

## Barefoot in the Great Expectations

Minnie and Moskowitz Translation

Lost in Tiffany's park

Famous Annie Hall

Eternal Nine 1/2 Weeks

Sunshine of the Charade

Almost Spotless Mind

Breakfast at Reality Bites

### Concept

**Barefoot in the Great Expectations** is a sound installation, which consists of a sound piece played back over 4 speakers. Various sounds (sentences or samples from movies) are diffused in a room with a projection seen on one of the walls; however, the projection itself is blank. The audience will hear but never really see; the acoustic samples appear – something heard (not seen) from selected movies. Whisperlike the sounds traverse the room, underpinning any expectations rising from looking at a blank projection; expectations that are never met.

The concept of this sound piece is to explore the duality of imagined or „fictional“ emotions we experience while watching movies and the empty room (the room “outside” the film) where this sound piece is supposed to be played in. As much as I love watching movies, I sometimes wonder what it is that is left after this impression of a fictional story. It is as if you went through these stories too, and yet you have just been sitting in a room. Trying to provoke this sensations with sound, in my opinion, points out even more to that which is not present (on screen or in real life), but still has an impact on us. This space between the two states of „real“ and „fictional“ emotions is what I explored. I combined a constant sound of an old film projector running and parts of jingles of famous film studios (WarnerBros, Columbia Pictures, DreamWorks) and cut-ups of sentences, phrases, words or sounds from American movies. W.S. Burroughs' cut-up method was one of the starting point of my research. I find my editing a little less random than his method. Nevertheless, I was inspired by this arrangement of existing sounds and sentences which would as a result generate a new form. I used the samples of movies that range from commercial to indie, but all of which, I feel, have influences mine, as well as most of my generations subconscious and conscious. What is left after seeing all of these movies is a sense of longing for things we never had, but our characters did. The monologue of Gena Rowlands, the character in Cassavetes' film “Minni and Mosokowiz” underlines the piece as a hole and questions these expectations we have from romance and the image of a woman and femininity.

## Research

### William S. Burroughs (1914-1997)

“What we see is determined to a large extent by what we hear.”

I was inspired by Burroughs “cut-up method”. He wrote a trilogy of novels using “the cut-up method”. Like collage in painting or montage in film, he cut up his old and new writings and rearranged them at random to generate new ideas. “The technique was not only a tool of literary invention; it was also a response to Burroughs view that language is an anonymous force of social control, a mind- and action-controlling virus spread through everyday speech and writing and most glaringly manifested in the mass media.” (Cox & Warner. 2004. p.334)

The cut-ups:

[http://youtu.be/gKvL-V8Fu\\_U](http://youtu.be/gKvL-V8Fu_U)

<http://youtu.be/dlQKPYfPOCM>

### Janet Cardiff (1957-)

Janet Cardiff is a Canadian artist who works mostly with sound installations. Her audio walks and installations make places and events that seem possible or conceivable, appear real to us. At some point, the border between the actual world around us and the fictional one blurs. This experience changes our conventional perception of reality. The memories, in Cardiff’s work, appear almost accidentally. She doesn’t attach too much importance to them, but rather she questions them precisely because she doesn’t trust them. It is as if she were searching for a relation between her current perception and the one connected to the fictional „memory-image“. Because of the separation from the space through media, there is a certain „safe“ intimacy that is created within the space. There is a voice or a sound present but they make you feel like you are experiencing another person’s memories. The question that Cardiff raises is: „where is this voice? It’s in the listeners mind and in the digital information, but it also creates a third person, a third world, a mixture between listener and my voice..“ (Cardiff from Schaub. 2005. p. 195)

### Marcel Proust (1871-1922)

„For Marcel Proust, this involuntary memory opens up the possibility of a qualitatively different experience of reality and it signifies a completely different concept of reality. In his view, the real is not identical to the present. Instead it is the sum of all the impressions, sensations, thoughts, and memories which are active at the same time. They may relate to or differ from one another and may appear to originate from varying moments in time, encompassing past, present or anticipated experience.“ (Schaub. 2005. p. 249)

