

**Recording to See, Editing to Notice, Noticing to Learn: Experiencing a Weird Summer
Through Experimental Video**

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A Thesis
in
The Department
of
Art Education

Presented in Partial Fulfillment of the Requirements
for the Degree of Master of Art (Art Education) at
Concordia University
Montreal, Quebec, Canada

March 2024

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CONCORDIA UNIVERSITY
School of Graduate Studies

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Entitled: Recording to See, Editing to Notice, Noticing to Learn:
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ABSTRACT

Recording to See, Editing to Notice, Noticing to Learn: Experiencing a Weird Summer Through
Experimental Video

Marguerite Isabelle Marion-Reyes

This thesis is an account of my experience of living-with a place through Research-Creation and Heuristics. During the summer of 2023 I walked and recorded the city of Montréal, exploring what experimental video could teach me about being in a place and what it might inform my pedagogical thinking and future practice. While recording every day and returning to the archives, I created four experimental videos, six post-edition images from the stills included as *In-between* sections connecting chapters along the text, and an art website. All these Research-Creation results relate to the experience of feeling a place and climate change. Noticing those sometimes small or big, yet always heavy differences from day to day, mingled with what is expected of a season, concepts of grief of landscape, weirdness and living-with are strongly connected to the findings. This thesis concludes with the conception of a teaching philosophy that reflects on how this research has influenced my art and educational thinking of living in the era of the Pyrocene.

Keywords: Experimental Video; Weird; Climate Change; Grief; Place.

RÉSUMÉ

Enregistrer pour voir, éditer pour remarquer, remarquer pour apprendre : Vivre un été étrange à travers la vidéo expérimentale.

Marguerite Isabelle Marion-Reyes

Cette thèse est le récit de mon expérience de vivre avec un lieu à travers la Recherche-Création et l'Heuristique. Pendant l'été 2023, j'ai marché et enregistré la ville de Montréal, explorant ce que la vidéo expérimentale pourrait m'apprendre sur le fait d'être dans un lieu et comment elle pourrait influencer ma réflexion pédagogique et ma pratique future. Tout en enregistrant chaque jour et en revenant aux archives, j'ai créé quatre vidéos expérimentales, six images post-édition à partir des images fixes incluses comme sections Interstitielles reliant les chapitres le long du texte, et un site web artistique. Tous ces résultats de la Recherche-Création sont liés à l'expérience de ressentir un lieu et le changement climatique. Noter ces différences parfois petites ou grandes, mais toujours significatives, de jour en jour, mêlées à ce qui est attendu d'une saison, les concepts de deuil du paysage, d'étrangeté et de cohabitation sont fortement liés aux résultats obtenus. Cette thèse se conclut par la conception d'une philosophie d'enseignement qui reflète comment cette recherche a influencé ma réflexion artistique et éducative sur le fait de vivre à l'ère du Pyrocène.

Mots-clé : Vidéo expérimentale ; Étrange ; Changement climatique ; Deuil ; Lieu.

Acknowledgements

I want to express my sincere gratitude to my parents, whose support has allowed me to travel and encounter diverse realities. To my supervisor Dr. Lorrie Blair, who, with her enormous heart, guided me through this work. Thanks for our encounters, your beautiful and encouraging words, that in the face of a sometimes desolate subject I was able to push through. To my thesis committee Dr. Kathleen Vaughan, whose teaching positionality served as an inspiration for this thesis. Through her classes, she instilled in me questions and understandings of the intersection between art, environmental impact, and education.

As I reflect on my journey throughout this thesis, I cannot help but recognize and express my gratitude to the land on which I stand—Tiohtià:ke/Montréal—for inspiring me to create and understand its past, present, and possible future. In this work, I have had the privilege of working closely with the land, learning from it, and living with it. I got the feeling at the end of this process, that the place I stand was my participant and collaborator. Hence, I thank and acknowledge its history as an unceded Indigenous land and reflect on what it means to research with this place.

For all those who arrive in a place and feel lost. For all those who, without knowing where, seek how. For those who, without knowing, venture forth and, in venturing, discover new places. For all those who seek to connect and find themselves. And to those who imagine with playfulness diverse futures in the face of challenging moments.

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In-between

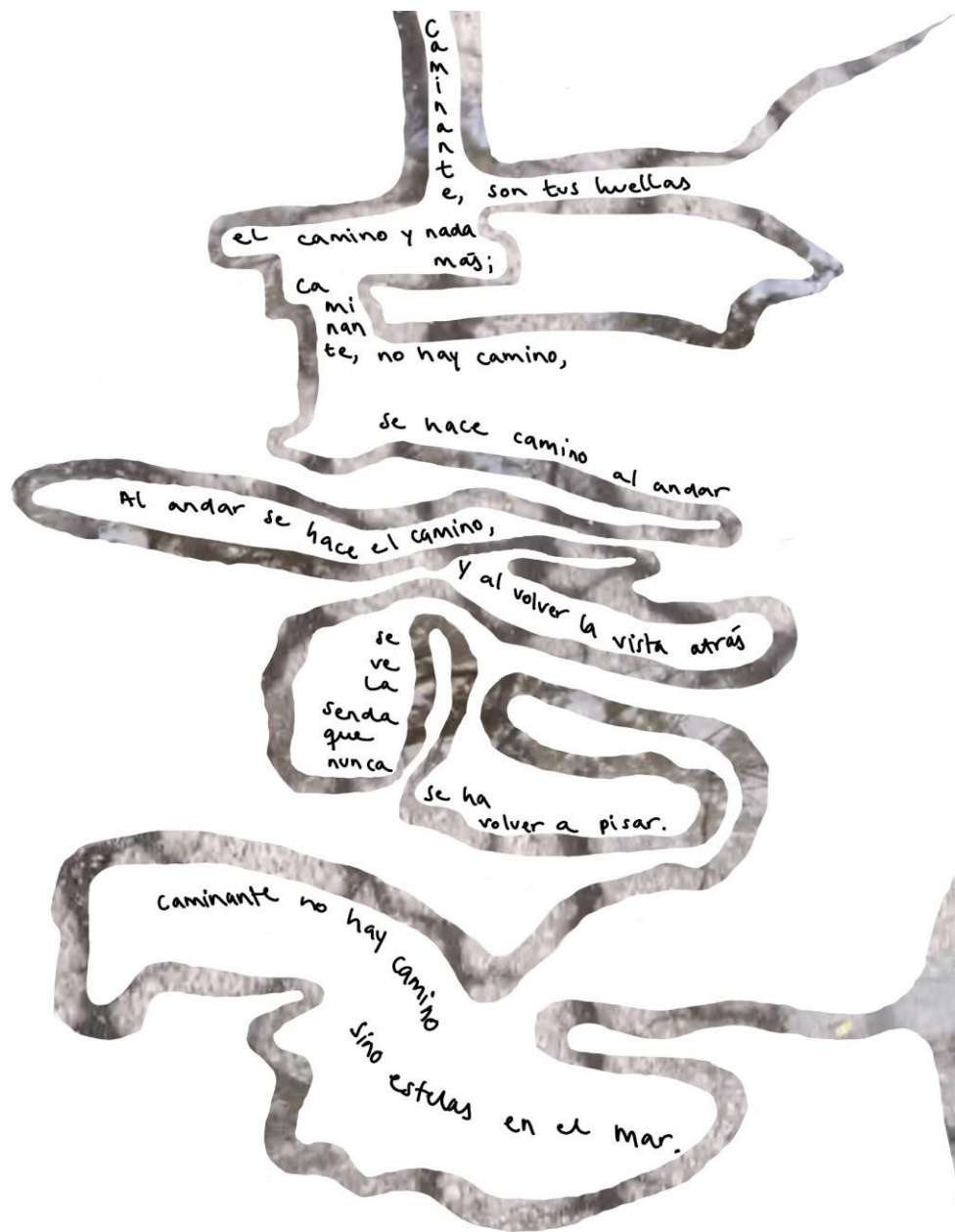


Figure 1. Marion-Reyes, M. (2024). Post-edition stills with Antonio Machado (1917) *Proverbios y cantares*¹, nº XXIX poem.

¹ My translation: Walker, are your footsteps | the path and nothing more; | Walker, there is no path, | the path is made while going. | By walking, the path is made, | and when you look back | you see the trail that will never | be trodden again. | Walker, there is no path, | only trails in the sea.

Chapter 1: Introduction

The path is made while going: To move, to displace, to relocate, and to connect.

Tracing back to where this thesis began, I could say it started when I arrived in Montréal in August 2021 from Chile to begin the Master in Art Education at Concordia University. I came here, wondering how long I would stay. As time passes, I find that I want to be here permanently, but as I reflect on my life as a constant wanderer between extremes, I tell myself that it is my essence to travel. Therefore, I travel inside Montréal, a city where I am still getting to know and seeking to find a connection. This thesis starts from that personal place and my interest in exploring video for my educational and artistic practice.

