Which means that when people play football inside the cage, viewers from outside see a fragmented version of what happens inside. What I find interesting about the film is that it is unclear what is inside and outside and the space is unclear to the audience. Yet the space is clear to me in the sense that it is a restricted space that I capture exactly in my frame by which I mean the camera makes it a closed space. When watching the film supported by the audio track I feel sucked in a sort of trance and as an audience it becomes a bodily experience.

Project 2:

How:

This project is also shot with the Sony Z7. The film exists of six shots. Two of the six shots are shot hand held and made from inside a driving car on the highway. The other four shots are made in- and outside a train station from a tripod. The clip was edited in final cut, the audio track consists of sounds recorded when shooting video on the train station. In one shot I reduced noise (grain) in the program After Effects. When you shoot in the dark, shots can turn out to be grainier than you expected. In After Effects you can create an extra layer for the parts in which you see the grain to reduce that grain.

Why:

The project is based on my experiences using public transport in Holland. I always encounter beautiful images to which the people around me hardly pay attention. I think nobody else realizes that it is around them. I am interested in the way light reflects inside a train and how the lights outside the train make their way into the train and play a role in the reflection of light inside the train. From reflections I moved to spaces inside train stations. I love the symmetrical spaces and how when framed in the right way I feel I create a perfect designed image. I find these spaces particularly attractive when there are none or just a few people in a way that the audience can absorb the space itself.

Project 3:

How:

In this project it was the first time I worked with a crew. I was the director, I had an assistant, a cinematographer (camera operator), a boom operator (sound) and actors. The film is shot with a Canon 5D camera (which is a digital photo camera that shoots video as well). I produced the whole film, so I arranged the crew and cast, transport, locations and catering. We shot the film in two days on two locations, one in a house in Rotterdam and one on the beach near The Hague. The film was later edited in final cut, the soundtrack are two songs from the band Animal Collective. When viewing the footage at home after shooting on the beach I noticed spots that were stuck on the lens and spoil several shots, I erased them using After Effects.

Why:

I wrote the scenario based on an image that popped in my head of a man doing push ups. The next image that appeared in my head was of another man running up the stairs in a hurry to reach the man doing push ups and take him to another world. The story jumps from one space to another, because I enjoy surprising the audience and let them absorb a whole new space. Their conversations are quiet absurd, because I wanted to present the viewer a different experience than in most films where the dialogue is according to how one should react when someone for instance enters their bathtub or when someone is taken to another world. I guess I wanted to make a narrative film where space and speech aren't limited by rationalities.