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4.301

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Shaping Time statement

Mental Transportation

My piece conveys the emotions of freedom and relief that can be achieved through imagination. The piece is presented in two sections. They are contrasted since the subject is abruptly brought back to reality in the first and stays in her other world in the second.

The shots where the subject is engrossed in her problem are meant to be uncomfortable for the viewer, also. The sound is jumbled and specific sentences are barely audible. The subject's eyes avoid the camera and are restless, shifty. Her face is rarely seen head-on and the focus of the camera is elsewhere (her feet, torso, etc.). The pace is quicker; the cuts are shorter and play at actual speed. The audio is aggravating since different expressions appear quickly and sporadically.

The second half of each segment takes place in a more fluid world. This part is a relief for the viewer, just as it is for the subject, from the unhappy, neurotic state of the first world. The subject is performing the same action (wiping off a windshield or passing through a turnstile), but she does so in a more colorful, happy manner. The audio is clearer and more musical, lilting even. The cuts are longer and play back at a quarter to a third of normal speed.

To keep the piece simple and straightforward without spelling out my exact message, I used two sequences. The mundane, stressful, everyday world is starkly contrasted with the world of surreal visions. In each segment, the subject performs the same action in the visionary world as she does in the normal world. In the surreal world, however, she does so in a bizarre manner that trails off into another place. The difference between the first sequence and the second is that in the first the vision is interrupted and terminated by a violent return to the prior position—sitting in the car, a black bandanna, hair tied back. In the second sequence, an abrupt halt breaks the cacophony of the subject's mind's voices, returning the subject's thoughts to the present, when she runs into the turnstile. Nevertheless, she finds the other world and this time stays there.

The video required a lot of editing because two distinct worlds had to be created. The video camera itself cannot record the inner thoughts that make up emotions. I think that without some amount of editing or presentation choices, videos can only cause empathetic emotions in the viewer. By editing enough to simulate the two worlds of the subject, I hope to draw out similar, sympathetic emotions from the viewer. I am very interested in the power of the human psyche and its ability to control our emotions.