

The Unimportance of Why

- liminal space in narrative gaps

by Sara Key

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Supervisor: Maria Hedman Hvitfeldt
Examiner: Tinna Jonné

To be alone with the as yet unwritten book is still to be
in the primal sleep of humanity.

(Marguerite Duras in Writing)

ABSTRACT

The research is exploring the liminal space of *aporía* within the experience of film. How can film be a poetic experience and inviting philosophical thinking? Motivated by the works of filmmaker Chantal Akerman, I have come to investigate the gap within the filmic narrative of character creation. With the obligation to create an ethical relationship to my audience, I take a closer look into the aesthetics of mimesis in storytelling.

Proposing that there is a *shared* created gap of nothingness, which works as a portal of reflection between audience and art where the *aporía* take place, I am influenced by the philosopher Merleau-Ponty's phenomenological image of *the chiasm*. The research is accordingly discussing the actor as the embodied surface of this interplace. The liminal space is the journey of the pre-reflective mind working with the unknowable. My thesis tries to show how the image of the thinking actor can hold a space for one shared experience.

Departing from a background of actor and writer, the use of *writing* art throughout the research is a description of different ways of expressing my artistic language; as in writing, filming, directing or acting. The research is situated within the artistic research and the material of focus is art film, ethical philosophical thinking and my own practice with an essay film of 12 minutes, *[Her]barium*. The locus of the discussion is my own embodied consciousness, as a spectator and in the position of filmmaker.

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Introduction

the short film [Her]barium & negative aesthetics

In writing film I have the intention to create my images as carriers of message by shape and content. Stylistically and thematically - I want the outside to tell about the inside. (In semiotics you talk about *signifier and significant* as being two planes of meaning - content *and* form¹). Moreso, experimenting with an evergoing morphism, I want to write slower, newer and to make room in between the `chatter`, for a spectator's content. I want this space to contain the unknown, but what is that? I would like to keep it like that - as unknowable - but I have an idea about moving things around inside the narrative - still in an organic way according to my vision - instead of following rules of classic linear arcs that have been proven worked before. The aporían experience is the phase of the puzzling paradox. The state of being inside the puzzle, where you have lost all connection with what was, on your way to a newer position of being². Eliciting an audience's participation, I want to open up for questioning the everyday experience rather than confirming it. In search of a filmic language - like Charles Baudelaire, to "translate soul" into story - I chose to work with a genre that is *open*. Open for interpretation, where you can play with levels of temporal experience, such as the Gothic genre.

Genres in general are not supposed to be open. They are framing, in order to direct the viewer into the story helping them to confirm what to feel and think is correct. But genres can also add to the (new) work as linking to worlds that are internalised inside the spectator. The Gothic works as an over

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¹ Ferdinand de Saussure (1857-1913)

² With finishing my thesis, I was happy to read Jonsson's work closely connected to ideas in my research, 2024.

all bridge between worlds, characters and very often time. Its characteristics are the negative aesthetics. Gothic ingredients can be secret doors, cabinets, gloomy forests, old castles or other waste lands, according to a 1700's recipe. At that time in the history of human civilisation, uprising as a critique of the neo-liberalistic society of worshipping individual desires (Botting, 2014). Not very unlike the world today, the tropes are still going strong, mixed with urban life.

The negative aesthetics is an expression of describing what aesthetics did before with giving a pleasant experience, now works with the opposites. In Edmund Burke's classic description of the sublime, beauty was a key factor (2015). The author and feminist Ellen Key praised an everyday beauty as no less than religion in her book *Beauty for all* (1899), and something that soothes our souls. The negative aesthetics want the opposite. To disturb, confuse and shatter.

The Gothic is also a genre which uses its style as a *signifier*³. For example is the use of the labyrinth an outer form for the inner human landscape. As I was looking for a mimetic form that made place for the unknown, I intended to create a labyrinth-like map, a sequence of images telling the inner story of the character, Julie. With this I mean the character was put in different situations and settings and which showed the different character's not necessary coherent, but rather puzzling, liminal, aporían sides of their personality. Or the least possible. I did not want to explain character, rather create them as little explained as possible, to give them the possibility to move, change. Beside the gaps within character, I used gaps between image-character and image-image in a more classic way, as breaking the imaginary train of, thoughts in order to lead it elsewhere.

