

Floating Projects

Creativity in Style

A pictogram series on Queneau's Exercises in Style

Chan Madeleine

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Madeleine Chan

This is a set of pictograms as secondary transmedia recreation of 5 (out of 99) episodes of Raymond Queneau's Exercises in Style (1958 edition). During the creation of this work, I explore the diverging trajectories narrative method can bring to a story idea, in terms of how small details are hidden in the lines of words and how they transform the basic account. My pictograms combine the characteristics of musical score, chronology, cartography and symbolist metaphor (sign sequence) incorporated into a visible timeline. Even though pictograms are all images, viewers will be able to notice the change over time of the event. Each version of my pictogram is a new and different way to narrativize the story, thereby I invite my viewers to follow the route I design -- which is the timeline, marked with signals, symbols and words -- in order to see the story's many shapes and details in full.

'I've loved *Exercises in Style* for years.
This translation is impeccable, extraordinary'

PHILIP PULLMAN



RAYMOND QUENEAU

EXERCISES
IN STYLE



FOREWORD BY UMBERTO ECO
WITH AN ESSAY BY ITALO CALVINO

Artist: Madeleine Chan

Title: Creativity in style

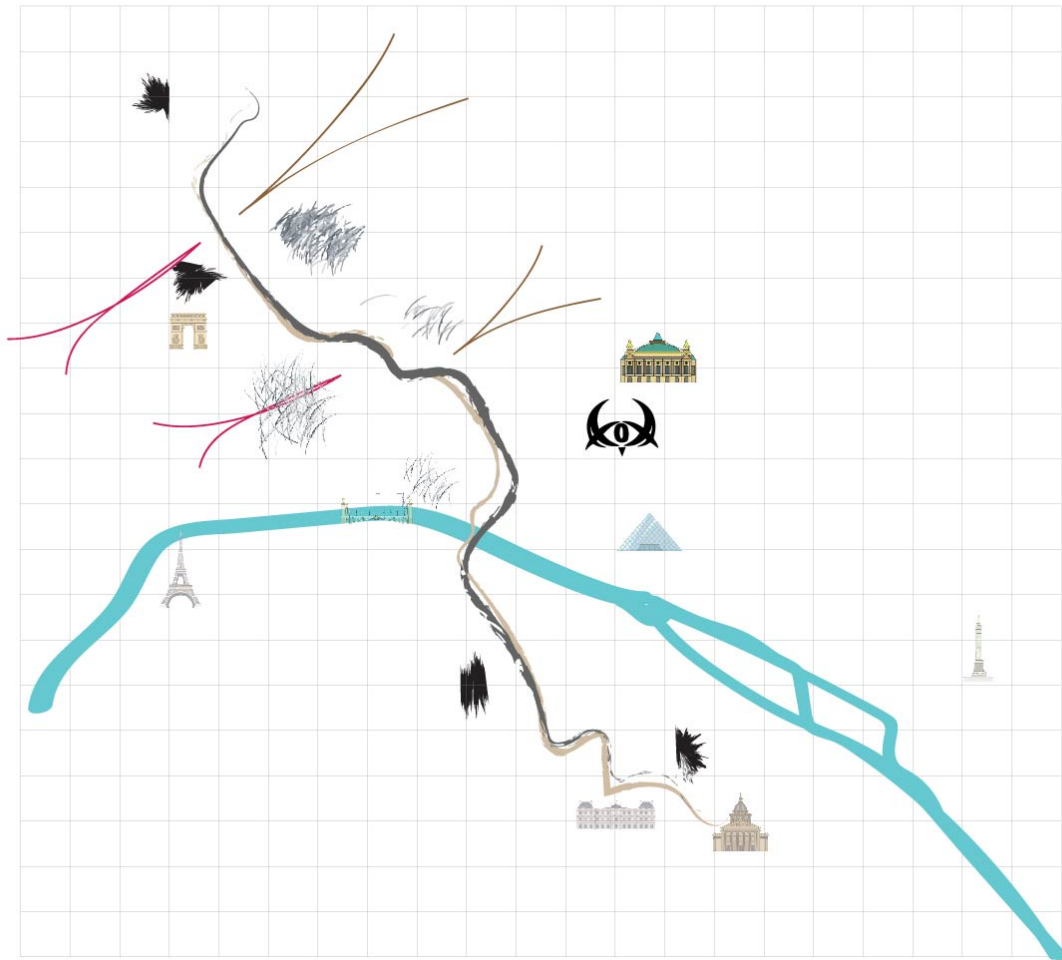
Chosen work:

Raymond Queneau: Exercises in Style

5 scenarios: Notation, Another Subjectivity, Metaphorically, Narrative, Sonnet

There is a suggestion reference to each pictogram, however, it could otherwise be related to any other piece that is suitable for understanding of the information and details that has been described in Raymond Queneau's original.

Bus Ride at Rush Hour



- River
- Bus Route
- Famous Attractions
- Gare Saint Lazare
- People at bus stop
- People getting on the bus
- People getting off the bus
- Raving
- Meet again

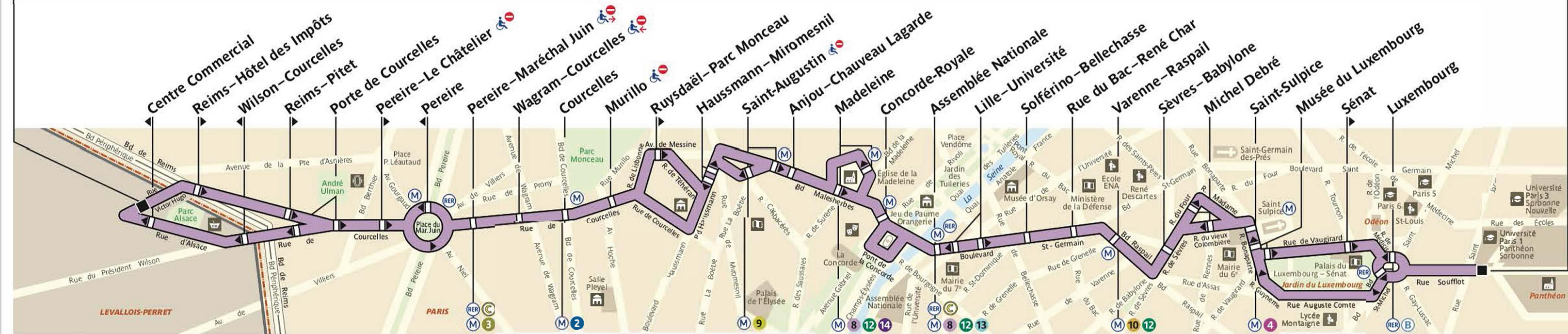
Happen during rush hour
2 hours later

Sub-title: Bus Ride at Rush Hour

Suggested reference: Notation

Description:

This is a cartography of the story happen during a bus ride at rush hour, this is created in scale with reference to the real bus route of S-line in the city of Paris (Refer to next page for the bus route). There are some famous attraction to help viewers to visualise the location where the story took place. The legend below would be useful to help viewers to understand the symbols and representation. There is chronology of a subtle time indication for the viewers to understood the two incidents occur in two separate time.