I began this thesis intending to answer this central question: How can I use experimental video to create place-belonging in a city new to me? Through that question, I was seeking to feel and experience this new city like a home. This almost reflects conjointly with the writing of French philosopher Gaston Bachelard (1958/2014), where through daydreaming and imagining, I could “build ‘walls’ of impalpable shadows, comfort [myself] with the illusion of protection” (p. 27). The inspiration behind my inquiry stemmed from a desire to navigate the city with ease and to establish a sense of belonging as a new resident of this island. With art, find a way to stop the feeling of a shaking city that does not truly shake. Hence, in this thesis, I walked in the city, saw details and paused to record where I was. I saw and preserved, and I saw to see poetically and to edit.

Throughout that process, my initial question transformed while following the Heuristics phases and experiencing the city through experimental video as I faced the curious summer of 2023. 2023 summer was a season in which one might say the skies and the earth cried out to be heard, to be taken care of, hoping and waiting for some response. My question changed as the climate changed. To contextualize, during the months of April and July I started the immersion phase of heuristics, living summer through video recording. As spring started hot and dry, feeling right away a summer vibe, fire season in the north hemisphere began early and strong. Ouranos, an organization that seeks to assist Québec society towards climate change stated:

From Abitibi-Témiscamingue to Côte-Nord, Saguenay-Lac-Saint-Jean, Haute-Mauricie and Nord-du-Québec, forest fires multiplied, affecting nearly 5.3 million

hectares of forests, far above the average over the last 10 years, when about 43,000 hectares of forest generally burned. To date, 674 wildfires have occurred in the province since the beginning of the year, which also exceeds the ten-year average of 476 fires recorded annually across Quebec. (Ouranos, 2023, September 15).

Throughout the continent various grey, smoky, unbreathable days I took snapshots (Figure 2 & 3) of the smog status surrounding me. Unusually, Montréal, a mostly flat island city that has constant air circulation that helps with smog levels, on June 25, reported of the worst air quality in the world. These events were also occurring in other places of the globe, but Canada made the headlines in the news for months because of this.

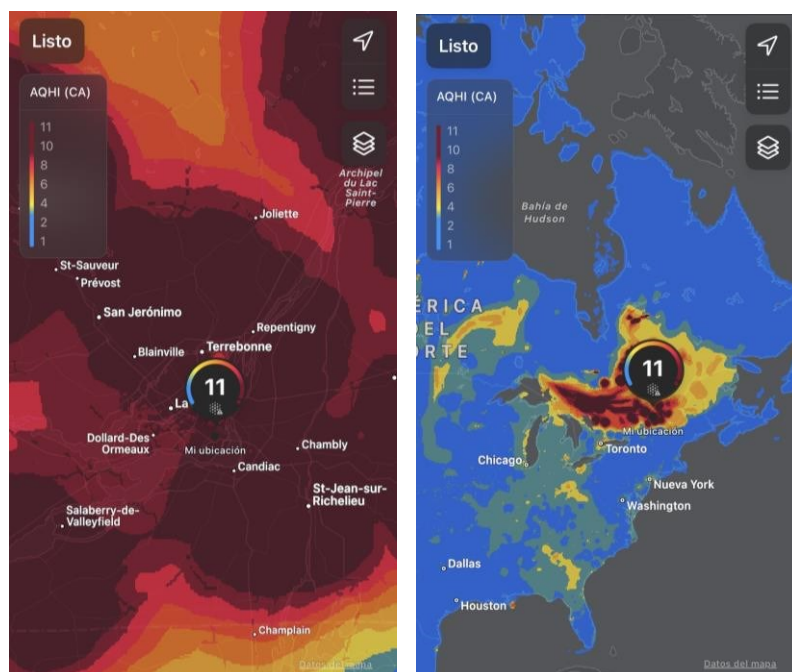


Figure 2 & 3. Screenshots of the weather application on June 25, 2023.

These events of dryness were followed by floods to which the old house I live in got three inundations. As water coming so strongly and without stop, accumulated on the roof finding its way inside the house. To summarize the fluctuation, Josh Freed from The Gazzete Newspaper, informing about the weather stated: “Forecast for July 2023: The weather will be cloudy and rainy, followed by rainy and cloudy, then smoky and smoggy, with intermittent periods of thermonuclear heat, hail, meteor showers, glowing orange skies and a plague of locusts.” (2023, July 8).

While my initial purpose was to find a home within the city, a place of safety, where I could

unwind and find peace; placing the concept of the house to the outdoors, as Bachelard reveals, "[o]ccasionally the wind blows a tile from a roof" (1958/2014, p. 48). Even if the house still shields you, the city unveils itself through the windows. Bachelard compares the city with an ocean, with its "ceaseless murmur of flood and tide" (1958/2014, p. 49); accordingly, that happened with my thesis. Seeking a sense of home and belonging beyond the walls of a physical home connected me with the ocean, noticing that oceans, once inside, are not an easy place to know where your path is.

Going back to that *aha* moment that made me realize this is what I wanted to do for my Master's, I must bring up Professor Richard Lachapelle's Studio Class. The class prompt was to work around the subject "Nature/Culture." Once I started thinking about what I could do, I looked at my previous artworks that I did during my undergraduate program at Pontificia Universidad Católica de Chile. My work at that time gravitated around the nostalgia of the home, induced by traveling back and forth from Chile to Canada, causing me to experience wobbliness regarding memories of the places. Previously to Richard's class, I was having some trouble coming back to my artistic practice after the pandemic; hence, revisiting my writings from that period encouraged me to do something affiliated with the feeling of missing the landscape, exploring the medium of video and rotoscoping. This thesis continues what I started in that class, and it is a new artistic beginning that opened possibilities for my educational practice.

The question, as aforementioned, shifted due to the summer but also from the nature of the methodologies used: Research-Creation and Heuristics. Those methodologies naturally guided me towards something within the framework heuristics suggest: finding that which makes you exclaim "aha." To this shifting, I connect with the words of Spanish poet Antonio Machado: "Andante no hay camino, se hace camino al andar" (1917). I could have remained in what my path was supposed to be answering or follow the unseen, although flowing close by the path; which leads this thesis to have these following questions:

- What can experimental video teach about a place?
- How can experimental video guide my pedagogical practice?

I found it impossible to disconnect myself from my surroundings, from how the air felt when I woke up in the morning, from how intense and shiver-inducing the rain and wind can be.

From how I perceived the hours and the daylight hidden behind fog, smoke, or whatever veiled me and obstructed what I hoped and anticipated to see. This thesis follows that path of learning-with a place and how art, education and research cannot be disconnected from climate.

As this thesis was connected to the emotions of seeking home and learning about a place I found myself walking in Montréal, reconnecting in the process with my other place and culture back in Chile, writing many of these things firstly in Spanish. To this end, this thesis mingles along its pages Spanish and English. This expands to the reality of the place I live, to which multiple languages are being spoken in every corner, and when going from one language to the other, the emotions change and words hold a distinctive significance.

In-Between

No podemos olvidar que los pasos cotidianos
 en el Valle de la Vida
 tienen que ver con los pasos del viento
 pero también con los del más pequeño insecto
 con la mirada del cóndor en alto vuelo
 mas también con la oruga
 con el grito de los ríos torrentosos
 pero también con el silencio de los lagos
 con la presencia del huemul
 más también con la humildad del pudú.
 ¿Puede el bosque renegar del árbol solitario?
 ¿Puede la piedra solitaria renegar de su cantera? .²



Figure 4. Post-edition still from recordings, with Elicura Chihuailaf poem: *Los pasostrascendentes, cotidianos*. (2008, p. 117)

² My Translation: We cannot forget that the everyday steps | in the Valley of Life | have to do with the steps of the wind | but also to those of the tiniest insect | with the gaze of the condor in high flight | moreover with the caterpillar | with the cry of the rushing rivers | but also with silent rivers | with the presence of the huemul | moreover with the humility of the pudú. | Can the forest deny the solitary tree? | Can the solitary stone deny its quarry?

Chapter 2: Literature Review

Living-with

This section presents the theoretical framework that supports and informs the thesis. Specifically, I delve into three themes and include an artist section. The first corresponds to “Grief of Place,” which is the intertwined relationship between the self and climate in a context of change and uncertainty. The second theme, “The Weird” discusses the science fiction background of Weird and its connection to ghosts and monsters linking those to the Anthropocene. As a way to see and feel the entanglement with place, this research concentrates on the medium of video. The third section “Living-with through video,” will discuss the relationship between the practice of video in today's context of hyper connectivity and its potential development for education. Lastly, in the section on “Artists,” I introduce three video artists who served as my inspiration from the early stages of this research and who, after finishing, still hold a significant reference point in my work.

1. Grief of Place³

My introduction to the concept of "grief" in relation to a place occurred during my time as a teacher assistant in Professor Kathleen Vaughan's undergraduate course at Concordia University. The class emphasized the polluting imprint of materials and the impacts of material usage in teaching arts. One assigned reading was *Ecological Grief as a Mental Health Response to Climate Change-Related Loss* (2018) by Ashlee Cunsolo, a community-based researcher on climate change and mental health, and Neville A. Ellis, state emergency manager for Western Australia. The authors assert that we are all affected by the transformations taking place in our surroundings and that each individual's method of coping can vary.