³ as in any material thing that signifies, like images, words or expression.

My *uninterest of the Why* is a declaration of resistance to looking back. It is a statement shouted out as a provocation directed to myself for looking for reason in the rearview mirror. As a self-reflection of value, on a journey searching for what I thought as a child was "happiness", and as an artist looking for the same feeling of creating the *it* as a maturer form of happiness. Very young me spent hours looking for four-clovers in our yard. I was aware of time. I had learned from fairy tales that I could wish for things and I wished for love, for living forever and for happiness. After a while I found out I could use the forth wish to have another four wishes. I had invented eternal life and conquered time! Today I know how happiness can be so many different things; a smile, and a tear of sorrow, a loved one as a lost one. Today I know I will never know anything. What is, is a matter of the *Now*. There is a grace in trusting the unknown, in giving up, moving forward through time.

It is in the asking of *How* in creation of the moment of the *Now* that is the beginning of this thesis. The *Now* is transient, the most evanescent we have, still the most magic. And the devil is *in between* the details. What is not said and done in the gaps in the mimesis, can invite to playfully subvert our expectations and question the world. I have set out to look for openings, gaps, spaces of in-betweens where (the) *it* happens. While there were different ways of imposing gaps in my film, as mentioned before - aerial and visual, like imposing black frame or experimenting with sound cut off - I was looking for new ways of gaps in the creation of character, with my directing the thinking actor.

research questions

Based on the idea that watching film offers an interaction between the film-[maker] and the spectator, where a sort of alchemical⁴ process takes place, and proposing that this happen within the gaps, I ask: What and how are the gaps within the narrative of character? With character as the reflecting screen of our philosophical thinking, how can opacity be liberating and induce a poetic relation? How can we describe the type of in-between space that is a space of non-information, non-telling, and how can this be constructed? The magic that appears, is that beyond control or a matter of structure? Or will the gaps appear inbetween the "gaps" we create, as an essence of all non-planned, non-said, non-by human touched? Can structure and form be reduced to only rhetorics? With an iconoclastic perspective my focus is on the thinking actor as a deconstructed image, surface and interplace where we paradoxically can connect.

methodology - moment is movement

The word moment is to be found in the word movement. The two words are closely connected. One is a smaller part of the other. The other is trying to escape the first. Both are dependent on each other to exist. All that is alive is movement; blood in your veins, thought and action like doings and not doings. All with different sorts of energy; strong, or light. As such we are movement through space and that is the method.

⁴ Alchemy, here referring to; a chemical process with no known explanation. Mystical chemistry.

My method is informed by the acting technique of Yat, in which I was trained at Drama School in Gothenburg and at Drama Centre in London. The system of Yat is "an apparatus with which to act", according to Colin Firth, one of many students of the training (Fettes, 2015, iix). Yat is an analytical-bodily training. *Movement Psychology* developed for actors by the ballet dancer Gert (Yat) Malmgren is his work with Rudolph Laban (and William Carpenter) motivated by the ideas of the psychiatrist C. G. Jung.

The methodological filter as a whole is based on phenomenological ground connected to the philosopher Maurice Merleau-Ponty, where both the search and the re-search is performed and reflected through a lense of *describing* the essence of what is seen and not seen. When talking about spectators, I go back to myself and my own gaze. I believe what is true to me is true to the other. Phenomenologist Merleau-Ponty stresses his belief on the intentional *knowing body* and it is the idea of the pre-reflective mind as a foundation for actions that I have come to explore. Phenomenology's interest in intentionality is something that acting and the Yat-technique hold close as in giving a direction to energy (both physical action and thinking).