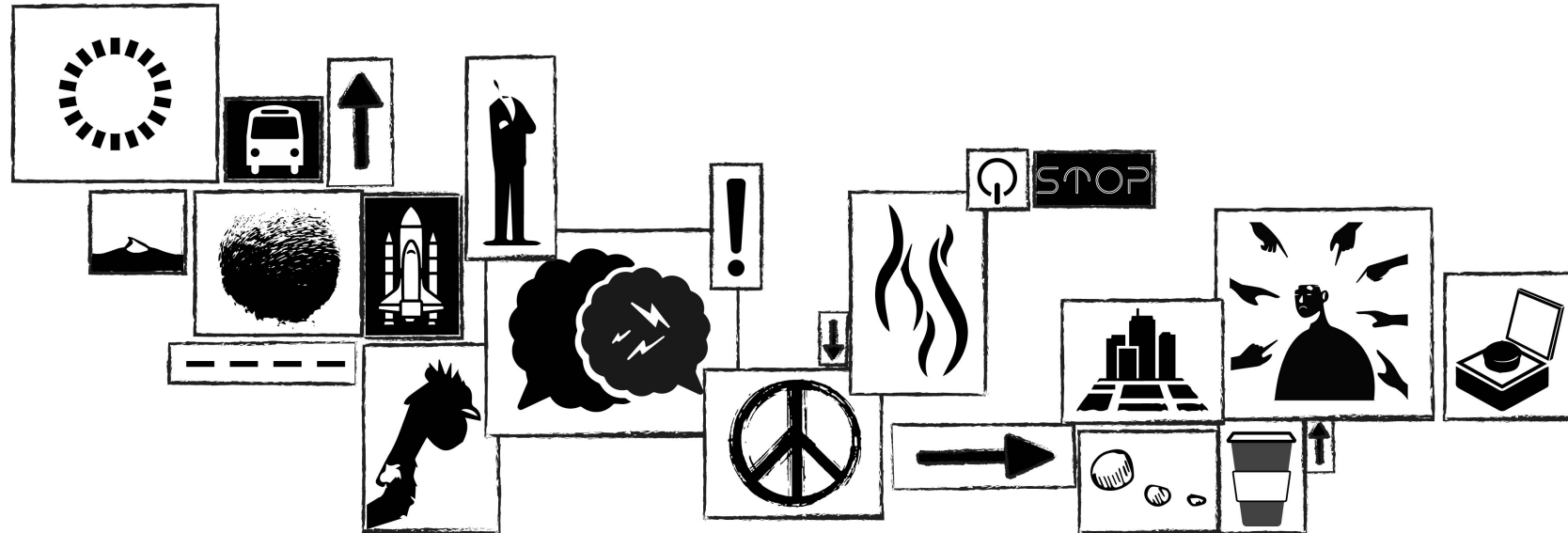
otation

In the S bus, in the rush hour. A chap of about 26, felt hat with a cord instead of a ribbon, neck too long, as if someone's been having a tug-of-war with it. People getting off. The chap in question gets annoyed with one of the men standing next to him. He accuses him of jostling him every time anyone goes past. A snivelling tone which is meant to be aggressive. When he sees a vacant seat he throws himself on to it.

Two hours later, I meet him in the Cour de Rome, in front of the gare Saint-Lazare. He's with a friend who's saying: "You ought to get an extra button put on your overcoat." He shows him where (at the lapels) and why.

Sub-title: Metaphoric embleming

Suggested reference: Metaphotically



Description:

This is a flow of story-board like signs, indicating incidents from the edition “metaphorically”. Using metaphor and subtle description to form the story telling. It is suggested to reviewing this work after seeing the others and with reference to Raymond Queneau’s original.