According to Cunsolo and Ellis (2018), the grief caused by changes to our natural surroundings can stem from various sources. These are “grief associated with physical ecological losses (land, ecosystems and species), grief associated with disruptions to environmental knowledge and loss of identity, and grief associated with anticipated future ecological losses” (p. 276). Regardless of the specific cause, these experiences often result in a sense of disorientation

³ For the matters of this research, I view the terms place, environment, and landscape as intertwined concepts. While these terms have diverse connotations, they all contribute to the understanding of the non-human and more-than-human realm, where grief is an emotion that extends beyond the self and is connects to the surrounding.

and unease. Glenn Albrecht (2005) describes this feeling as *solastalgia*, which he defines as “pain experienced when there is recognition that the place where one resides and that one loves is under immediate assault” (p. 45).

According to Nessa Ghassemi-Bakhtiari and Florence Khoriaty, Ph.D. candidates from the Université de Québec à Montréal who spoke at a conference in the Society for Arts and Technology in October 2023, anxiety arising from the threat of climate change can be a complex and overwhelming emotion that is difficult to address; in contrast to a specific fear with a discernible source. The enormity of climate change can leave individuals feeling disempowered. Complementing, Blanche Verlie, a lecturer at the University of Wollongong in Australia, notes that feelings of grief and disempowerment can serve as short-term emotional coping mechanisms. Hence, it “is not that most of us do not care, but we do not know how to care” (Verlie, 2022, p. 2). Nessa and Florence (2023) to start tackling eco-anxiety, highlight the importance of developing the aptitude for perceiving the subtle shifts in our environment to better understand these unfamiliar and grievous emotions.

I can see that relationality with the words *temperature* and *temperament* that share their Latin prefix *temp*. In the past, they both originate from the word *temperare*, which referred to the state or degree of feeling of human as well as place together. Anthropologist Tim Ingold describes this interconnectedness between our environment and ourselves in *The Perception of the Environment* (2002). He notes that our surroundings are constantly evolving in tandem with our lives, as we shape the place as well as they shape us (p. 20). Therefore, Ingold argues that separating ourselves from the non-human entities surrounding us is impossible.

I believe, namely as Verlie, that “if we are to adequately respond to climate change, we need to consider humans’ ability to feel climate as a serious and powerful mode of engagement” (2022, p. 2), which can become a catalyst to future transformations as Nessa and Florence delved with the listeners. Thinking about this grief, it is interesting that the different authors in this section point out our inseparable bond with the environment or the urgency to learn to feel the landscape with its transformations. This interconnectedness aligns with scholar, philosopher and professor at the University of California, Donna Haraway's call for a broader understanding of kinship. In her book *Staying with Trouble*, Haraway (2016) highlights that “all earthlings are kin in the deepest sense” (p. 103). This means that kinship extends beyond the narrow view that it can only be

established with blood relatives, and instead encompasses all living entities, to which we share the future to become compost; hence come together eventually.

In Haraway's concept of making kin, there is an invitation to care for others, which extends to the idea of "making kin and making kind" (2016, p. 103). Likewise, Verlie (2022) posits that learning to "live-with climate" is the way of being in a place. Through this process of living and feeling, she states that it will inevitably lead to the experience of grief and anxiety, as they are "transcorporeal experiences which are generated through our affective entanglement with the wider atmospheric world." (p. 49). This research naturally encompasses the invitation to make kin and to live-with a place as I navigated the place around me.

2. The Weird

Weird emerged instinctively in my title as a way to express the uncommon. Following a dialogue with Assistant Professor of Concordia University and researcher on weird pedagogies, Jessie Beier, the term solidified as a key concept for my research. Weird described that emotion of wrongness when comparing what I expected and envisioned of the summer season and how it was. Furthermore, summer life was an oddity pushed by a phenomenon that has been discussed for many years but which is becoming increasingly confirmed, shifting from the abstract to something concrete and tangible. In other words, the scientific threat of climate change, once distant from the everyday, stood before me during summer. As Beier points out, "[t]he strange and unexpected consequences of today's ecological degradations are concomitant with a range of weird social and psychic phenomena" (2023, p. 38) and to this "end of times" feeling, is relevant to reflect on what makes weird, weird.

As I began to investigate the term weird, I first came across the literary movement of Weird Fiction and its contemporary counterpart, New Weird, which opens the way to ghosts and monsters, as I will explain further in this section. *Weird Fiction* is a literary movement primarily associated with the American writer H.P. Lovecraft (1890-1937). Falling within the realm of science fiction, Lovecraft viewed humankind as insignificant in the face of the vastness of the universe, a perspective known as *cosmicism*. This outlook inspired Lovecraft to write horror stories featuring monsters such as the infamous Cthulhu, a "the distorted caricature of a human being, with its eyes sunk to invisibility in thick masses of scaly flesh, the thing that flailed its arms bonelessly at us like

the appendages of an octopus, the thing that shrieked and gibbered” (Lovecraft, 1997, p. 112).

An important aspect to consider when examining the Weird literary genre is as urban geographer Jonathon Turnbull and editor Ben Platt (2022) write, “Weirding is a confrontation of difference. How difference has been framed, received and politically mobilised” (p. 1209). Lovecraft nurtured this literary style from a tremendous fear of the otherness. However, the fact that this literary movement was born out of racism has been the subject of much criticism, and the New Weird movement aims to challenge and confront this issue. New Weird authors like China Miéville and Jeff VanderMeer aim to contest this issue. They take what is typically feared, such as monsters, and view them through the lens of environmental and political catastrophes, questioning societal norms (Turnbull & Platt, 2022, p. 1211). By doing so, they can address the many strange and unsettling issues that we face today, including the phenomenon of *global weirding* that we are currently living through in the era of the Anthropocene.

Global weirding, as explained by science fiction literature researchers and teachers Gerry Canavan and Andrew Hageman (2016), can replace global warming and climate change, as it focuses more on the “unpredictable disruptions that have been caused and will continue to be caused by the coming years” (p. 7), having a more robust and relatable connection with how we experience the everyday in these post normal times.

Blanche Verlie (2022) has raised a noteworthy point that “positioning climate change as a phenomenon to be known primarily through science has led to approaches to public engagement that are highly disengaging, as well as ignoring the emotional pain of those who are already concerned” (p. 2). Therefore, addressing climate change from the emotions it evokes, such as strangeness, disorientation, and destabilization, can help us cope with the weirdness surrounding us. As Gry Ulstein (2021) writes, we need to take a critical look at the ecological disasters and strive to comprehend them better.

In accordance with writer and cultural critic Mark Fisher's (2016) the Weird is defined as the presence “of that *which does not belong*. The weird brings to the familiar something which ordinarily lies beyond it, and which cannot be reconciled with the ‘homely’” (p. 25), extracting from it *hauntology*, which is a way of understanding the world as a place that holds the ghosts of the past. Hauntology comes from the absent presence of things around us that we can feel or think.

One example comes from the book *Arts of living on a damaged planet: Ghosts and monsters of the Anthropocene* by editors Anna L. Tsing, Nils Bubandt, Elaine Gan and Anne Swanson (2017), where the authors argue that “to survive, we need to relearn multiple forms of curiosity” (p. 11). In the chapter *Garden or a Grave? The Canyonic Landscape of the Tijuana-San Diego Region*, Lesley Stern describes the issue of car tires that are discarded into empty land spaces and become part of the new landscape, shaping and contributing to the ecosystem (Stern, 2017). People letting the tires have forgotten they exist; they are no longer in their sight behaving thus like ghosts: unseen to the explicit regard but present. Therefore, the connection between Weird and Hauntology can be understood in the words of writer China Miéville (2008): “if we live in a haunted world—and we do—we live in a weird one” (p. 128). This suggests that when we experience a sense of wrongness or disturbance in space and time, the Anthropocene, as a desirable state of our world, fades away, driving us towards a Pyrocene. Coined by author and researcher of the history of fire and environmental impact, Stephen J. Pyne (2020) uses Pyrocene to describe the era that our present world lives in, where fire processes transform materials that both support our living as well as lead us towards an uncertain future. While fire has enabled humans to thrive, every year is also a massive element for land destruction. As a result, the predicted ice age future has been replaced by an uncontrollable fire—weird—future.

3. Living-with through video

The meaning of video has evolved over the past few decades. We all carry cameras in our pockets, which brings positive as well as complicated issues when thinking about our relationship with a place. In her book, *The Digital City* (2019), Germaine R. Halegoua, Associate Professor in the Department of Film and Media Studies at the University of Kansas, delves into the act of coexisting in a city where we all inhabit the same spaces. Despite being in close proximity to one another, we often find ourselves detached from the physical environment through the use of headphones, screens, and even books, which become tools that draw our gaze away from the surroundings and enclose us in our own bubbles, even on the outside. Halegoua, refers to the phenomenon of detachment from place due to technology as “lonely crowds.” This phenomenon can also be observed when using map applications on smartphones which, while helping us navigate our surroundings, keep us glued to the screen rather than engaging with the physical environment.

