

FILM PRACTICES/ \*  
PRACTICE-BASE  
RESEARCH PROJECT

\* IN-BETWEENER

# THE SPACE

\* *This film is a practice aimed at constructing a space capable of accommodating the presence of the [IN-BETWEENER], with the main purpose of evoking emotion and memory. Based on my previous research on ‘empathic space’, I seek to develop a visualization narrative practice to illustrate and explore this concept.*

\* *STORYLINE: An aquatic creature (THE THING), is born in its natural habitat—the ocean, but its love for wandering, especially to unusual and unfamiliar places. One day, THE THING decides to leave the ocean and go ashore in search of new life experiences. As an aquatic being, it becomes a [in-betweener] when it comes ashore. Meanwhile, THE THING finds a friend who takes it away from beach. Together, they walk, talk, and wander like flâneur, collecting a variety of materials as souvenirs. Eventually, their wandered turns inward. They delve into the space between the body and the skin of the world, fully becoming the essence of being [in-betweener], in doing so, they find a place to dwell – not outside, but within themselves.*

\* The concept of *Heterotopia(space)*, as introduced by Michel Foucault, such space like a motel room or an abandoned public toilet. Something is allowed to happen here, unusual, but slightly embarrassing.

\* For example, a motel or a beach without human being, Both of these are “liminal spaces”, existing between boundaries.

\* Simulating the sound of a telephone can also be a form of ‘sound Heterotopia’. + [e.g. as can the presence of an unclear mysterious language.]

\* When you occupy these spaces, there’s a sense of confusion— you don’t know why you’re here, but you’re forced to keep under observation, and perhaps project your personal life experience

\* “Thus empathy is a kind of act of perceiving [eine Art erfahrender Akte] sui generis.” (Stein, E 1964:10-12).

# IN-BETWEENER

- \* *The things that had existed this space can be called the [In-betweener].*
- \* *on the philosophical sense, The in-betweener is one of the ‘gesture’, which is the ‘gesture’ In the Agamben sense, - A gesture is sometimes a non-verbal sign, but that’s not all it is. It derives from gestus, a word that indicates every attitude of the body, of the person. In an act, a person does not communicate a certain meaning or purpose, but the pure communicability of that act freed from all purposes (Agamben).*
- \* *+ [Inbetweener] Animation term for the artist who creates the drawings in between the extremes of an action drawn by the animator, assistant animator, and breakdown artist. An In-betweener could be described someone who draws a portion of action drawn in the middle of the world and lives in that such action drawn. They are likewise intermediate values in a concept.*
- \* *That is to say, **In-betweener**, which is a sort of realistic situation, like a person wandering across a border, ambiguity, physical boundaries, or, a kind of substance in the middle of water and fire. **They** are earth sign of astrological.*
- \* *In this film project, Those **IN-BETWEENER**, are aquatic creatures that do not want to be part of the water, as well as do not want to die without water but have to leave. **They** were pulsating with life.*

The sun got its new angel wings tee-shirt  
smudged with the sandbox’s finest  
demi-mud. This would render  
appearances partial, with a cornball’s  
incongruence. Sidewalk chalk radioactive  
Well, we’ll never write that letter to  
the lozenges, I mean that shrinking  
postcard on the way to Saturn  
Will someone please hand me  
my martini, so I can  
make it through this  
The awful ordeal?  
title Name there  
placed in the palm  
the of your natural  
action tremor  
off-center  
rendering that floating  
green eye, well  
it floated  
off onto some  
bell somewhere  
Yesterday’s duck  
In Betweener, by Anselm Berrigan

seemed to have three parents: a vulture  
a turkey, & a  
something  
a plastic  
shapeliness  
unaccountably  
signaling Dark Star  
Winged creatures  
suspend shyness  
& we were stabbed  
with permission  
all over  
& again, the assemblages  
of guilt  
frozen in dispossession  
Did that closet just murmur?  
“No mere solar beam can harm the lord of photosynthesis”  
“No barrier can stop one who dwells between all boundaries”  
“Welcome back to life, my former foes”  
“& be tied to the end of your string / flying in the air babes at night”

# IN-BETWEENER IN THE FILM

- \* *The creature that represent the In-betweener we call it all [The thing]*
- \* *Temporality, The things only exists in the present, not exists in the future, and the past, either.*
- \* *The thing is a creature without a fixed shape, or we could say that it is a centrist in a slightly embarrassing situation.*

\* *In a particularly resonant passage, Merleau-Ponty elaborates on the intercommunication of the senses as they not only open us synoptically onto the structure of the perceived thing but also as they reveal the simultaneity of sensory cooperation and the carnal knowledge it provides — Vivian Sobchach, *What my fingers knew*.*

