

'Temporal Text'

A film proposal from Tony Sinden

Notes towards the production of an expanded work that would use a twin-projection structure/screening.

For two 16mm projectors/optical sound

The film's basic concept influenced by events occurring within a 'structural and materialist' reference at the same time as seeking to evolve an idea that suggests a 'narrative aspect' emerging through the formal conditions of the structure.

Also, within the projection situation, methods of presentation would be particularly experimented with, the intention to create an event, where the projectors are 'physically' moved during the screening period, attempting to find new shape and emphasis that extends the idea and concerns into the 'actual' time and location of the viewing event.

'The projection an extension of the film-making and a direct engagement with the idea at a time when the observer least expects it'.

Please refer to the projection diagram

To begin with the film's visual material would evolve from references to a short, fragmented text, something written by myself, from memory of several weeks spent on the island of Malta last year.

Please refer to the short text

Although the text forms as an integral influence to the proposal it would only be a guideline to the eventual film, which would be truly developed 'at the time of the actual film-making', indeed the text would be an oblique reference rather than a literal influence to the visual structure.

Together with this material the film would engage with certain conditions and events occurring during the film's 'image production', from the camera work to the processing, printing and assemblage and editing, 'attending to the frame by frame flow of one image to another'.

'A film of events that are as much about its own condition and image-making as the evolvment of an idea; not just a structural demonstration for its own sake, rather a sequence of events that transcend from one condition to another and something that invites thought towards the deconstruction, though the experience and perception of the idea 'existing within the structural reference'.

Some of the aspects to be considered

Camera movement and camera position towards a moving image, towards a fixed image.  
Effects of light on the film material through the use of a variable aperture.  
Colour, depth of field and the impression of three-dimensional surfaces.  
The impression of events existing within a time of 'temporal and spatial' continuity.  
Time as duration with a material reference.  
A development of events that suggest a narrative progression, etc.

The intention to evolve a 'structural tension' that in a sense moves back and forth in the final work, between 'illusion and the projection of an image on the cinema screen surface'.

Like Leonardo da Vinci's anatomical drawings that 'analytical content' has been 'given life' and 'perceivable aesthetic appreciation' through the eye and line drawn by the artist using that medium.

Indeed, the film would be formed as a proposition more than an entirely given experience and an event that poses question and analysis of its content rather than just a film that passively entertains.

Notes towards the actual film-making

The film-making would be divided into two stages, the first reflecting the text and finding a sequence of images and events that interpret its description, in some way.

Perhaps through visual snatches and fragmented views of closely observed events that highlight the locale, terrain, colour, time of day and everyday life of people going about their existence, in an undramatic sense.



Augmenting something that I envisage would be a study in 'silence and stillness' as much as 'light and movement', a time and duration of sparse activity, stretching from early morning sunlight and shadows cast across the islands rocky landscape to the afternoon light, reflecting off of various surfaces, from the sea to the windows and walls of white painted villas, perhaps typical imagery but material that can be given new meaning in the second stage of the film-making, using an optical film-printer, 'the picturesque becoming something formal'.

All of the first stage footage would be filmed during a period of one day, an obvious time-base but one that I consider will create a sense of immediacy rather than something, contrived and framed over a longer period.