Similarly as Haleboua, although looking at it from a different point of view, writer and novelist Olivia Laing in her book *The Lonely City: Adventures in the Art of Being Alone* (2016) asks herself: “Does [technology] draw us closer together, or trap us behind screens?” (p. 5) to which in her chapter *Render Ghosts* explores through the idea that behind a screen, even if enclosed in that small yet infinite unreal world, it allows people to be seen in a different way, and be more open thanks to anonymity that interacting with others allows.

Filmmaker and researcher Max Schleser (2021), in his paper *Mobile Moving Image Culture & Smartphone Filmmaking Past, Present & Future*, discusses how the advancements in mobile technologies are being utilized in the filmmaking industry, expanding the creative and research possibilities generated by having a camera in your pocket. Just like having a notebook and a pen with you, those two objects have been rapidly replaced by smartphones, and transforming the role and medium of storytelling itself as Scheler (2021) points out. New genres, such as mobile-mentaries, are emerging as a result.

A noteworthy example of mobile-mentaries is demonstrated by the educators Amie Hess & Kris Macomber (2021) in their article titled *'My parents never read my papers, but they watched my film': documentary filmmaking as feminist pedagogy*. They share their experience of leading a class where their pupils produced a collective documentary. Throughout the article, there is a recurring theme of empowerment as they emphasize the significance of allowing the students to have the authority to narrate their own stories, fostering connections with their peers and community. Their approach of venturing beyond the classroom space to explore the world around them is important to this discussion. They encouraged their students to ponder what caught their attention and, what stories they wanted to tell and share and how to explore the medium of video to do so creatively.

Videos, once exclusive and less accessible, are now becoming a universally familiar mode of communication, surpassing many other forms of expression and storytelling. Along with what experimental video stands for, it breaks the one-way relationship between the one who sees and the space to be seen (Schleser, 2021), allowing or giving the chance to more collaborative video practices that can enter the educational space.

As Ángel García (2012) mentions in her PhD thesis, video-making extends far beyond the

fusion of audio and visual elements. When combined, these elements create additional layers that enhance storytelling and serve as a means of communication. This aligns with the viewpoint of Yuya Takeda (2021), a critical media literacy researcher, who analyzes video as a linguistic tool, where he states that the “nature of film(making) has a potential of expanding the channels of participation and enabling people to express their subjective experiences beyond what languages allow them to do” (p. 455). This expanded perspective of video-making is now accessible to non-filmmakers and allows them to break free from the confines of cinematic tradition. This paved the way for more participatory ways of creating and knowing untold stories, as well as allowing artists to experiment with the medium as a way to connect and express issues like global weirding, that even if more present, remains unseen, or as ghost.

3. Artists

Jacquelyn Mills

Jacquelyn Mills' film *Geographies of Solitude* (2022) has been an influential source of inspiration for my work, both in terms of concept and visual exploration. *Geographies of Solitude* follows the life of Zoe Lucas on Nova Scotia's Sable Island where she dedicatedly and systematically investigates the plastic pollution washing ashore, as well as the flora and fauna. Despite living in a small and seemingly inhospitable environment for over four decades, Zoe's story inspires us to consider the interconnectedness of all places. By walking, collecting, and learning to observe, we can discover connections with other places, even those far away. In the film, Zoe notes that despite being alone and therefore, disconnected, she is, through the objects that wash up on the shore, wholly connected to what is happening outside of her isolated home. This is highlighted by the collection of balloons that arrive to her, in which political campaigns, holidays, even social struggles can be seen, and which insert her, even though distant, into a globality.

Throughout the film, Jacquelyn Mills experiments with the physical material of celluloid 16mm film in which, connecting with Zoe and her collection of objects, flora, fauna and her observations of the change of her environment, Jacquelyn experiments with these materials through the film to account for a hidden visually from the materials. "It is about a sensorial experience and immersing yourself in a remarkable place and then having a bit of stillness and quiet for these deeper instincts to emerge." (Durnford, 2022, par. 15). At the same time, she seeks to capture the

sounds of invertebrates, proposing in the film those recordings as music.

These emerging scenes break the linearity of a regular documentary, informing my thesis by opening a way of possibilities for video experimentation. Through poetic and visual explorations, the landscape becomes a source of inspiration for manipulating film as a physical medium, resulting in a distinct aesthetic that prompts me to contemplate the footage to capture, how to capture it, and how to uncover the intricacies that Montréal, as experienced through my walks, encapsulates. *Geographies of Solitude* was born out of Mills' curiosity: "How can nature be translated into film?" (Durnford, 2022, par. 18), a question that fuels my walks and explorations while encountering myself with a place.

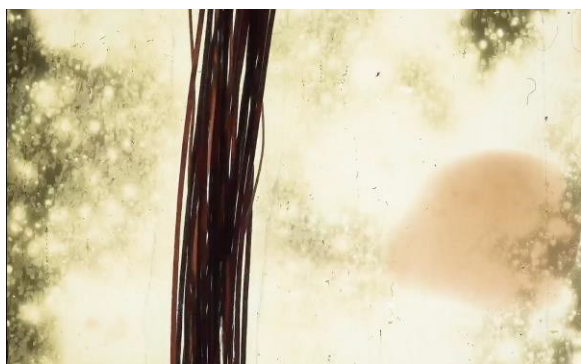


Figure 5, 6 & 7. Mills, J. (2022). Three stills from *Geographies of Solitude*.⁴

⁴ Still 1: Retrieved from: Beckett, R. (2023, October 19). Review: *Geographies of Solitude* — a Beautiful and Experimental Nature Documentary. Counter Arts. <https://medium.com/counterarts/review-geographies-of-solitude-a-beautiful-and-experimental-nature-documentary-f4d46a22544b>

Still 2: Retrieved from: "Geografías de la soledad": Experimentar las texturas. (2023, May 5). <https://testigodecine.com/criticas/geografias-de-la-soledad-experimentar-las-texturas/>

Still 3: Retrieved from: flawintheiris. (2023, March 22). *Geographies of Solitude* review — Sable Island paradise. Flaw in the Iris. <https://halifaxbloggers.ca/flawintheiris/2023/03/geographies-of-solitude-review-sable-island-paradise/>

Enrique Ramirez

On the other hand, Chilean artist Enrique Ramirez, who resides between Paris (France) and Santiago (Chile), has a body of video work related to his roots in terms of family, history and geography. The artist works with the ocean to present it as an element that reminds him of his sailboat manufacturer father and what the ocean means for the Chilean territory, becoming a wall, a cemetery, a place that surrounds you, encloses you and is constantly present, to show as well as to hide. A work that particularly inspires me for this thesis is *El muro* (2020), which displays images of a protest in Chile on one side of the screen. One can see people hitting with stones and pans, a wall full of graffiti and posters invoking revolution and discontent. The sound people are making follows the *tu-tu...tu-tu-tu* rhythm that has become a symbolic beat of social struggle and fight in the country. Accompanying the video, a poem in French is presented that reads:



Figure 8. Ramirez, E. (2020). Still from *El Muro*.⁵

Le mur est l'endroit où l'œil imagine

Le mur est l'injustice

Le mur est notre histoire

After those two lines, there is a pause to the poem, and they present two videos that seek to talk jointly, the oceans with crosses of death, which speaks of the past in dictatorship, and next to it still showing people making noises on the walls.

⁵ All stills from *El Muro* are retrieved from <https://vimeo.com/452874719/3b4db566e5>



Figure 9. Ramirez, E. (2020). Still from *El Muro*.

Then, the people disappear to give way only to the ocean with their graves and the poem continues:

Le mur est ne plus voir l'horizon

Mur est ma géographie

Mur nous sommes...

Le mur est la mémoire qui s'efface

Le mur est la mer

Le mur est ce que nous ne voulons pas voir

(Ramirez, 2020)



Figure 10. Ramirez, E. (2020). Still from *El Muro*.

Enrique Ramirez's video informs my thesis by demonstrating how storytelling and writing with the moving image and sound can make people connect and travel to places and the memory it holds. Moreover, there is an interesting relationship with the ocean full of hidden, ghostly bodies and the city as an ocean like Gaston Bachelard (1958/2014), where in the tiny corners of the ocean-city, with poetic eyes the ghosts and the political issues of the place can be traced down or uncover.

Daïchi Saïto

Daïchi Saïto, is a Japanese filmmaker based in Montréal. He presented one of his latest films in an Artist Talk at Concordia University: *earthearthearth* (2021), where he delivered an interesting conversation about experimental film, in which his work reflects the characteristics developed with Rees (1999) and Clayton (2022), being an insightful work for my thesis.

earthearthearth shows videos recorded in the Atacama Desert in Chile. Nevertheless, although one can understand that the film is about landscape, the frame is worked in a way that makes the viewer experience the idea of living paintings, where the colour palette transitions fluidly from dark scenes to intense red, blue, orange, and green, to come back to black, separating from the reality of the landscape but creating a closer sense of feeling and emotion of a place. These changes occur slowly throughout the 30-minute film, but with a high intensity, accompanied by a heartbeat sound and music. Some notions that the work alludes are climate change, the earth as a living skin, extinction and the passing of time.