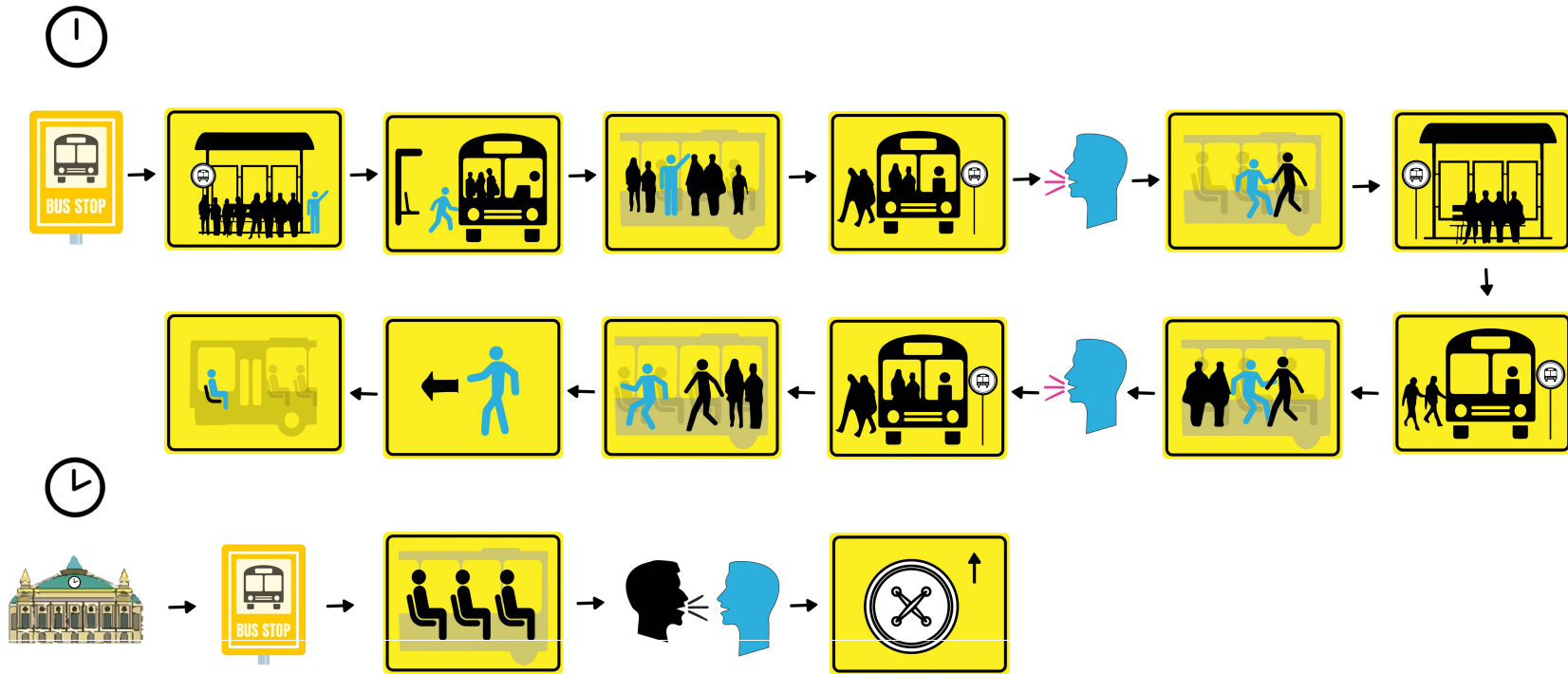
etaphorically

In the centre of the day, tossed among the shoal of travelling sardines in a coleopter with a big white carapace, a chicken with a long, featherless neck suddenly harangued one, a peace-abiding one, of their number, and its parlance, moist with protest, was unfolded upon the airs. Then, attracted by a void, the fledgling precipitated itself thereunto.

In a bleak, urban desert, I saw it again that selfsame day, drinking the cup of humiliation offered by a lowly button.

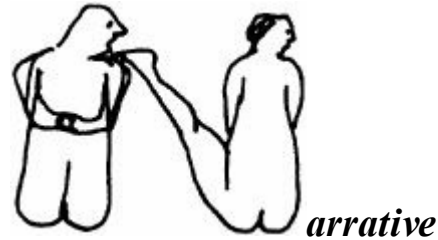
Sub-title: Signage – Bus Ride Argument

Suggested reference: Narrative/ Notation



Description:

Inspired by signage on streets and from different locations, based on the idea, I created this sets of signage as indication of the story from Raymond Queneau. The small clock and the arrows help viewers understand the flow of the story. The arrangement of the flow suggests that the bus line in round service (循環線).



One day at about midday in the Pare Monceau district, on the back platform of a more or less full S bus (now No. 84), I observed a person with a very long neck who was wearing a felt hat which had a plaited cord round it instead of a ribbon. This individual suddenly addressed the man standing next to him, accusing him of purposely treading on his toes every time any passengers got on or off. However he quickly abandoned the dispute and threw himself on to a seat which had become vacant.

Two hours later I saw him in front of the gare Saint-Lazare engaged in earnest conversation with a friend who was advising him to reduce the space between the lapels of his overcoat by getting a competent tailor to raise the top button.

