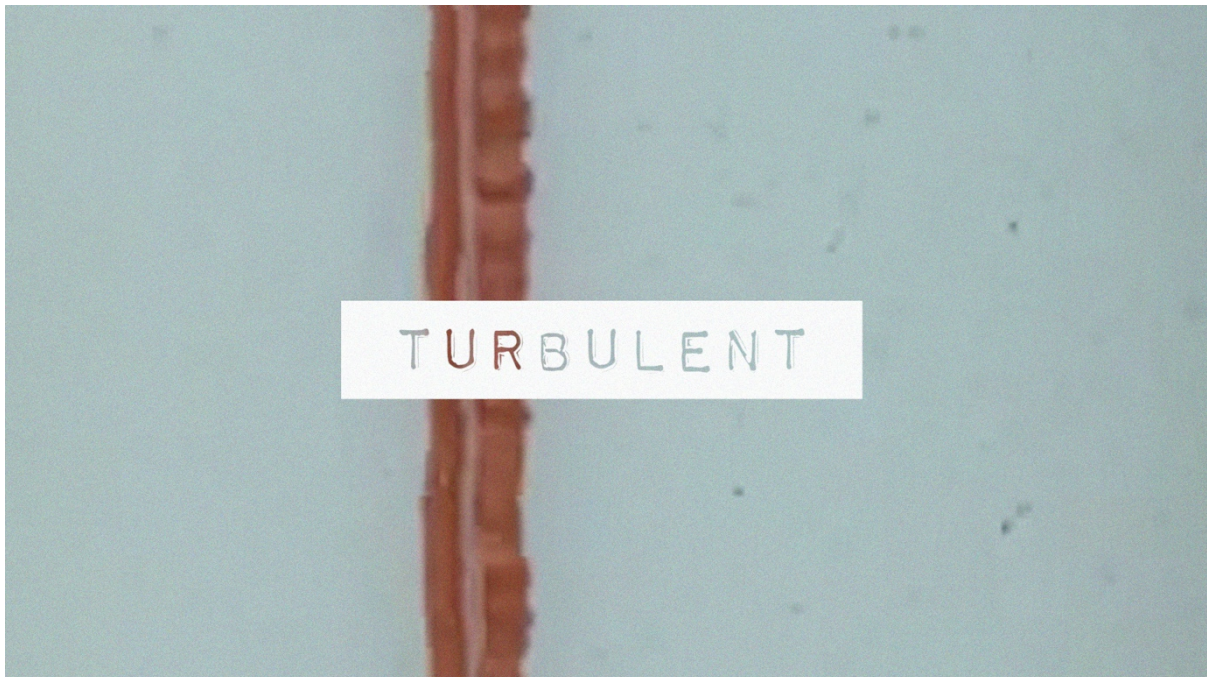


**SM2105 Narrative Strategies & Aesthetics of Time-based Media**  
**Chan Pui Sze 55701981**



**-Link-**

[https://youtu.be/Bf5CiZC\\_M-0](https://youtu.be/Bf5CiZC_M-0)

**-Statement-**

This moving image explores the subconscious level of a mind towards life and death as well as the conscious level of the feelings of abortion. It also experiments a juxtaposition of real and imaginary world. It is a mixed of found footage of scientific animation clips, old tapes and photography.

**-Short essay-**

This final project was based on the first assignment of the photo sequence but tried to approach a different narrative method and perspective towards the experience and the controversy of the stand of abortion.

Most of the clips are found footage. They overlaid with each other to create the thickness of the content. The color of red indicating blood and dangerous consistently applied throughout the video. The abstraction on the subconscious part represented as the scenery and the fluid.

This project was a dream narrative on a controversial and argumentative topic. My idea was to address the possible views and the conscious and subconscious thinking of both pro-choice and pro-life stands. But rather than

doing a persuasive video, I was more interested in touching the intrinsic part and the contrast of the affection of the people involved in the process. Therefore, I experimented with the narration of various aspects, which are time, roles as a representation of the positions towards the topic, and the subconscious level.

For the time aspect of this work, I experimented on the superposition of the timelines of the roles. The roles were the representations of the fetus (or the baby), a mother, a woman who made the abortion decision. The backward timeline of the fetus and the mother superposed the chronological order of the woman. From the "Last Year in Marienbad," various events of the past, present, and future were intersected, leading viewers to see their interpretations of how the story happened. As I was trying to touch on the abortion issue while not changing the viewers seeing it as just a judgemental but an emotionally provocative work, I saw the time order and different roles (perspective) could be the way of bringing up the idea.

For the roles, I composited the life of the fetus, mother, and woman. Inspiring from the "Meshes of the Afternoon," I also experimented on the connections of the clips and events to create various possible storylines. The discontinuity and interruptions of clips were trying to show and suggest viewers the subconscious level and roles. I intended to create an ambiguity towards what is real and what is imaginary because viewers could interpret in different ways and orders, just like the "Last Year in Marienbad." The roles as representation was an inspiration from the "Magic Mirror" playing with the identities. The life of the fetus (baby) could suture with the mothers' as a complete journey and cycle of life. The presence could be in the real world and applied to the woman who had an abortion. The presence could be seen as a manifest content, which was the projection from the woman on the unborn child and picturing the fetus' future.

For the subconscious level, I experimented on conjuring the life of roles (fetus and mother), which viewers could see it as the real-life of a mother, the post-life of the fetus or the imagery world of the fetus after abortion. The way imaging the fetus's life was a manifest content and reversal method of the contradiction of making the abortion decision. The metaphorical sceneries of the fluid, void, and the egg were the latent content indicating the feelings of the woman. Notably, the egg as a symbol of the life of fetus ends up with the cracking, and it represented death. The cracking scene juxtaposed with the clips of a new baby created the contrast of the emotions and reality.