Saïto edits his films by processing them frame by frame and treating them like animation. This allows him to play with the idea of adding and subtracting by overlaying frames and using a black that obscures but still plays a vibrant role in the film. He thus works with the physical materiality of film, looking for ways to bring into tension the idea that what has been recorded can be greatly altered to create new poetic and aesthetic meaning and significance.

During the talk, Saïto explained his creative process and something new that is significant to my thesis is the way he thinks about sound. In Cinema, Saïto said, sound works with the moving image through the idea of the soundtrack (Daïchi Saïto, Artist Talk, April 5, 2023). This means that sound supports the moving image, but is often not considered equal to it. In his practice as a filmmaker and as a teacher, Saïto encourages his students to avoid adding pre-existing music to the works. Therefore, he experiments with musicians performing music while watching the film, so

that both the image and the sound are experimental while using different methods giving the film a multi-layered while being created, and experienced.

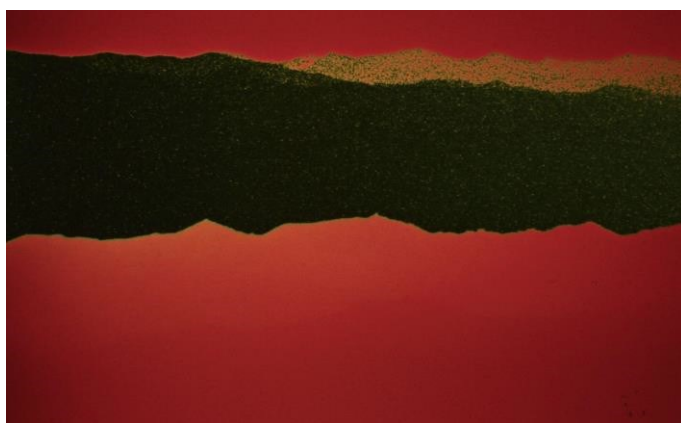
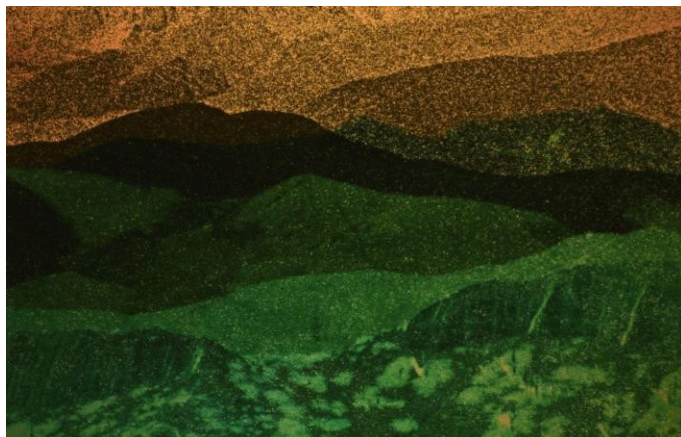


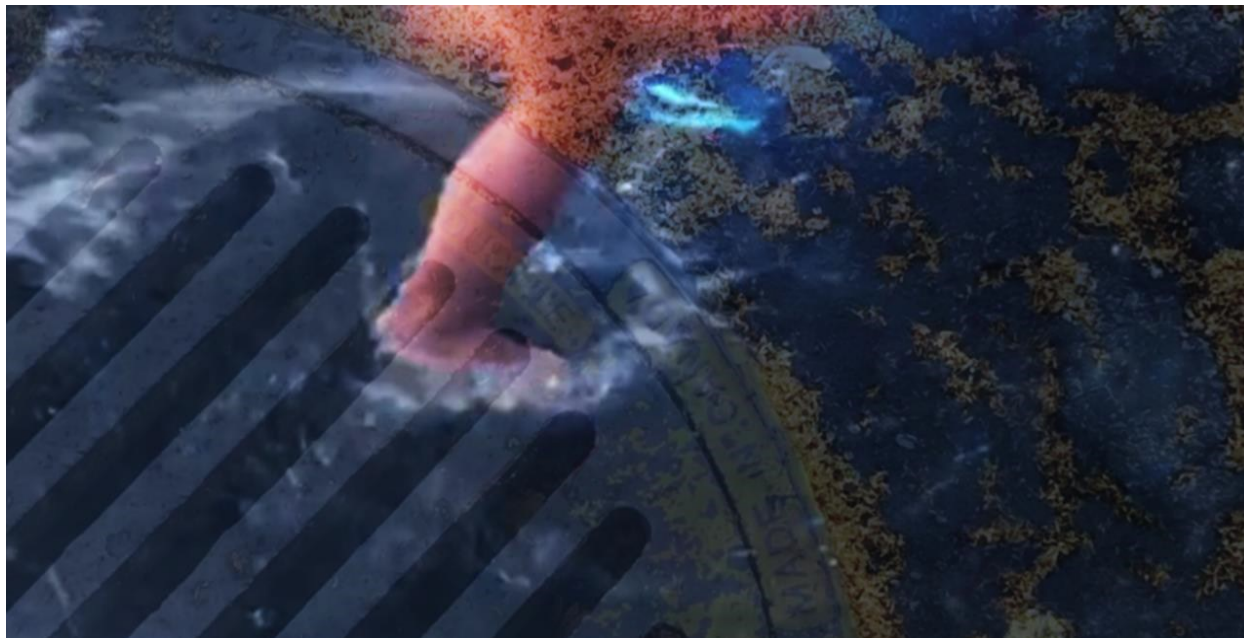
Figure 11 & 12. Saïto, D. (2021). Still
from *eartheartearth*⁶

⁶ Stills from eartheartearth have been retrieved from: <https://iffir.com/en/iffir/2021/films/eartheartearth>

In-between

Mayo llegaste tan seco
 que te pasa que no llueve
 los trasplantes piden agua
 los esteros y las pieles

(...)



se van secando mis hojas en el otoño
 Y la sed terrible de las plantas de la tierra
 que siento en los ojos que siento en las venas.⁷

Figure 13. Marion-Reyes, M. (2024). Post-edition still from recordings, with Chola and Gitano song extract: *Mayo llegaste tan seco* (2021).

⁷ My translation: May, you arrived so dry What's going on, why isn't it raining? Transplants are asking for water The estuaries and the skins (...) My leaves are drying in the autumn And the terrible thirst of the plants of the earth That I feel in my eyes, that I feel in my veins And the terrible thirst of the plants of the earth That I feel in my eyes, that I feel in my veins

Chapter 3: Methodology and Methods

1. The Methodology: Heuristics and Research-Creation

This thesis combines two methodologies: Heuristics and Research-Creation. Heuristics, as Clark Moustakas (1994) explains it, is "a process of internal search through which one discovers the nature and meaning of experience and develops methods and procedures for further investigation and analysis" (p. 17). Therefore, this methodology implies that the researcher becomes deeply involved in what one seeks to discover, generating a process of "self-awareness and self-discoveries" (p.17), being the main objective of understanding human experience.

Within Research-Creation, as Chapman and Sawchuk (2012) define, there are different ways of including it in the research. This thesis used Creation as Research since it involves "projects where creation is required for research to emerge (...) while also seeking to extract knowledge from the process" (p. 19). Therefore, following along the six phases that Heuristics has, Creation as Research will be mingled in some of those.

The following paragraphs detail, according to the Heuristics phases, what was done in each moment and how Research-Creation goes along the different phases.

1. Initial Engagement

This phase relates to the early stages of building up the research one wants to pursue. Here, you look into "one's autobiography and significant relationships within a social context" (Moustakas, 1990, p. 27) and form a question. In this phase, everything around me constantly bounced into my research idea. Hence, it "elucidates the context from which the question takes form and significance" (Moustakas, 1990, p. 27). This phase was done when building up the thesis proposal, where I connected with what was happening around me and my interests.

It is interesting to notice that in the proposal, there were issues that were not much expanded, but still very present. After following the next phases, the proposal had a shift towards that interest.

2. Immersion

Once the question is settled, "the researcher lives the question" (Moustakas, 1990, p. 9) in

everything the researcher does and thinks. Everything around nurtures the understanding of the topic and becomes material. To this, it is noted that “immersion has ambiguous boundaries and will more than likely saturate various parts of your study from beginning to end” (Sultan, 2019, p. 23).

This phase went from April to September of 2023, where Creation as Research came to the fore. Here I performed the methods of walking, video recording and producing experimental video as well as keeping a journal of my thoughts.

