

My conceptual statement is exploring the feeling of denial through the passing of time

For my experimental film, it will abstractly demonstrate the denial in aging, and longing for past memories and moments of youth and vibrance. My film is going to not necessarily have a beginning and end, because my film is going to give off a feeling of no sense of time; time warped and very distorted. It is going to consist of a compilation of different things moving and part of it staying still, to represent the longing for these past moments. I want to have a variety of clips (order doesn't necessarily matter), that represent this longing for the past in a distorted way.

I'm going to film a swingset where all the swings are moving, but one of them stays still. This will represent this childhood feeling, and the denial in the passing of time. I will then film a really busy and lively street with lots of cars, but a bike remains still in the mix of all the chaos. In a very chaotic scene/event, the still bike will represent longing for the simplest activities of the past. Another clip that is going to follow will be a bunch of faded chalk drawings, but the chalk moves on its own as if it's longing for this past moment of childhood that is no longer occurring. I think that there will be a lot of clips like this, that sort of resemble these past experiences. I think I am then going to film rocks skipping but in reverse, to show this distortion of time. Another clip will be a rock in a stream of flowing water, but the rock remains still; the idea that time keeps moving whether you want it to or not. I am going to have a compilation of shots representing chaos and motion, by having vibrant lighting on the clips, to create a dreamlike sense of time.

The most important thing I want to incorporate though, is this sense of distortion of time (kind of similar to the idea of the fourth dimension). In between each clip of the past, I am going to incorporate some sort of moment of clocks/time. For example, in between the swing shot and the bike/busy street shot, I will demonstrate an hourglass with the sand moving the opposite way. In between the chalk shot and the rock scenes, I can have a clip of a bunch of clocks ticking, but one of them making no sound to demonstrate this distortion of time. In between each main shot there will be a few seconds of a scene of a clock. I also have a grandfather clock, so I will incorporate the ticking of this clock in between my main clips. My film will incorporate the distortion of time and clips representing the pass to convey my concept statement.