Sub-title: Poetic Scene

Suggested reference: Sonnet

Description:

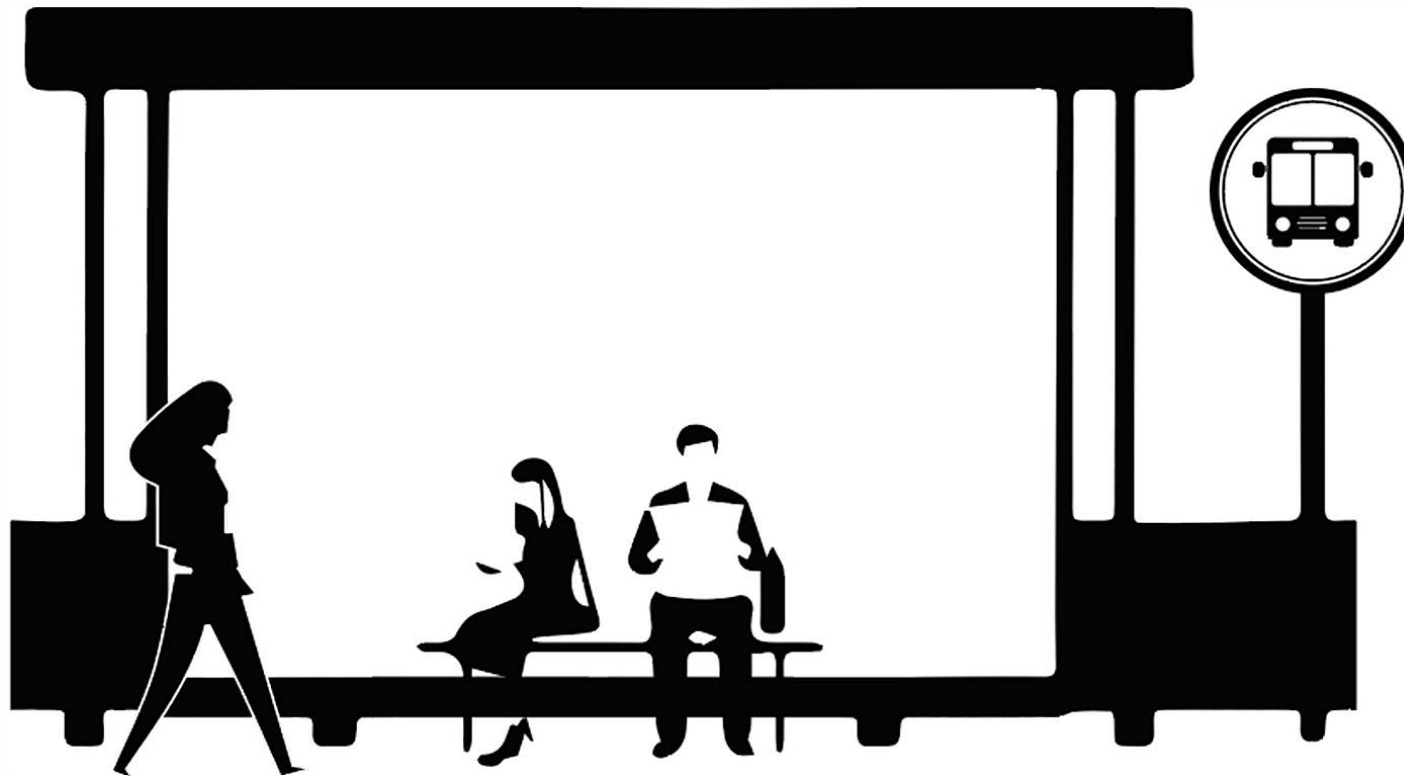
This pictogram is storyboard like story of what happens at the bus station, and on the bus. Incidents are used as described in Sonnet. There are many details added to each scene, and they are placed one and another like it is stored in a film roll. Please see enlarged version of each frame below and find the SVG in the document.