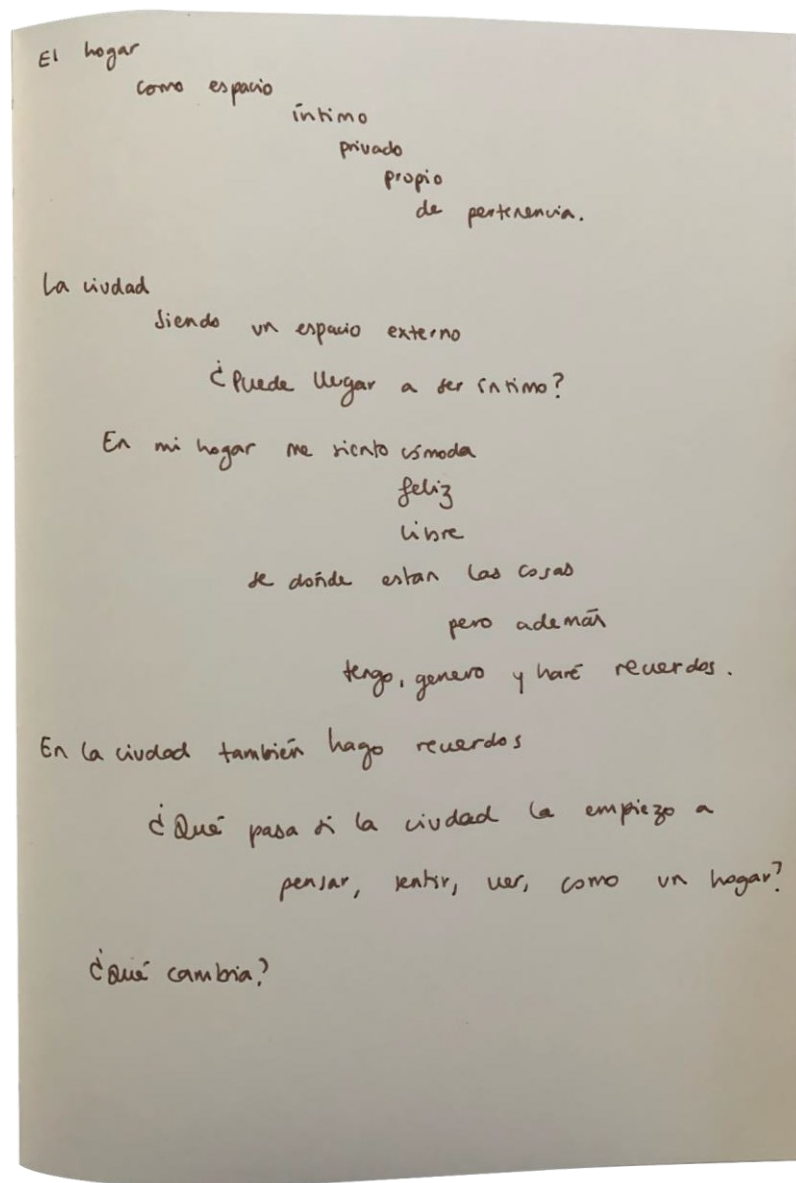


Figure 14. Picture of *poemish* thought in journal during Immersion phase.⁸

⁸ My translation: The city as a space intimate, private, personal, and belonging. The city, being an external space, can it become intimate? In my home, I feel comfortable, happy, free; I know where things are, moreover I also have, make, and will make memories. In the city, I also create memories. What happens if I start to think, feel, see the city as a home? What changes?

3. **Incubation**

This is the phase of silent growth, where the intense immersion phase takes a break and all the things I made from the previous phase settle down and find their place. This phase was very hard to get to, as it meant a stop from the making which I elongated constantly. Once I decided to stop recording and making videos, I took a week for incubation where I mainly wrote in my journal my thoughts on the videos made to reflect upon.

4. **Illumination**

This phase takes the role of coming back to the things I did in previous phases, and re-experience, leaving the space for “new discovery of something that has been present for some time” (Moustakas, 1990, p. 30). This phase can come along with the others, since one is always thinking forward, to what one thought back. Here, new ideas and themes should arise.

This phase started deeply once I started meeting up with my supervisor to talk about the process during the immersion phase and what the experimental videos made me experience about place. As García (2012) mentions,

El Videoarte nos permite desarrollar una mirada introspectiva que cuestione los dos sentidos de la mirada, esto es; cómo observamos, cómo producimos y cómo interpretamos las imágenes videográficas, al mismo tiempo que nos preguntamos cómo somos observados y cuál es la mirada del otro. [Video Art allows us to develop an introspective gaze that questions the two senses of the gaze, that is, how we observe, how we produce and how we interpret video images, while at the same time we ask ourselves how we are observed and what is the gaze of the other.] (p. 51)

5. **Explication**

This phase is where Heuristic proposes inviting others into the research. However, that was not undertaken for the purpose of this research and the time it encompassed. A crucial aspect of my creative process for this investigation involved complete self-engagement, rendering it unnecessary to seek input from others during the video creation. Nevertheless, I believe that a portion of this phase is brought forth once the thesis is online, allowing readers to connect with the

text and its in-between spaces, as well as with the website that incorporates the experimental videos as part of the processes.

6. Creative Synthesis

As the final phase, Heuristic proposes to take the “raw data as well as the final findings to generate an interpretation that accurately represents the experience as a whole” (Sultan, 2019, p. 26).

The creative synthesis in this thesis, following the family resemblances of Research-Creation (Chapman & Sawchuk, 2012), uses “Creative presentation of research”. For this, I have included *In-between* chapters: one page that does not belong to either of the previous and posterior section, but connect them in an artistic and poetic way. Moreover, I have made a website where the reader can see and interact with the experimental videos in a platform that goes along with the poems of *Chapter 4*, but also can see some archives of the videos taken during the Incubation phase.

In this thesis, the Heuristic methodology goes hand in hand with Research-Creation, complementing each other. Moustakas (1990) explains that this methodology implies a constant “back and forth, again and again—until one has uncovered its multiple meanings” (p. 16) and with Research-Creation there was a constant back and forth with the data, as well as using it in different stages coming back to reflect on it.

2. The Methods

Walking

While reading Rebecca Solnit’s (2001) book *Wanderlust: A History of Walking*, I was traveling on the subway, not actually walking but moving—or letting myself be moved. I was going, nevertheless, from one point to another, feeling her understanding of walking. Solnit describes walking as a mental and physical activity that enables us to connect with our inner selves while being in the outside world. That idea turns on a light in my head, since I’m thinking: Why will walking help me through my research? Solnit’s words offered an answer: “[m]any people nowadays live in a series of interiors—home, car, gym, office, shops—disconnected from each other. On foot everything stays connected” (2001, p. 9). Ellen Mueller, when discussing walking as a core

teaching method in her art class also states that “while walking might not be fully dependant on a particular location, time and place [it] certainly ha[s] a significant impact on one’s walking” (2022, p. 48) and experience. Thus, walking has become a way for me to ground myself in a place, and recording videos allows me to capture and archive that exterior experience, linking it to my sensory and emotional responses in that particular location.

Experimental video

Experimental video opens the door to other similar terms such as ex-cinema, underground film, *video art*, non-narrative, or avant-garde film, among others. Those concepts have the common idea of going against “both the mainstream entertainment cinema and the audience responses which flow from it” (Rees, 1999, p. 1) providing the space for those “silenced or dissident voices” (Rees, 1999, p. 1) to create and share stories through moving image media.

Although each term mentioned above has its own history and characteristics as well as filmmakers/artists, I will find definitions and understand what experimental video is for this particular thesis, understanding that each of those movements or ways of thinking about the moving image are ways of experimenting outside the standards of the film academy. Something that has emerged in the literature searches, is that these two keywords, *experimental* and *video* together, do not offer clear definitions, or authors use them as synonyms for other experimental practices. Therefore, this section will base itself in the book *A History of Experimental Film and Video* by A. L. Rees (1999), which has been helpful in clarifying and establishing the general notion of experimental video. After I bring other authors that will add to the discussion to further make way for contemporary issues in video practice.

Rees (1999) provides a historical examination of what could be considered *experimental* in film or video, always looking for the separation or indeed, the differentiation between this form of using the audiovisual medium, versus the Cinema that guides us towards the idea of entertainment, mass culture and Hollywood.

Rees (1999) introduces what is experimental in the video or film using themes. The first *Vision Machine*, highlights the idea that

in film the image does not move—it is an illusion. And in video and digital media

the image in motion is coded as a scanned electronic signal. Film, video and electronic media are cinematic equations which slide apart even as they draw together (p. 5).

Hence, it invites us to understand that the image in movement does not move by itself. Within this illusion that is created, there is also the illusion of the spectator, becoming all part of it. Thus, if the video and experimental film is understood as one that reflects on the video material as a physical one, there's an invitation to be painted, or scratched like Len Lye (see "A color box" from 1935), and play with synchronization as Gillian Wearing (see "Your Views" from 2014) and Duvet Brothers (see "Strickley Trigalig" from 1986) (Rees, 1999). Thus, what is seen and expected from the aesthetics and visuality that Cinema has created is broken by the play of film or video by understanding it as a physical material.

Continuing with the themes that Rees (1999) proposes, he speaks of *Time Base* explaining that "experimental film centers itself on the passage of time" (p. 7) understanding therefore, that in addition to thinking of the video or film material as something physical that can be intervened, time also takes on the role of realizing that it is a video, breaking with the linearity of Cinema, and its times expectations. This idea can be seen in the long takes of Andy Warhol's film *Empire* made in 1965 where, without changing the view of the camera, it recorded for eight hours and five minutes the Empire State in New York, being the objective, to see time go by.

