

# **I Think You'll Like It: An experimental film**

Self-Determined Major Final Project Proposal



There is a long history of filmmaking in the style that I

One film that exemplifies the layered and textured technique that I am interested in is **Fushy** by Carlee Schneeman. The film layers explicit sexual imagery, colors, and other captured moments of life over each other to create a







**Fuss** Directed by Carolee Schneemann. Independent, 1969.

**Hirdina MbAner.** Directed by Marguerite Duras et al. Zenith International Film Corp.

Presents, 1959.

### Timeline

**April** Look & Feel Boards (brainstorming on visual/aesthetic language)

**Beginning of May** Finish a full draft of the text

**Summer 2020** Shoot scenes and extra content, reach out to actors and crew

**September** Voice-over recording, shooting footage

**September - November** Editing

**End of October** Finish shooting complex scenes

**Middle of November** Finish Re-shoots

**11/16** Rough edit/ Assembly edit

**12/1** Final Edit

**Early December** Screening



## Annotated Bibliography

***At Land*** Directed by Maya Deren. 1944.

This Maya Deren film deals with dreams, visions, and self-image through the Deren's trademark experimental lens. The images and scenes flow into each other in ways that do not necessarily make sense narratively, but all come together to create a message and a "story" of sorts that revolves around personal experience and imagination. The dream-like narrative structure and striking images in the piece appeal to me aesthetically and have inspired my interest in storytelling through video in a way that is experimental and imaginative. The aspect of exploring one's own imagination and self is another aspect that is relevant to my artistic film interests.

Blaetz, Robin. "Introduction: Women's Experimental Cinema" ***Women's Experimental Cinema: Official Frontiers*** Duke Univ. Press, 2007, pp. 1-19.

In this Introduction, Blaetz, the chair of the Film Studies Program at Mount Holyoke College, lays the groundwork for the essay collection as a whole. She brings in concepts of gender, age, and sexuality and how all of these things have influenced the development of female presence in experimental film. She addresses some of the stereotypes and histories of the genre, while setting up a lens for the reader to understand the rest of the book through. While reading this introduction, I found Blaetz explaining concepts that I had thought about and known previously but had never seen in print or known to be intellectually understood about film overall and specifically women in experimental film. This connection between my own thoughts and feelings and the intellectual sphere is not only comforting



subjectivity and inconsistency of the color blue in language is something tha

condescension towards things that young people (especially young women) enjoy and generally feel. Women's experimental film is an area that has important content that comes from young women (Notably Barbara Rubin, who was 17 when she created her most well-known piece). Reading about the 'problem' in *Adversarial* will help to distill my intentions as a young female creator and someone who wants to connect to young women through my art.

***Hiroshima Mon Amour***. Directed by Marguerite Duras et al. Zenith International Film Corp.

Presents 1959.

***Hiroshima Mon Amour*** is a notable work in the world of Avant-Garde Cinema and cinema in general. The film is a key piece in the French New Wave movement in cinema and was nominated for an Oscar. It features a nonlinear storyline which is driven by the ongoing (or spliced together) somewhat surreal conversation between two mysterious characters over imagery that seems to relate and not to relate to the conversation. The structure and aesthetic of the film, as well as its contribution to the canon of Modernism in film are foundational to the work I am doing.

***In the Mood for Love*** Directed by Wong Kar-wai. USA Films 2000

***In the Mood for Love*** is a romantic drama out of Hong Kong. When it came out, it was quickly added to numerous 'best film' lists, both 'of the decade' and 'of all time.' It was nominated for upwards of 30 awards in acting, directing, and technique at festivals and award shows and won more than 20 of them. Since the first time I viewed this film in a class, I have regarded it as one of the most beautiful films I have ever seen. The use of color, shadow, and framing have all influenced my personal visual aesthetic.

This film has been very fo

and unheard. An understanding of this historical aspect and the intersection with queer-identity is important contextual background for me to ground my work in.

***Submarine*** Directed by Richard Ayoade. Optimum Releasing 2011.

Though *Submarine* is not a traditionally acclaimed film, the aesthetics and sentiments have been highly influential

---

stories and otherwise communicate ideas around color came largely from listening to this podcast episode.

## Excerpts

Rose

*There's something else going on here.*



## Periwinkle

*My mom warned me not to go too far because the ground is unstable. It's soft. It shouldn't be holding people up.*

*When we came down here earlier, she said it was like seeing that you'd lost an old friend. Someone you loved, a person. How can it be that something so beautiful and so foundational to an experience can be so fragile and so drastically changed in a short time?*

*Less than 5 years ago, this was a beach that I ran down and explored and understood light in context of, and understood color in context of. This beach was part of my understanding of the color blue and of how light interacts with water, interacts with sky. The sand used to go all the way out there and come all the way up here, but now it's a cliff. You can't go there anymore. And the deep wine sky meets the deep wine sea in a line farther away than I am used to.*

## Golden

*So golden like a champagne veil*

*In the warmth of the summer's outdoors, we stood and looked into the dark and into their garden, beautb a*