The research is further in discussion with Judith Butler's idea about morality based on who we *will be* (more than beings) as consequence of the relation and "exposure", to others. We sustain being open to re-narrate ourselves (Simmons, 2006).

gaps and liminal space

the future already exists, I replied...

The phase of transition interests me, and the essence of transition is movement. You would think gaps inhibits transition in breaking the image. But it is the conflict that is the solution. In reading the image, the face, the character, we put automatically ourselves into the narrative and fill the gaps accordingly when they appear. Therefore I feel it important to explore ways to subvert our automatic response and usual expectations with a non-linear narrative.

The everlosing game of the flow is a brief moment, moving between before and after. A seemingly impossible task but what film has experimented with from the beginning of the history of moving images. The first still photos, put one by one after the other - creating movement out of a handful of moments. This very much looks like time itself, but actually we *impose our time* on the spectator. The temporal trick is the most effective trick to offer the spectator with the moving images. As filmmakers we are in charge of space and time, and the spectator are merely a passenger.

With imposing gaps we break the flow and (like in a tennis match) turn the ball over to the spectator. Gaps in film can be made within the image or sound. Silent movies had it, with the black frame the continuation was interrupted by words of information. The filmmaker Mia Engberg talks about *Visual Silence*, where the image withholds information, darkness creating a gap between spectator and narrative(2020). Another filmmaker, Krzysztof Kieslowski, talks about the ethical aspect of his way of image destruction:

The moment you leave something unnamed, and leave the place of the name open, that place can be filled by anyone[...]. If I fill that space, it cannot be filled by the viewer.

(Quaranta, 2023, 179)

Narrative gaps - when we say, but not all, when we say, but not the right - when we push the spectator forward, push into the material - and now they are obliged to know, understand more. We lure them to push themselves into the story. They become part of the story. They already were. It is always at the spectator's it happens. When finally- she does not know more- this creates a feeling of satisfaction. Life goes on. It is not a finished story. The unknowable pleads "against closure, against stability and viewer passivity" (Rennebohm about Chantal Akerman, 2011, p. 25) Creative gaps are imposed in order to question perfection or the banale. Negative aesthetics are consequently here to wake us up from our sleeping beauty-sleep. My area of interest was inside the narrative of the character.

the how & script

"It is always the open door to abandonment", says Marguerite Duras (1998, 20) about standing before a project of unwritten text. No one will ever understand you, be with you in this, no matter what.

There I was with an idea filling up the inside of my mind - the vision of a woman, Julie with her hands deep down in the soil picking up weeds. I had a name for the script, *Ogräs*. Later the script and the short essay film got the Swedish and English title *[Her]barium*. The final choices of script-writing made before shooting the film, was a result of a period of writing sessions together with script professionals answering a lot of Whys: (as in) why does she? why is it night? why is she not crying? why is he there? why is he not dangerous? why is it day? why is she coming back? why is she she

and not he he? Why are you writing this script? The questions was relevant. I just did not have relevant answers. I felt abandoned, but I had my story.

I could not chatter away as I used to do, taking it all for granted.
My words must be as slow, as new, as single, as tentative as the
steps I took going down the path away from the house, between
the dark-branched, tall dancers motionless against the winter
shining. (le Guin, *She unnames them*)

I finally made choices, step by step I moved my story around within the universe of the thematics of a Scandinavian Gothic. From a vision of twenty minutes, downsized to five for a shooting schedule of four days, a production was about to take form. The final script looked like a poem. Five pages of forest, crows, a deserted barn and four characters. I felt it worked, as an architecture of a variation of "room with a view" turned the other way around. Before setting out on the journey of production, I asked a friend and a skilled script professional, Soni Jorgensen, about an advice about what makes a good short film. Her answer was straight-forward: "Character, character, character. If we do'nt like the character, no interest in the film." Now, this was tricky - I knew I had a script with characters looking at each other, but no dialogue. Were they reachable? Were they still understandable?