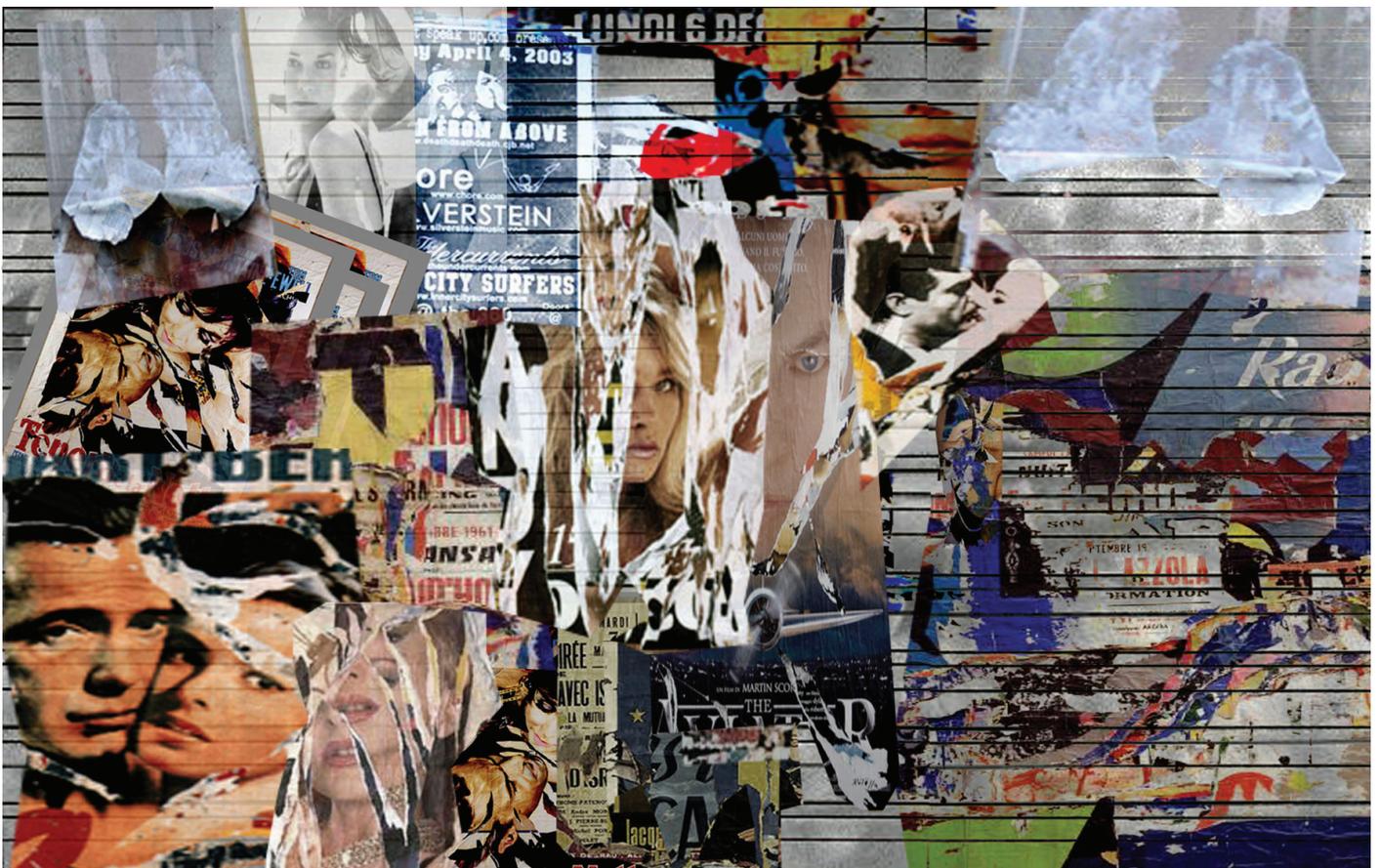
## Mirror Neurons and Movies

“Why is it that we become so immersed when watching a film? What goes on inside our brains to create this empathetic connection with the screen?”

Mirror Neurons were discovered by an Italian neuroscientist Vittorio Gallese and colleagues accidentally in 1991 while working with macaque monkeys. “They noticed that, bizarrely, when one monkey observed the experimenter grasping a peanut, the same neurons fired in his brain, as if he were performing that very action. This led Gallese and colleagues to conjecture a new model of inter-subjectivity: we “connect” to another human being before us because our brain mimics--or creates a bodily representation--of what that other person is doing.

By using neurons to understand why, let’s say, we enjoy reading literature, it is a way, Gallese explains, to bring back the study of literature to what is important: you.