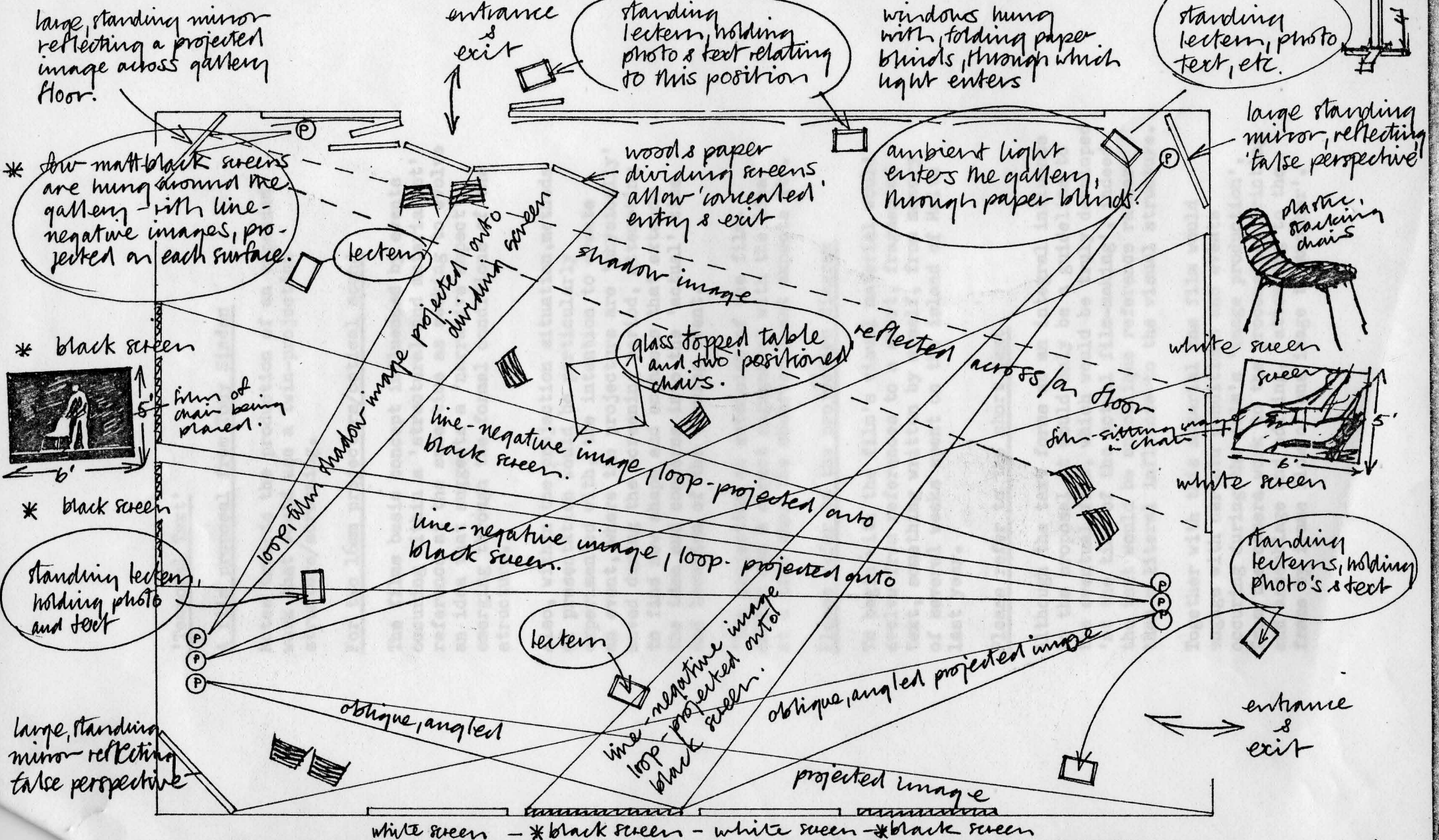
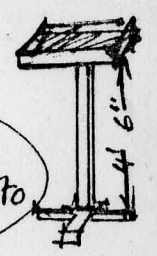
Indeed, on occasions the camera would be consciously acknowledged, either through the duration of time given to each take or perhaps through the reactions of someone towards the presence of the camera, 'like a home movie, where somebody notices the camera and smiles or turns away', reactions that in this film would be employed to 'interrupt' the film's fabrication.

The second stage would involve selecting various images and sequences from the original footage and then redeveloping them through the use of loop, repeated sections and stretch-printing. These repeated sections would then be composed and assembled into the final film as a series of repeated and juxtaposed events that evolve new emphasis and shape each time the order of assemblage/sequence is changed.

#### Brief summary

Therefore, the proposal is as much a proposition to experiment as it is to produce a film and would be an attempt to introduce a new area of thought and attention to my film-making that I feel would extend my previous concerns in this area of cinema towards, perhaps, a new field of reference and experience that is more 'broadly based' and hopefully understood, although any changes of concern would certainly emerge through the ideas and films themselves, rather than a compromise of certain values that have established the nature and independence of this area of film/image making over the past few years.

Proposal, sketch outline of a film installation, that considers 'the site & location' of exhibition, as a prime aspect of 'its form and concern'. (refer to notes on proposal).



large standing mirror reflecting a projected image across gallery floor.

entrance & exit  
standing lectern holding photo & text relating to this position

windows hung with folding paper blinds, through which light enters

standing lectern, photo, text, etc.

\* low matt black screens are hung around the gallery - with line-negative images, projected on each surface.

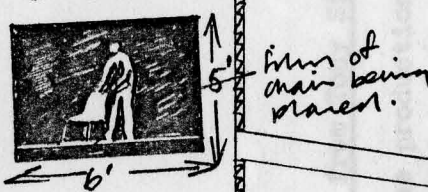
wood's paper dividing screens allow 'concealed' entry & exit

ambient light enters the gallery, through paper blinds.

large standing mirror, reflecting 'false perspective'



\* black screen



\* black screen

standing lectern holding photo and text

large standing mirror reflecting false perspective

glass topped table and two chairs.

white screen



standing lecterns, holding photo's & text

(P) -> film & slide projectors, positioned around the gallery, at oblique angles to each considered surface, object etc.  
 -> chairs relating to film materi, are positioned at critical points to the evolved structure.  
 -> standing lecterns, holding still photo's & text, relating to certain 'physical aspects' of the space. TS.