I wanted the spectator to feel safe together with the opaque characters. If I chose not to tell, not to fulfil expected questions regarded the characters in the film, I did this to let the spectator work. To reflect. In a nice way, though. In order to create a safe space for the spectator, I am to present the characters with an open relationship to themselves and their thoughts. *Who am I now*, was the thought I wanted them to reflect around. We connect through character, that is what storytelling is all about. We feel through the other. But

do we think through the other? That was my question, my wish and intention. To catch thought wandering around, irrational or not, free as it could be.

Early in the process I teamed up with a creative power of images, the cinematographer Milja Rossi. Long before the script was reader ready. I presented different ways to go. She asked me of the different versions I had written and thrown away. I watched work she had done before. We discussed images and text together. (What I did not know was that Rossi had worked with directors before at set without script. This was actually something she told me after the job was done). We found a common language; I understood her moving images and she understood my words. With looking at references and scouting the location together, the work started to take form. During four month this work evolved, parallell to the writing of script. At location, later, we rarely talked, as most preparation was made.

directing the thinking actor

Reading a script, more dreamlike than closer to a causal linearity, must have been difficult for the actors. *[Her]barium*, the five minute script with four characters, had only one dialogue in an earlier version of the script. Now even that dialogue was cut out. That created some insecurity and questions. I assured them the script was the same, but I had the idea to stay with the camera close up on the listening and thinking actor, anyway. Together we decided that they could still use the dialogue from the scene as it was before. Even if my intention was not to use it. I asked them to take time before they answered the other's question.

My idea was to give the actors given external conditions and directions to objects to relate to. I wanted to keep their inner room sacred, undisturbed for me to film. As opaque as it will be when watched by the audience. The camera was to reflect about them reflecting on themselves. Sometimes the actors got physical action to deal with, like doing activities. Another time they were asked to watch an object and think around it. I wanted thought free as the bird; flying, floating or still as quiescent water. Thought always moves, and it was that movement I wanted to catch. In the breathing, over the surface of the skin, in the reflection of their eyes. Moment by moment, moving thought. In the eyes. When the eyes blinked, I felt the energy fade or disappear. I was sure this was the moment when thought was disrupted by a new one. Like an edited cut. I had to have thought as a movement uncut. In between next gap. I started to ask all the four actors not to blink. When they started to hold breath in order to concentrate the same happened with the breathing - the flow was bound. I asked them to breath.

The classic narrative is constructed around a protagonist. This character is situated on the map and attributed to characteristics rooted in sociological and psychological contexts. The postcolonial philosopher Édouard Glissant favors instead nomadism "which supposedly liberates *Being*" in his *Poetics of Relations* (Glissant, 2011, 11). With my film I wanted characters who are complex, paradoxical, irrational and even opaque to themselves. Glissant talks about our *rights for* opacity. He believes in transforming mentalities and society with the respect for our unknown sacred self. In *[Her]barium* I wanted my protagonist Julie to look outside herself for new answers, instead of introspect confirmation of dead ideas. Another thinker and writer who plays with language, freeing us from the bonds of character is Ursula le Guin:

The pursuit of art [...] is the pursuit of liberty. If you accept that, you see at once why truly serious people reject and mistrust arts, labelling them as "escapism" (Le Guin, p. 6, 2015)

Le Guin is like no other moving us out of our comfort zones and into worlds we never knew existed. In *The Word for World is Forest* she unnames and with a delicate hand re-name the unknowable, the world for us. We are changelings, and adapt in order to belong. The woke generation seems to believe they invented fake news. But today is not different from any other time. The accessible flow of information does not make it more true. "The world one sees - it's the world", says Guy Debord in his warning example of the Spectacle. Therefore, out of ethical consideration, I want to carefully depict my world, carefully naming what may be, what more probable will become. For this I need a newer directed acting. Art in its origin and essence have always been dealing with deconstructing, scepticism and anarchy. Out of an urge to contribute to a landscape of human existence I would like think that there might be new ways of showing the image of the character, of making film.