Most of Gallese’s experiments are on sensory-motor responses, hence his emphasis in his film studies on how we react to character and camera movement. Other issues besides mimicking the motor-movements of characters and camera may be at play when we identify with the actions of a film. Memory, for example. Every scene and every object will elicit a memory in the spectator, and this collusion of memory to scene surely influences in great part our emotional and cognitive involvement. As Paris-based neuroscientist Ken Moya once noted to me: “You couldn’t understand a movie at all if you did not have memory. Even to understand what a shirt is requires memory.”



inspiration/research. collage for a print for a stage design. photoshop.

## Movies



the list of selected titles:

**Great Expectations** (1998). Directed by Alfonso Cuarón [http://www.imdb.com/title/tt0119223/?ref\\_=fn\\_al\\_tt\\_1](http://www.imdb.com/title/tt0119223/?ref_=fn_al_tt_1)

**Minnie and Moskowitz** (1971). Directed by John Cassavetes

[http://www.imdb.com/title/tt0067433/?ref\\_=nv\\_sr\\_1](http://www.imdb.com/title/tt0067433/?ref_=nv_sr_1)

**Barefoot in the Park** (1967). Directed by Gene Saks [http://www.imdb.com/title/tt0061385/?ref\\_=fn\\_al\\_tt\\_1](http://www.imdb.com/title/tt0061385/?ref_=fn_al_tt_1)

**Annie** (1982). Directed by John Huston <http://www.imdb.com/title/tt0083564/>

**Breakfast at Tiffany's** (1967). Directed by Blake Edwards [http://www.imdb.com/title/tt0054698/?ref\\_=nv\\_sr\\_1](http://www.imdb.com/title/tt0054698/?ref_=nv_sr_1)

**Lost in Translation** (2003). Directed by Sofia Coppola [http://www.imdb.com/title/tt0335266/?ref\\_=nv\\_sr\\_1](http://www.imdb.com/title/tt0335266/?ref_=nv_sr_1)

**Charade** (1963). Directed by Stanley Donen [http://www.imdb.com/title/tt0056923/?ref\\_=nv\\_sr\\_1](http://www.imdb.com/title/tt0056923/?ref_=nv_sr_1)

**Annie Hall** (1977). Directed by Woody Allen [http://www.imdb.com/title/tt0075686/?ref\\_=nv\\_sr\\_1](http://www.imdb.com/title/tt0075686/?ref_=nv_sr_1)

**NineNine 1/2 Weeks** (1986). Directed by Adrian Lyne [http://www.imdb.com/title/tt0091635/?ref\\_=nv\\_sr\\_1](http://www.imdb.com/title/tt0091635/?ref_=nv_sr_1)

**Eternal Sunshine of the Spotless Mind** (2004). Directed by Michel Gondry

[http://www.imdb.com/title/tt0338013/?ref\\_=nv\\_sr\\_1](http://www.imdb.com/title/tt0338013/?ref_=nv_sr_1)

**Almost Famous** (2000). Directed by Cameron Crowe [http://www.imdb.com/title/tt0181875/?ref\\_=nv\\_sr\\_1](http://www.imdb.com/title/tt0181875/?ref_=nv_sr_1)

**Reality Bites** (1994). Directed by Ben Stiller [http://www.imdb.com/title/tt0110950/?ref\\_=nv\\_sr\\_1](http://www.imdb.com/title/tt0110950/?ref_=nv_sr_1)

**20th Century Fox** Intro theme (originally composed in 1933 by Alfred Newman)

**Columbia Pictures** Intro 2010 theme

**DreamWorks** intro theme (originally composed by John Williams)

### Selected Bibliography

Cox, C. & Warner, D. (eds) (2004) **Audio Culture: Readings in Modern Music**. New York & London: Continuum

(Burroughs, William S.: The Invisible Generation)

Schaub, Mirjam (2005) **Janet Cardiff: The Walk Book**. edited by Thyssen-Bornemisza Art Contemporary, Vienna in collaboration with Public Art Found, New York. Published in Cologne, Germany.

**Mirror Neurons and Why We Love Cinema: A Conversation with Vittorio Gallese and Michele Guerra in Parma**

[http://www.huffingtonpost.com/karin-badt/mirror-neurons-and-why-we\\_b\\_3239534.html](http://www.huffingtonpost.com/karin-badt/mirror-neurons-and-why-we_b_3239534.html)