Then there is the *Point of View*, in which Rees (1999) explains that Cinema and its perspective when recording, go hand in hand with the Renaissance and its use of perspective with symmetry and the lines that structure the rectangle. But continuing with the idea of modernism in painting, giving as an example the passage from Baroque to Impressionism, and then Cubism among other movements, the points of view and perspective change, opening the path to break the symmetry. Rees (1999) explains that once we reach Abstraction in which "the traditional distinction between figure and ground was questioned (...) The viewer has no central anchor around which to construct the fantasy of the scene and the gaze" (p. 7), the idea of what can be shown on the screen is questioned. Continuing with the idea of the separation of Cinema as the illusion of the projection of reality, with experimental video there's the invitation to think from where one sees, and how one is seeing the moving image.

Therefore, staying with this understanding, experimental video seeks to separate itself from Cinema. Thinking about the standards that the moving image medium has established, British filmmaker, researcher, and teacher at the University of Leeds Rafe Clayton (2022) discusses the width and height proportions for Cinema. After a meeting in 1930 held in Paris, a "select group of filmmakers and technical experts who were able to attend, deliberated upon a proposal (...) to create a standardized horizontal frame" (p. 644). After that meeting, the industry kept the rectangle proposal until today with some changes on how exaggerated the rectangle is. That meant for other formats like a square or vertical, to stay outside the Film Academy having the connotations of "inelegant, amateur, and to be avoided by professional filmmakers, academics and consumers alike" (Clayton, 2022, p. 652). Nevertheless, as stated by Clayton, vertical films never ceased to be present.

Clayton (2022) highlights that those who did not fit in the format of the academic rectangle had the status of experimental filmmakers, nevertheless, today with smartphones and the increasing number of vertical videos in each hand, the format is being rethought and variations are accepted more and more.

In the making of the videos, the main technique that was explored was rotoscoping. This technique was invented in 1917 by Fleischer Studios as a way to help animated movies study the movement frame by frame from a direct reference. "The Rotoscope consisted of a camera mounted behind an animation desk, projecting film footage onto a slate of frosted glass" (Bratt, 2011, p. 1), which enabled animators to draw on top of the recorded video, going still by still and modify the reality as desired. Some of the original cartoons made with this technique include Betty Boop and Popeye the Sailor, to which later on Disney too would navigate to make their films.

Today this rotoscoping still applies the same concept of drawing on top of real footage, but with digital software that allows further explorations of what is there in the video and what can be added or changed when leaving the original footage plus the rotoscope layer, or transformed into animation.

Poetry

This thesis utilizes poetry in two ways to complement and expand the Research-Creation methodology. Although I added poetry during the thesis writing process, it played a noteworthy

role during the Immersion and Incubation phases. In this regard, I resonate with Carl Leggo's (2005) concept of living poetically, where even without creating poetry per se, life is viewed with a delicacy and awakesness for words and moments. One instance in which I include poetry is accompanying the experimental videos. While creating the videos, there was a poetic imagination of what the image conveyed despite the absence of voice or narration. Much of my decisions in choosing one video over another for the experimental videos, as well as when I stopped on the street to take out my camera, involved living poetically and contemplating what is being told through the details of the everyday: in that space between what I see and what is. Poetry then began to occupy a significant place. When the time came to write this text, I connect with Leggo's (2005) emphasis that poetry provides the possibility of unsettling academic knowledge through infusing the text with heart and soul (p. 443) having another path to resonate with the others.

Moreover, poetry serves as a way to analyze audiovisual data and express its meaning through words. Hence, it allows access to the video beyond the experimental video-making experience, capturing what it portrays and the emotions and thoughts it evoked in me during and after the process. The resulting poem becomes a gateway to personal reflections on the creative moments. My approach to this concept of poetry is similar to that of Andrew C. Sparkes (2021), who, in the context of Poetic Inquiry, acknowledges the discomfort one may feel when encountering poetry as a genre of literature. He compares it to feeling like a "trespasser on private land" (p. 41) if not genuinely acquainted with poetry. In using poetry for data analysis in research, Sparkes introduces the term poetic representation, which refers to a creative and sensory approach to opening up the data, accomplishing its representational task through a not-quite-poetry or *poemish* style (p. 44). This approach invites the reader to a different understanding of the subject matter.

I also incorporate poetry into my In-between chapters as a means of intertwining the Heuristic process of living the question in my every day. These sections include the words of artists and writers: Antonio Machado, Eliucura Chihuailaf, Chola and Gitano, Rubén Darío, José Emilio Pacheco and Tim Seibles; that are accompanied by post-edition works that I have created using various stills from archival videos. Their words served as a source of inspiration during my thesis's Immersive, Incubation, and Illumination phases. I listened to their words as well as remembered them from my childhood and became part of my living-with. This integration aligns with the

Creative Synthesis stage in Heuristics and the Creative presentation of research. As Chapman and Sawchuk (2012) pointed out, "it is through the ways we iterate our projects back to ourselves that we come to know" (p. 18). Including these poems in my In-between chapters allowed me to reflect on my creative process and present my research uniquely and meaningfully, opening a window to those voices who followed me in-between my thesis project.

In-between

Fui a cortar la estrella mía
 a la azul inmensidad.
 Y el rey clama: “¿No te he dicho
 que el azul no hay que tocar?
 ¡Qué locura! ¡Qué capricho!

El Señor se va a enojar.”
 Y dice ella: “No hubo intento:
 yo me fui no sé por qué;
 por las olas y en el viento
 fui a la estrella y la corté.”⁹



Figure 15. Marion-Reyes, M. (2024). Post-edition still from recordings, with Rubén Darío poem excerpt: *A Margarita Debayle* (1908 March 20).

⁹ My translation: I went to cut my star | in the vast blue expanse. | And the king exclaims, "Have I not told you | that the blue is not to be touched? | What madness! What whim! | The Lord will be angry." | And she says, "There was no intent: | I left, I don't know why; | over the waves and in the wind, | I went to the star and cut it."

Chapter 4: In the making

Recording to see, editing to notice

The videos

In this section, I delve into the Research-Creation process that goes along with the immersive phase of Heuristics, which involved me traversing Montréal, capturing moments, details, and things that caught my eye, intending to forge a connection with the city and exploring what experimental video can teach me about place. This process took place between April and July 2023. I recorded 272 videos, which vary between 0:02 seconds for the shortest and the longest, lasting 3 minutes 45 seconds, although most videos last between 20 to 40 seconds. The video editing process unfolded concurrently with the recording months but primarily occurred in August and September.

I will divide this section into three moments to describe each process deeply. First, the recording of the videos, then the editing and video-making process and finally the sound and how it was treated for these 4 different experimental videos.

Part of the creative synthesis of this research led to the development of a website¹⁰ that showcases the artistic and reflective journey of this thesis. There viewers can see and experience the videos as well as the poems that emerged from it altogether. Also, some videos without editions can be seen as part of the process that the Research-Creation had. Therefore, I invite readers to journey alongside me through the website as they read the next sections where I trace the process of the four experimental videos in the order they were produced.

Recording

Keeping in mind the characteristics of experimental video, I endeavored to distance myself from preconceived notions of what makes a good video—in terms of camera angles, movements, and the nature of the videos I produced. What was the ultimate purpose of my videos? Even though I did not have a clear answer during the process, my broad objective was exploration with considerable playfulness. I did not aspire to create a documentary or a film conforming to certain

¹⁰ Link for the website: <https://www.recordingeditingnoticelearn.com/>

standards, allowing me to honestly focus on my senses and camera. My perspective with the camera became an extension of what awaited me as I traversed the city.

I set rules for myself that included keeping in mind not to adhere to aesthetic regulations of what is expected of a video suitable for cinema academia, social media, or various formats like documentary videos that have set guidelines on what it should be.

Because of this, something I questioned at the beginning was whether I should use a professional camera or the one in my pocket. Given the nature of the research, using my smartphone seemed interesting and accessible, allowing me the idea that at any moment outside my home, within the city, I could take out my phone and instinctively record. I always kept the idea of recording present during those months, without forcing myself to record every time I went out. It was a matter of if I wanted to record, I did so, without thinking too much about the result of the video itself.

The recorded videos unfolded differently during that period, aligning with what my gaze fixed upon, what my hands and eyes deemed relevant or necessary to capture, but also what I was feeling and experiencing during that day. I tried to not think how the videos were supposed to be, but rather just recording and being connected to my body and mind. I felt that if I kept too much attention to the way the recording should look, I would be turning this experience into a feeling of directing a movie, rather than just a documentation for what it meant of experiencing the city.