Glabrous was his dial and plaited was his bonnet,
And he, a puny colt—(how sad the neck he bore,
And long)—was now intent on his quotidian chore
—The bus arriving full, of somehow getting on it.
One came, a number ten—or else perhaps an S,
Its platform, small adjunct of this plebeian carriage,
Was crammed with such a mob as to preclude free passage;

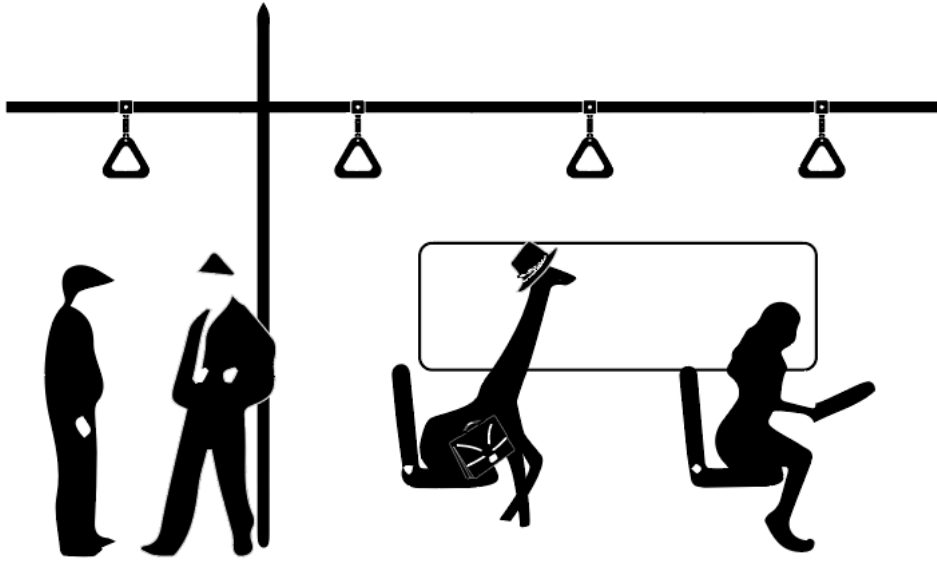
Rich bastards lit cigars upon it, to impress.
The young giraffe described so well in my first strophe,
Having got on the bus, started at once to curse an Innocent
citizen—(he wanted an easy trophy
But got the worst of it.) Then, spying a vacant place,
Escaped thereto. Time passed. On the way back, a person
Was telling him that a button was just too low in space.

