Hatch Martha Mai: “La cama mágica de bebés infinitas” (a pictogram for Zbigniew Rybczyński’s Tango, 1981)

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The Production: https://youtu.be/jVXYAleMt5s

The Presentation Piece: https://youtu.be/8YxOFfhABWU

Statement

This a pictogram of Tango (1981) by Zbigniew Rybczyński. The audio is generated through serialism and permutation where the musical parameter is obtain through calculation and mapping of the visual composition of the original piece. Characters in the original can be viewed as a whole or as individual narratives. However, the audio is composed mostly with horizontal narrative. Hence, this work aims to stretch the textual meaning further to through audio dimension via the transmutation of vertical narrative of the visual into audio seeds.

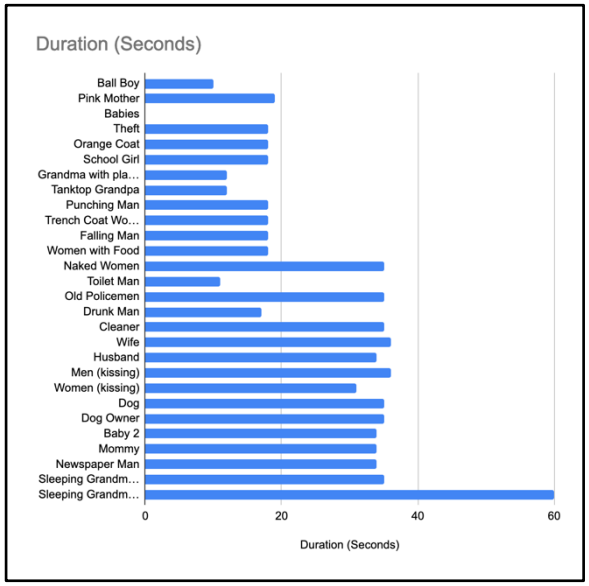
This piece is to be enjoyed by closing your eyes and “see” the animation by Rybczyński.

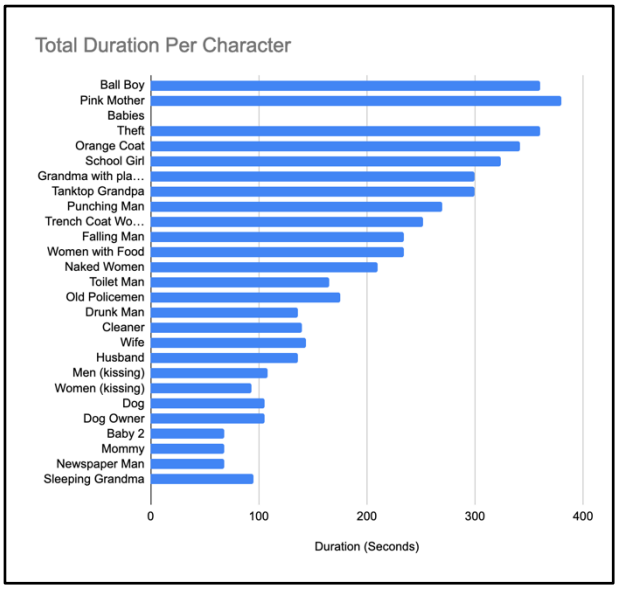
Legend

Despite only having only one shot throughout the entire animation, every character is introduced in a different time, different duration of “stay” and different total repetition times. By doing so, narrative can be view as a singular piece from a holistic view, or as pluralism narrative from a narrower focus, Thus, the characters are the seed/parameters of

the film. Therefore, the first step I have done is to measure the parameter of the film by marking *(1) When did the Character first showed up; (2) How long did the Character showed up; (3)Last time the Character is seen in the shot.* Since we know that the film is composed by a consistent repetition, we can thus easily formulate and calculate the estimated amount of repetition each character has showed up:

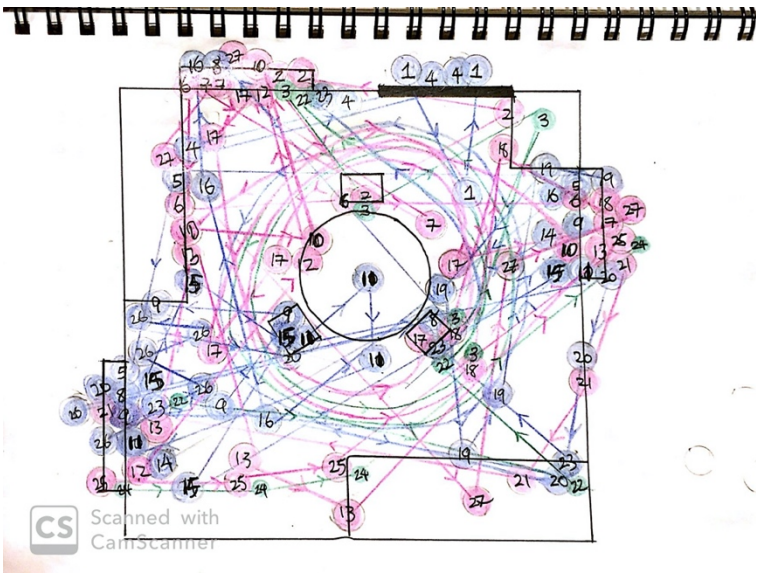
(End time – First Appearance) x 60 / duration