\* *Inspire by Louise Bourgeois, In her short story *Dans la maison de Louise*, Louise Bourgeois describes her own body as a house of several storey. “I”, familiar with that body ... I’ve lived in it”, she writes. Bourgeois, now in her eighties, has always been an artist’s artist.*

\* *”there is a relation of the visible with itself that traverses me and constitutes me as a seer”, P2, Mauro Carbone, *The flesh of image**

*What happens when the skin of the image becomes the subject? Fingers, legs, or other distorted forms outgrowth from the white shells. What happens when the flesh becomes a building with many floors, Or, think about a building of the flesh of image; the moving image may be the metamorphosis within a field of still image bodily existence. Moreover, in the field of gesture, language may be is that flesh of tongue(body)—reaching a certain limit of sensation through the extension of perception. Perception is an embodiment of the relationship between the perceiving subject and the external world. Perception of the world is the source and basis of rational understanding. As a seer to gain insight into their body, the body, in turn, forms a reflection through touch.*



*In the image sense, this film project was trying to create a creature(named *The thing*) that replacement for an ever-changing mental subject.*

*In this process, the mental subject is a representation of perception, the subject is constantly being gently lifted and heavily put down.*

# THE THING



*In the symbolism of alchemy, there is the totem of ouroboros and the incantation is [hen to pen] - Ouroboros, Symbol of Eternal Return.*

*The thing is the entirety, and the entirety is the thing. The ouroboros maintains a dynamic balance between self-destruction and regeneration.*

*Temporality of [ the thing ] - seeing the future through memory flashbacks, but not arriving at it, only existing in a queer state between the past and the future.*

- \* *THE THING is a situation, a phenomenon, a split memory that can be remembered or forgotten . It exists in the middle of binary divisions, such as square and round, confusion and clarity.*
- \* *THE THING is a combination of four elements (water / air / fire / earth, as described by Plato in Timaeus.) that then BECOME the fifth element: [dream]. Remember, repeat - until the fifth element arrives, which is an irrational imagination.*
- \* *THE THING 's imagery may lie in the flashbacks of memory. Old metal toys, letters too stubborn to send, old photographs, pop music, polluted rivers, pigweed and childhood games.*
- \* *These memories, which together make up THE THING 's body, a digital memory that is shiny but also is a dark vision of the future. It is dissociative, like a bubble cave, THE THING is a dweller on the earth. Caress and nurture it, like rock and water. They die and are reborn at any time, layer upon layer over each other, forming brightly colored stalactites.*
- \* *According to concept of Plato's Allegory of the cave, we might imagine that THE THING 's memory is a representation of film. Think of the thing's body as a cave — Wind, water, fire, faraway places, the dead, thunder, pain, trails, light, the future... they are waiting to be summoned inside the cave.*
- \* *THE THING is a breathing creature, closer to the living than to the dead, yet it achieves life by dissolving itself.*
- \* *Although the form of THE THING will keep changing, The mental subject of the thing, like the subject of the cave, remains constant.*
- \* *THE THING is a kind of mysterious.*
- \* *THE THING is a honeycombs of memories that wanders with itself, allowing it to consider itself as a kind of landscape. The caves are where water, fire, and air overlap, where the earth rises upward, and where the [dream] of the plains lies.*

EVENTUALLY, IT'S GOING TO BE



[THE FIFTH THING]

\*

[THE DREAM.]

# THE THING

THE THING HAS FOUR STAGES,  
EACH CORRESPONDING TO A DIFFERENT ELEMENT.

- ★ 01-THE *BABY* THING  
(FIRE/BLOOD RED)
- ★ 02 – THE *ROMANCE* THING  
( WATER/ COLD BLUE)
- ★ 03 – THE *FLY* THING  
(AIR/SKY BLACK AND WHITE)
- ★ 04- THE *COMMON* THING  
(EARTH/SOIL GREEN)

\*octopus's  
short  
chapter

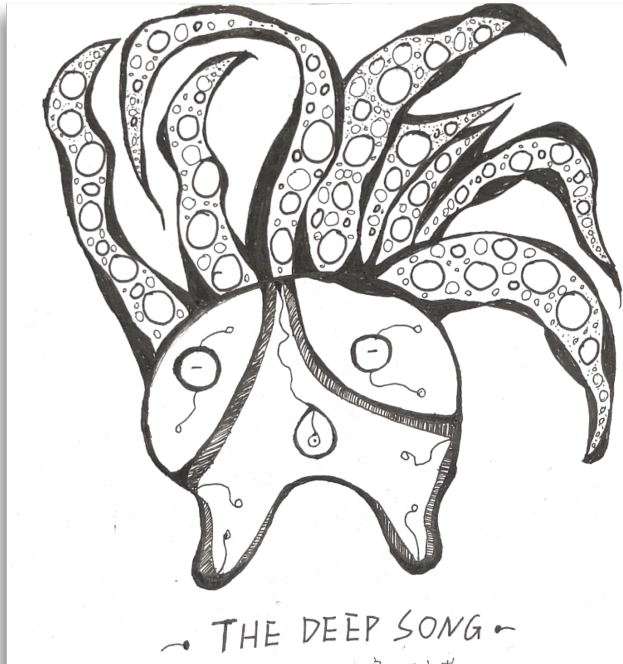
\*An  
ancient  
hand,  
invoking an  
object of  
considerabl  
e antiquity,

