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Narrative Strategies and Aesthetics

Assignment 1 – Photo Sequence

<https://vimeo.com/394234676>

blink

blink is a conceptual as well as a personal work. For one thing it seizes certain aspects of narrative, sometimes simply adapting them, while questioning and taking their meaning further at other times. The further conceptualization in this case is and implies their application to situations of personal daily life. It is a work about time – its perception, usage and proverbial measuring unit; „the blink of an eye“. It is also a work about the perception of the self regarding a narcissistic as well as an existential point of view. I have tried to convey these ideas by using the following concepts.

For a start the utilization of the model of the three-act structure can be easily identified. The work is clearly divided into three different parts by changes regarding visual as well as tonal elements. In the first part the recipient gets introduced to the setup. The second part starts with an interruption of this predefined setting, some sort of confrontation is taking place. The third part entails the literal resolution of the depicted situation and therefore completes the classical three-act structure.

The horizontal dimension of narrative seems rather simple at first but gets quite complex the further the story develops as reality regarding time and space and therefore the chronology of scenes can not be clearly defined anymore or has to be questioned at least. The vertical dimension of narrative is in a constant state of evolution – new and different visual and tonal elements being added to the rhythmic flow, disrupting or refining it and therefore bringing change momentarily.

The concept of *fabula* and *syuzhet* has probably been most important to the creation of this work. While the basic composition of its story (*fabula*) gets repeated within the framework of the three-act structure, it undergoes a process of constant defamiliarization and as a result becomes the plot (*syuzhet*). Therefore this concept can not only be applied to the narrative of time-based media in general but also to the narrative composition of a single work. Furthermore it can be found within reoccurring processes of our social life. The same mechanisms – often only slightly modified – are being used again and again for the aim of social recognition. Within the scope of social media this procedure has been materialized and its simple usage as well as its closer examination are both changing our perception of time and self.