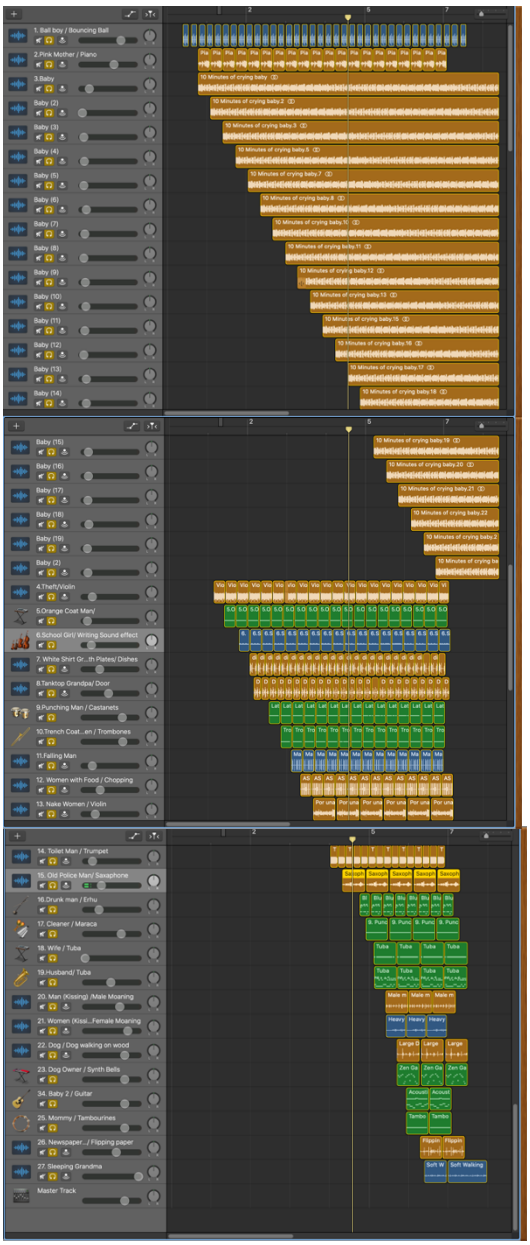


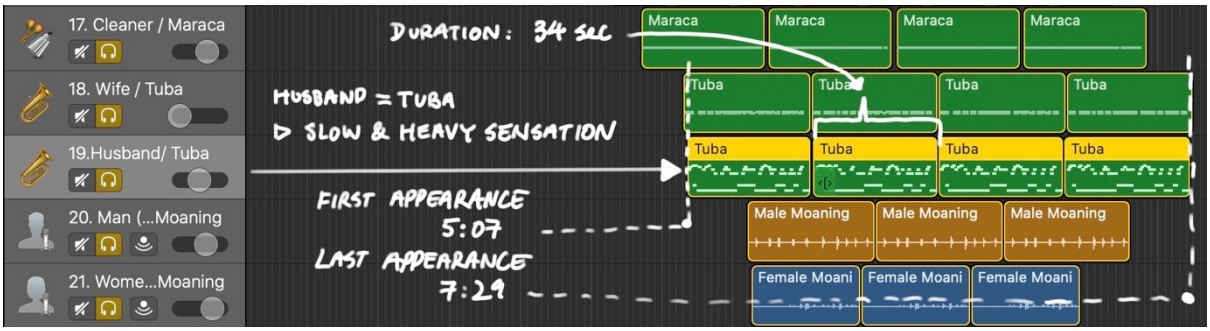
With the calculated data, I have then mapped out the data into charts of (1) The duration of character per repetition; (2) The total duration of appearance per character through the entire animation. The characters are jotted in chronological order according to their sequence of first appearance in the animation.

By comparing the two graphs, we can notice that 1. Characters who appear earlier have a longer total duration; 2. Characters with a shorter duration of repetition tends to have a longer total onscreen time. This reveals that in order to secure the narrative singularity of characters with less onscreen time atoned by the later appearance, Rybczyński has given the later characters longer appearance duration per repetition. By doing so, it helps re-enforce the individual narrative of the characters to the spectator with otherwise could be compromised.



Other interesting details are that the baby brought in by the "mother" in pink has in fact never visibly left the "room". While all the characters have entered and exited the room before the next repetition (See number 3 in green, the baby has only enter the room, but never exited). However, every time the pink mother would then bring a "new" baby into the room. Thus, it creates an illusion that more babies are brought in, and that the cradle is filled with babies. A the spectator never sees the "babies" in the cradle, it leaves an gap of interpretation for the viewer. Hence, the work is named *La cama mágica de bebés infinitas,* which means the magical bed of infinite babies. Moreover, the last character



that has showed up, the sleeping grandma, is the only character in the entire film that has not been “looped”. The grandma has appeared twice in total, but both time the grandma has performed and stayed for a different duration. These are hidden narratives that would not have been noticed if the viewers seen the characters as construction of a whole narrative. These details that can only be noticed if the spectator have viewed the piece with the perspective of singular narrative. Therefore, permutation is extremely important when arranging and layering the parameters.

To compose the audio, I have to assign sound bites to the parameter. Therefore, I went to original audio sound track and referenced the instruments used to remain intact with the animation. This is because this is a narrative pictogram, which is to further stretch the original narrative, rather than creating another work inspired by the original piece. I then matched the different instruments to different characters based on the “sensation” and “characteristics” that both gives off. For example, pink mother is character with the most onsite duration, thus, the grand piano is assigned to her as it was the main audio guide in the original work. Violin is assigned to the naked girl as the instrument has a warm sound that suits the image of the lady. The bites are then arranged exactly according to the seeds of the visual organisation of the original clip. 1. Time stamp of the first appearance; 2. Duration of the appearance per repetition; 3. The number of repetition; 4. Last time the character is seen;