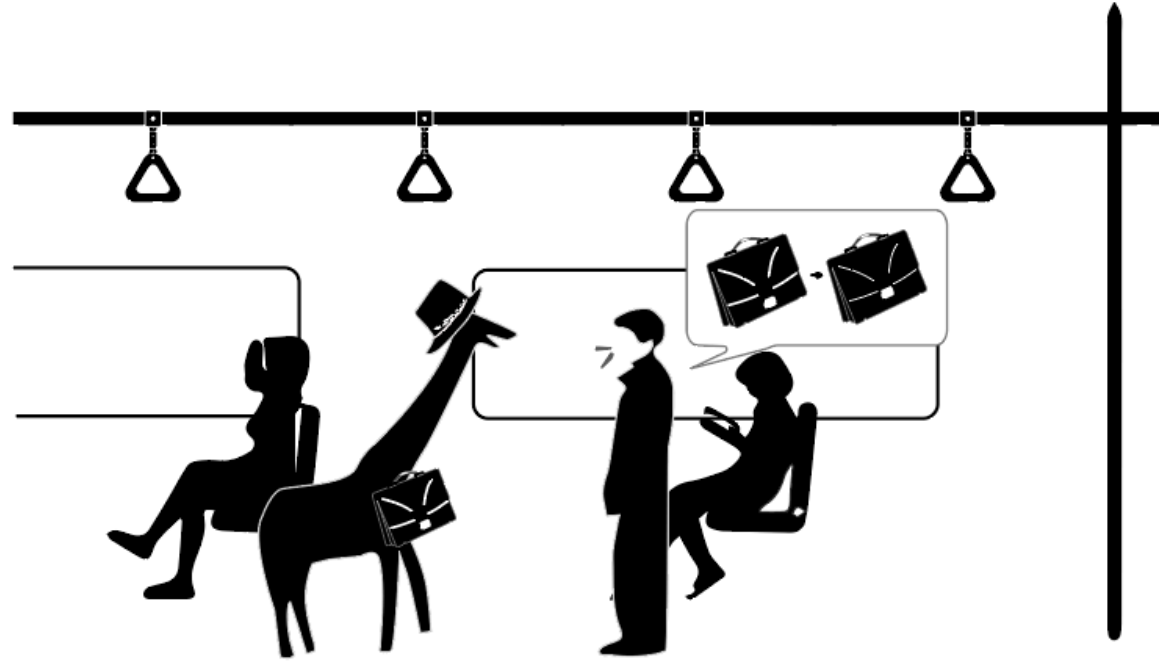






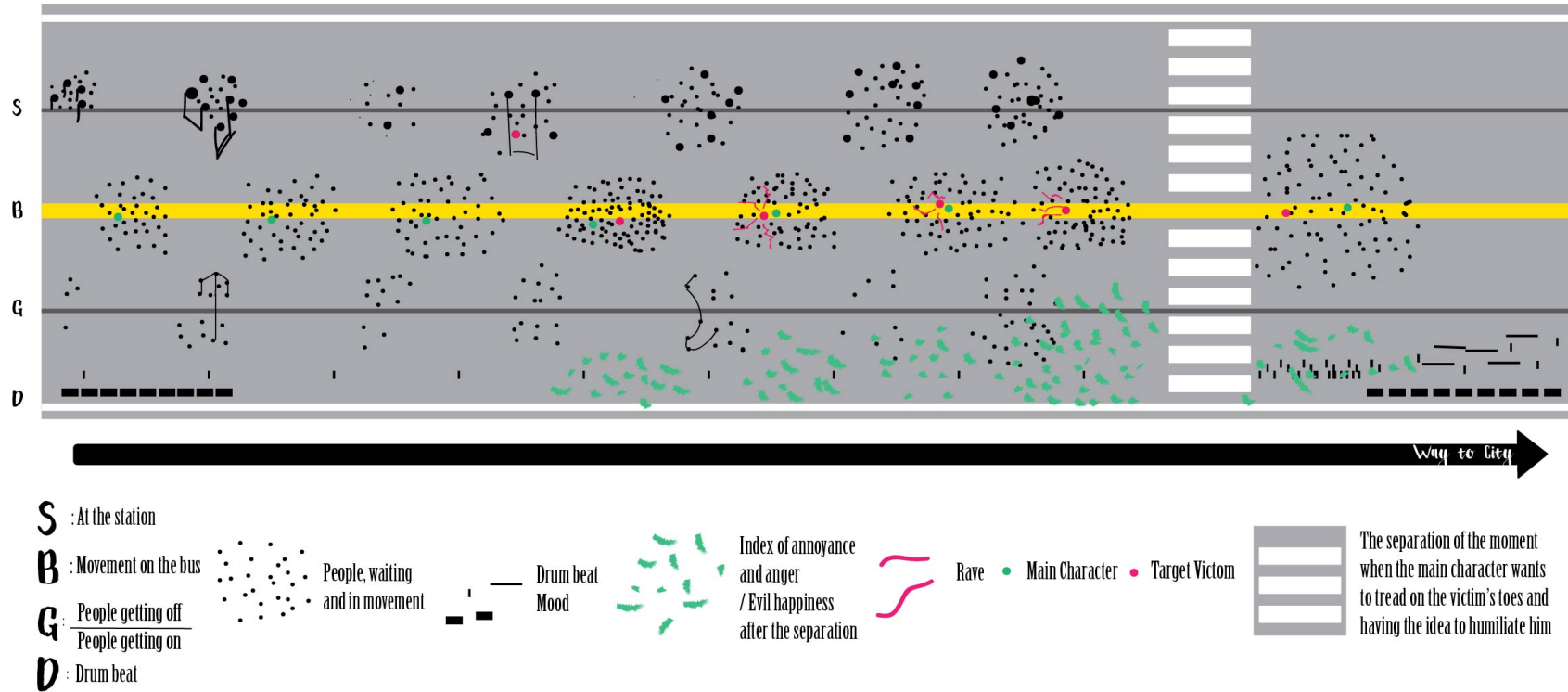






Sub-title: Music Score on the Way to Work

Suggested reference: Another Subjectivity



Description:

On the journey to work, the main character is annoyed by someone who got on to the same bus, and decide to annoy him back. Refer kindly to the legend to understand the flow. This is planned such that to mimic a musical score with the emotion and movement of people getting on and off the bus.



nother subjectivity

Next to me on the bus platform today there was one of those half-baked young fellows, you don't find so many of them these days, thank God, otherwise I should end up by killing one. This particular one, a brat of something like 26 or 30, irritated me particularly not so much because of his great long feather-less-turkey's neck as because of the nature of the ribbon round his hat, a ribbon which wasn't much more than a sort of maroon-coloured string. Dirty beast! He absolutely disgusted me! As there were a lot of people in our bus at that hour I took advantage of all the pushing and shoving there is every time anyone gets on or off to dig him in the ribs with my elbow. In the end he took to his heels, the milksop, before I could make up my mind to tread on his dogs to teach him a lesson. I could also have told him, just to annoy him, that he needed another button on his overcoat which was cut too low at the lapels.

SM2105 Narrative Strategies & Aesthetics of Time-based Media

Artist: Madeleine CHAN

SID: 54806535

Session: C01

Title: Creativity in style

Chosen work:

Raymond Queneau: Exercises in Style

5 scenarios: Notation, Another Subjectivity, Metaphorically, Narrative, Sonnet

Artist Journal:

This is a set of pictograms on the close study of the 5 scenarios from Exercises in Style by a creative French novelist Raymond Queneau. He uses thousands of different ways to construct one same story. Skimming through his book, there're many interesting styles where the story is written. Some are not really understandable without the context from reading the other versions. I found it very interesting from project 2 of how viewing one work for many times and looking into the details again and again would spark new ideas into a new creation from an existing work.

Since the stories are rather short and are from difficult perspective, from different point of view and individual, it does not give so much information as one, therefore I see it as a whole, to see the diverging trajectories and find the small details that is hidden in the lines of words. There are some keywords of the name of the places so I could do background search. It is a bit confusing and I thought it took place in Italy by the name, "Cour de Rome". When I find out the story is set in Paris like all the other French movies we have watched throughout the course, there are some flashbacks of the streets in Paris in my mind. Then I quickly search for the line S that is mentioned in "Notation", then discover it is actually number 84 in "Narrative". I am writing this detail to show that the 5 stories on the same event are actually

obtaining different details, it would be impossible to fully understand and pick up necessary information. Otherwise I wouldn't be able to search for the bus route for reference and as inspiration to developing the pictograms.

Viewing the stories again and again, one by one has given me the chance to understand a bit more than the previous time. The choice of narratives is intelligent, flowing from one point to the next. Taken from how the story are built up and constructed, I follow this idea and hence created the set of pictogram where viewers could see them one by one, like step to step process, like how I discover more and more details every time I read the piece again. Here, my pictograms no only highlight over shape, but also having an importance role on the step to step flow. Each version of my pictogram is a new and different way to narrative the story, thereby I invite my viewers to discover the route with the timeline, marked with signals, symbols and words.

I have created the set of pictogram based on the combination of musical score, chronology, cartography and symbolist metaphor (sign sequence), which when look closer, one could find my close reference from the original work from Raymond Queneau. Through the timeline I planned and indicated in the pictograms, one can see the procedures of change over time, subtle, with the time that the story happens, and to see as a whole, the overall shape to see the formation into a map of the ride on the bus, or a sets of signage.

If I would work on pictogram in the near future, I would like to try to construct it in the form of storyboard, to see if any media of work could be turn into this form other than stories or moving images. To explore further beyond the limitations and boundaries, in order to see the results of the creation under no constrains.

Please see the link before for the detail works and description:

<https://drive.google.com/open?id=1WB5B-DCDjF-mK2e7ETsriDW8vtG0adx5>