\*The blood  
flows as the  
wave of  
{tooth}

\*The  
{Sound of  
larks  
chirruping}  
is Wilderne  
ss music,  
smells  
SWEE,  
Timeless  
close-up

\*it  
functions  
smoothly,  
offering  
exceptional  
convenience,  
embodying  
a sense of  
precision.

★ 01-THE [BABY] THING  
[FIRE/BLOOD-RED]



★ 02 – THE [ROMANCE] THING  
( WATER/ COLD BLUE)



\* The matrix  
can easily be  
turned onto its  
back.  
\* Parasites drift  
on the matrix,  
and the matrix  
drifts on them,  
floating like  
bubbles.  
\* The tentacles  
resemble  
blocky,  
electronic  
metal  
wires — a  
reflection of  
marine  
pollution in  
our post-  
human future.  
\* At its core is a  
cell-like gate;  
to open this  
gate is to enter  
the TIME-  
Airspace —  
an empty  
space devoid  
of any concept  
of time.  
\* The bubble  
gently caresses  
its lover.  
\* The  
medialization  
hole. The  
spaces are  
poetic oxygen  
tanks.

★ 01-THE [BABY] THING  
[FIRE/BLOOD-RED]

- ★ *The state of THE BABYTHING in childhood is one of naïve, with a flame of purity within.*
- ★ *THE BABYTHING was born in a metal-contaminated ocean, leading to a restructured appearance—subtle mutations, such as unusual cellular proliferation.*
- ★ *THE BABYTHING's childhood is fire.*
- ★ *It resembles embers from a fire gradually doused by water, with a burnt substance that seems like a mix of plastic and soft metal, etc. Fragile, yet soft in appearance. It takes on the look of glossy black flame*
- ★ *THE BABYTHING has a scent that's both cool and worm, like anise mixed with mint, or cedar immersed in water.*
- ★ *It embodies a game of multiple reflections: fire, spices, songs, songs, life, birth, death, and more. The heat of the song and spices, are all converge in the burning of the fire.*

★ 02 – THE [ROMANCE] THING  
( WATER/ COLD BLUE)

- ★ *Although THE ROMANCE THING was a marine organism; whenever enveloped in water, its body felt a an ever stronger burning sensation. As it grew, it became increasingly unable to endure this burning, which is why it chose to come ashore at during adolescence.*
- ★ *Water is a fire that burns brighter.*
- ★ *THE ROMANCE THING finds its habitat from wandering—rootless, yet with its own inner map. The Den, the nest of THE ROMANCE THING, is an endless space, filled with the heat of both the sun and water*
- ★ *“I am rooted, but I flow”, Virginia Woolf, The wave*

★ 03 – THE [FLY] THING (AIR/SKY  
BLACK AND WHITE)



\* *The  
surface of  
the  
anemone  
is messy.*

\* *This  
surface  
disorder  
originate  
s mainly  
from  
viral  
infection.  
The  
closer you  
get, the  
smoother  
it  
appears.*

\* *short-  
wave-  
Such a  
wave  
maintain  
s world  
peace.*

\* *More  
[wave],  
more  
[non-  
human].*

\* *More  
[wave],  
more  
[random].*

\* *Property  
and  
resources  
no longer  
matter.*

★ 04- THE COMMON THING  
(EARTH/SOIL GREEN)



★ O3 – THE [FLY] THING  
(AIR/SKY BLACK AND WHITE)

- ★ *The ant is actually The thing in its own fourth form: THE FLY THING.*
- ★ *An ant (the thing's best friend), it takes off out of the space where it first started and begins their adventure.*
- ★ *It is itself a space*
- ★ *Soft Landing...*

★ O4- THE COMMON THING  
(EARTH/SOIL GREEN)

- ★ *This chapter is dominated by nearly fixed still images, transforming rocks and greenery into a labyrinth.*
- ★ *The labyrinth is an 'plant root'.*
- ★ *The tree's roots stretch further than its trunk, which reaches upward towards the sky, while the roots delve deep into the earth to absorb nutrients. But at the top of the tree lies the labyrinth of the plains, the place where THE THING truly.*
- ★ *Within the crevices in the tops of trees are tangled vines, water-dropping musical instruments, monstrous creatures, slime, slugs and grasses.*