Giacometti was a sculptor who all his life fought for grasping the imprint of what he saw. The author Jean Genet was a friend who shared the interest of creative processes. He often came to the the studio of Giacometti:

"And he opened a folder and took out six drawings. Above all, four of them were excellent. The one who touches me the least represents a tiny little figure at the bottom of a large white paper.

HIM: I am not particularly satisfied with it, but it is the first time I dare doing like this. Maybe he means: exaggerate such a large white surface with the help of a tiny figure. Or: show that a figure's

proportions can withstand the pressure of an enormous surface.
Or...Whatever he had wanted to bring out it is a moving thought
coming from a man that never ceased taking risks. That little figure is
one of his victories. What is it that Giacometti must conquer and what
is it that threatens him?" (Genet, 1994, my translation from the english)

the narrative of character

We talk a lot about authenticity, affect and identifying. All these words impose that we as humans are solid entities with preconceived qualities. We are told by mainstream culture to buy into the concept of that we are individually and solely responsible for our feelings - our destiny. Personality may be an invention of modernism, in the declining of religion's ethical values. With Enlightenment, in the end of the 17th century, new developments of new sciences created *Individualism*. Meaning, that each and everyone has the capacity to improve themselves, within the frame of what is given us. We are hacked by character, stuck in form. To surrender from being a character you give in to the unknown of the unknown.

With a scripted story as *[Her]barium* my aim was to create a labyrinth where the character had a choice of forking paths. I had the idea to create gaps in the narrative between human and nature, which could aesthetically be made with editing the images. But how could I work with the four character's narratives? During my master studies I had the opportunity to meet Chené Swart who works with re-authoring narrative, both on personal and professional level. Her work seemed relevant to the direction my research was heading.

The narrative work is an invitation to freedom and liberation, as participants often experience the movement from their stories of being trapped or stuck within a dominant problem narrative and beliefs and ideas, to being able to choose and live into an alternative narrative. (Swart, 2013, 41)

She talks about movement, to re-positioning yourself inside the narrative. Beside being a writer of character, the work can be implemented on my directing the actor's characterization.

The methodologies of freedom are invited with setting up the storyteller as a human being who is storying, naming, languaging, an interpreting knowledgeable expert who stands in relationship to both the problem and the alternative preferred narrative with choice. In creating a space for human beings to show up within these understandings, connectedness and intimacy are created that open up a new world where alternative narratives are welcomed, and where human beings are transformed into the movement of human becomings (ibid, 44)

The task for my film was to open up for alternative narratives. The classical "problem story" could easily be re-narrated as a "solution story". With the support of the re-authoring work I wanted my protagonist Julie to go back in a classical "into the woods" story setting and re-author her characters story. Excluding ideas about good and evil, better or worse outcome, I created a storyline that in it's form - including gaps of coherence and causality - told about re-narrating. A filmmaker who have changed my view on how to tell a story through character, is the Belgian filmmaker Chantal Akerman.

Akerman and I - loosing time or killing time

In Akerman's film *J'ai faim, J'ai froid* (1984) we follow the protagonists, two girls, on a road movie during 24 hours spent in despair. Though being hungry and cold, they seem not to show any emotions, still the narrative entirely draws you into the film. It is not only the lack of information of facts (about time and place and background) that creates some sort of gap between spectator and film but moreso the lack of characteristic affect. On the contrary, this *lack of* creates rather a *connection* to the film. The two girls with no names presented, are as opaque to themselves as to us (Rennebohm, 2011, 2).

The gaps in between what is said or done can easily be overlooked as a necessary step of no interest. As a transport distance. In another of Akerman's films, *Jeanne Dielman, 23, Quai de Commerce, 1080 Bruxelles*, the silence, in between the very sparse dialogue is not the essential gap. As in most her films the iessential gap stays within the character work. Despite we via the camera never leave the protagonist Jeanne, we will never come close.

In today's mainstream media we see transitions made quicker, smoother and more and more elaborated in the purpose of erasing them. We are focused on action, affect and outcome. A mirroring of our time; we want to move faster and easier, over the globe, now in universe as well. In a fear of loosing time we kill time? All is lost anyway. Living is a dying game. I want my writing to affect and impose my time on the spectator. I wanted my picture to lure them inside the story, forgetting about watching, looking, being. I wanted the spectator to *become*, together with my film. Narcissus met his face in the reflection of the lake. I want my film to offer a reflection for the Other, but still inside my story. The spectator I do not know ? I struggled a lot with my script regarding the

amount of information I had to deliver in order to be understood. My intention was characters who were opaque, estranged to themselves. How much information did I have to present to also present the gap (of information)? And what part takes the temporality in this? I have a feeling temporality is closely connected to existence. Akerman wants us to feel our existence, beyond information.

When people are enjoying a film they say 'I didn't see the time go by'... but I think that when time flies and you don't see time passing by you are robbed of an hour and a half or two hours of your life. Because all you have in life is time... With my films you're aware of every second passing through your body. (Akerman, interview by Rosen in Artforum)

attention and Weil

The philosopher Simone Weil had her way of finding beauty; happiness, truth and goodness, in hard physical work and focusing on mathematical problems. The negative was a road to salvation, peace and grace, according to Weil. We know after her death that she lived in self-harm; she did not eat enough and finally died out of malnutrition and tuberculosis. The negative effort to empty oneself of thinking as in "Attention [...] is the rarest and purest form of generosity", according to her words. She compared it to prayer to higher powers and a ritual which invited grace, which for Weil was the Christian love of G-d.

"our thought should be empty, waiting, not seeking anything, but ready to receive[...] the object that is to penetrate it."

(Weil, 1973, 111-112)

I find a Weil's attention as it's utmost excellence in the capturing of the thinking actor. When she or he is fully attentive, not necessary active, or full of emotional impact, but in becoming... that something- I find it exclusive yet inclusive. In directing the Character I have found it favourable to let the actor keep an interest and space for the unknown of their character. With the human ability to read the Other as if it was our self, we need the gap in between naturalistic expression, or mimicking reality. In creating a gap - shatter, distress disturb and distort the flow - we resist telling and confirm old truths. Humans mentally moving can be as beautiful as watching animals in their habitat. I have tried to capture the human mind and it's movement with my film *[Her]barium*. A Poetics of Movement.

escapism, and a Poetics of Movement

I visualized a filmic language that had the ability to seduce to caring. And I wanted to offer the spectator a liminal experience they could not refuse. I had asked if poetic film can do more than aesthetics? Can ethical thinking be maybe not activism, but activating through reflection? And can we create an emotional impact with the actual withdrawing of affects in favor of thought?

Fiction film is dealing with who do what and when. The watching of acted characters and identifying with them has been the way films work for a reason. The modus operandi is to "manipulate" the spectator to identify with the character and through his or her *affect* connect to the message implied. We filmmakers want the audience to feel what the character feels. Emotions are highly valued today in fiction with the purpose to give the audience an escape. From everyday life, with thought? Thought is left behind, "as a mere shadow of

emotion", according to the philosopher Friedrich Nietzsche. The Greek thinker and author Plato, on the other hand, preached already two thousand years earlier, for the nobler mind to control the lower regions of the human psyche.

Emotions vs Reason, are they really opposing each other? Today's science know better. The intertwined brain structure is far more intelligent and it seems we have emotional responses that are rational and vice versa (Brosch et al, 2013, 6). The one needs the other. My fascination of thought as a vehicle for a more transformational experience, together with my experience as actor, comes from watching the Other's face. Emotions are like props and clothes for me, when thought is still a magic inner world that can be reflected and embodied by the actor. The fact that we are physical bodies who can both touch and be touched makes us to communicating vessels. The fact that the body combine subjective experience and objective existence is what Merleau-Ponty calls the *chiasmic structure* (2004). Over this surface; the actor's body, skin, face - not different to the flat image of the screen- can we watch emotion and thought move. Emotions may come and go like thought, but as soon as the actor holds on to them they stagnate and fall dead down. That is the reason I propose my actors to work with thought instead as thinking seldom stagnate. Movement is it's essence and as such we can create the flow that so characteristically follow the film as media.

The moving is the metamorphosis, the liminal phase where soul translates into sign, and where I want to be. As an actor. Where both You and I are in transition. And with my filmmaking, with You, the spectator of my story.

conclusions - or looking back

Thought draws the imaginary of the past: a knowledge becoming.

One cannot stop to assess it nor isolate it to transmit it. It is sharing
one can never not retain, nor even, in standing still, boast about.

(Édouard Glissant, 1990)

Looking back. Why is it that we understand the beginning only at the end?
Or is it that knowing, thinking and feeling exist only in the now and finding
threads of reason back and forward is pointless? Looking back at the
beginning of my studies, can be something else than looking for a Why.

During the different steps of the artistic process while discussing my film pro-
ject with others, I ran into a lot of *Whys*. In the beginning I felt surprisingly
empty with not having accurate wordings back. I mistrusted my not yet shaped
and named creation. During the process from the first person reading my
project idea without asking the W - word, the project just started to grow.
Like a garden.

Instead of answering the *Why* I went back focusing on the *How* - to respect-
fully describe the ineffable character of Julie, the protagonist of my film. I
remembered Rennebohm's description of the Akerman characters; who
"cannot entirely know the other [...] these characters cannot know them-
selves" (2011, 110). Freeing myself as a filmmaker from explanation and
building up the understanding of character only to avoid all sorts of
misunderstandings, suited the shape of my narrative. The opacity in my
character work with the was not only a result of budget and logistic restric-
tions, but of artistic choice. The way I decided to trust my own connection

to the script, choices, story, imagery, the more opening doors to the spectators own universe was available. The ethical responsibility bounces back to the spectator, I am undoing myself as I leave (the finished story) for the spectator to translate.

An honest reflection from a distance - regarding the beginning of this thesis, the end of the writing of the scripted story - came to surface during writing this thesis. The script was not ready before the start of production. The final film *[Her]barium*, was written during post production; sound designing, grade and editing and so close to my idea as if it was scripted. Which is not the case. The film was actually written in cooperation with cinematographer, gaffer and the postproduction designers mentioned above. The result is a result of creative communication, of which I sense a comforting feeling of success. What I did not finish during "writing", I finished during production. In a master class with the director Goran Kapetanovic´ he frustratedly mentioned the amount of not ready scripts that are out in production. Scripts with scenes that do not work, scenes that get filmed but also discarded in editing. As a writer/director I handled the problem on the way, but there are better ways than this my process. On the other hand, directing the actors with the goal to capture their thinking process, was executed as I set out to.

Finally I need to reflect on the dichotomy discussed about the opposites of reason and emotion, moral and desire in my film *[Her]barium*. The *Way* we do it with the *How* is the bullet that hits the spectator. Or the hand stroking gently the cheek of the Other's. It is with the movement of energy within time and space we talk, and that is the artistic language. To make an impact with moving images in a world in which we are constantly virtually feeded, is an actual art. In refusing to relate to an existing norm of reality and trust the media in it's

most purest form - the actor's thinking can be my dialectic re- reflected surface where I connect with the spectator.

With giving my actors a place in space with a directed (a direction of the..) movement according to the situation, I could catch their thought moving with the camera. The actors wanted to know facts about their character. I gave them information, but I did not give them too much. I did not want them to have as a task to present or show emotion. I wanted their fantasy to look for ideas inside and inspiration outside them. I wanted to catch reflection, and if possible the transition of the mind going from listening to pre-reflective mode into reflection. The mind wandered between emotion and reason and what was in transition was cognised or emotional or intelligible. The gaps were there. Where, was hard to define. On the surface of the chiasm, the knowing Body, moving.

STATEMENT OF INDEPENDENT WORK

I hereby confirm that this thesis was written independently by myself without the use of any sources beyond those cited, and all passages and ideas taken from other sources are cited accordingly.

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