Initially, the focus was on the ground and the lines it possessed, as well as my shadow within the city. I was walking the lines of the city, not really the streets but the cracks, following the lights, the design of the pavement, and even the leaves on the ground. During the early weeks, a significant portion of my videos were created both in the morning and at night where I was going somewhere from home like work, and coming back as well as walking my dog or going to the different cultural activities that the city entails during summer. As time progressed, I began to film from a distance, where I could notice the city and its size, although I have more videos where after that I seek for details that deviate from the ordinary, almost like playing a game of finding something in the city. Those videos were very interesting to me, as I was in search of something, not really knowing what. Sometimes those details were reflections on the water, or the play of lights in the night, or things that should be in the trash but were in the middle of the street taking

Edition and Video Making

Regarding the editing and creation of the videos, at the beginning of the thesis, I had not set a specific number, opting instead to see in the moment how many videos I would create and how I would go about it. For the editing process, I used the applications DaVinci Resolve (Figure 14), which is free and Procreate (Figure 15), a paid app. I chose these applications based on their intuitive navigation, despite having prior knowledge, for instance, of Adobe. However, in terms of price and user-friendliness, the decision was more intricate. I used both applications simultaneously, and as they were relatively new to me, they allowed me to explore and play with different outcomes. I also made these decisions while contemplating future pedagogical considerations regarding the accessibility of how the applications are designed for diverse audiences and the creative freedoms they afford.

As for the editing, I gave myself some rules to limit the possibilities that there could be and help myself manage time. One rule I set for myself was that once a video was used, I could not reuse it for others. For the four videos, I created during those mentioned months, I would review my gallery, recalling which videos were significant or visually appealing, and what thoughts they evoked after being captured. Then, with a "What if...?" mindset, I would select other videos that might be interesting to combine. Returning to my journal, when combining one video with another, I aimed to tell a story, which was not clear till I finished the experimental video. As I unified them, I began to think about the untold narrative through the video. This is where and why each video acquired a kind of poem or accompanying text that guided my thinking while making.

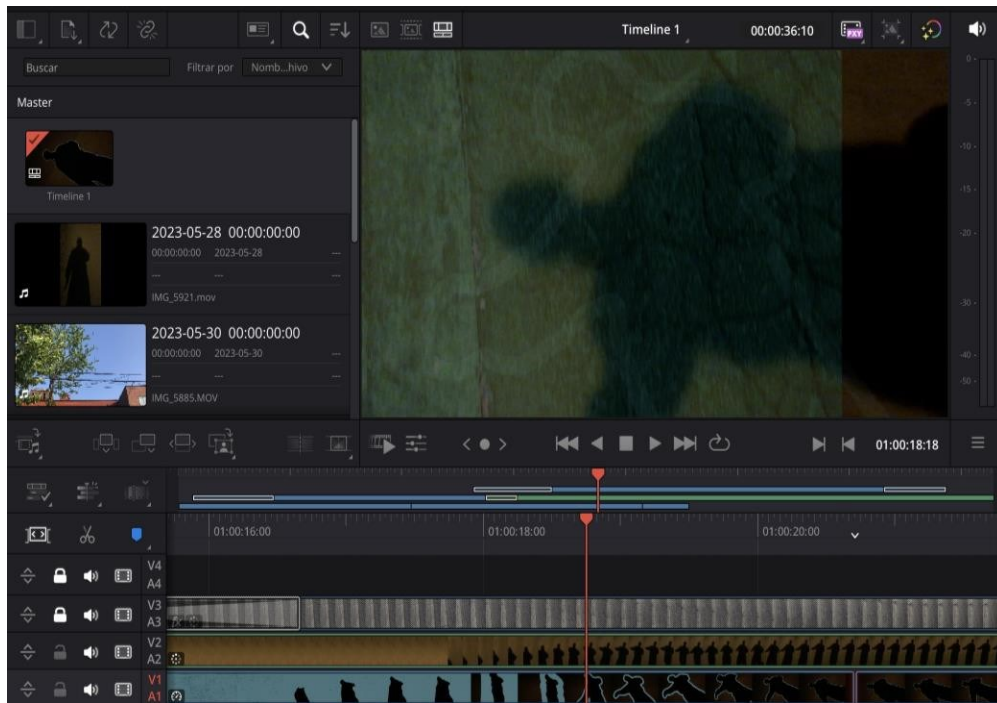


Figure 17. Screenshot of edition of Experimental Video N°1 in DaVinci Resolve application.

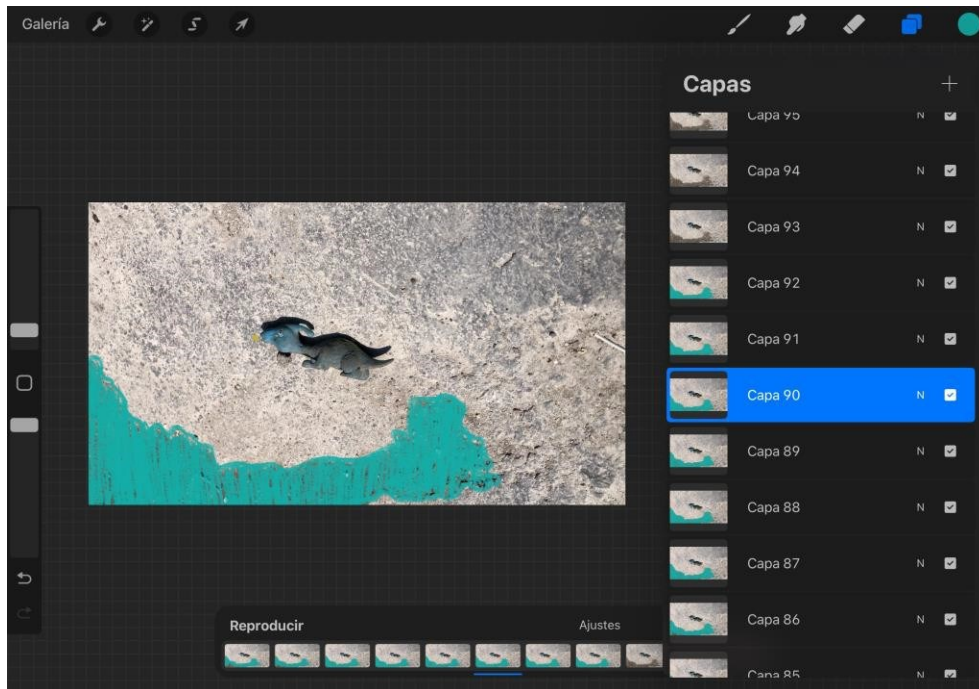


Figure 18. Screenshot of edition of Experimental Video N°3 in Procreate application.

Sound

Sound played a less pronounced role during my reflective process before initiating the immersive phase of Heuristics but became more apparent towards the end of it, was the sound that the videos would carry. Although each video has its own audio, during three walks I decided to only capture the audio of my journey. One of these 15-minute and 10-second audio recordings is included on the website, allowing viewers to listen to the walk while watching the four videos created together in a videographic collage.

This recording, aligning with the practices of creating sonic maps of cities¹¹, is part of the experiment of imagining the visible and feeling seeable through listening. These recordings, in turn, made me more conscious that beyond seeing and recording, listening to what is happening around me can be a motive or trigger to take the camera out of my pocket. Following this logic, each experimental video retains the original sound from a selected video without any editing.

Despite visually creating a new space through editing, one that could be considered unrecognizable or from which a specific location could not be identified, the audio anchors certain moments. Amidst the myriad visual occurrences, the sound freezes and locates that video in a real moment of traversing the city on the imaginary map.

Experimental video N°1: Pilot: Dancing shadows¹²

0:36 seconds.

Rotoscoping and post-edition.

This video was created amid the recording process, taking on the role of a pilot where I aimed to explore how, through the videos, I would create an experimental video and how that process would evolve and look like. As a result, this video, created without foresight of how my thesis would transform with the progress of the summer, has a different perspective of how it connects with the landscape than the next experimental videos explained later.

¹¹ Examples of this can be seen in: Soundcities (<https://www.soundcities.com/index.php>), which houses an extensive auditory database from various parts of the world, being a global sound map to which one can add up. Moreover, a noteworthy project is from the artist Rainer Krause in Chile, La Isla (<http://la-isla-reconocimiento.cl/index.php>), which, focuses on the South American coasts, invites people to contribute their sounds of the sea and beach. This project also includes an application to which people can experience the coasts, and include their own coastal sounds.

¹² Video link on Vimeo platform: <https://vimeo.com/927411551?share=copy>

The first experimental video begins with a nighttime walk where I recorded my shadow reflected on the pavement. Playing with my shadow and how it changes in relation to light sources, my position, and movement while walking. For this video, two recordings were taken from a series I made of my projected, mutated, changing, and unrecognizable shadow, which sometimes appears and disappears. These types of videos triggered reflections on how I see myself in the city and how I connect with it. Seeing myself in the city, somehow transferred, was my first approach to the thesis, and this video is therefore that initial attempt at exploring what I could delve into with the principles of experimental video.

The first few seconds where my dancing shadow is seen in the night are outlined by a blue that later blends with a recording of the sky. Something I noticed was a transition from looking at the ground to looking at the sky, but in both extremes, there were lines indicating a possible path. In that recording, I followed in the sky the line of electricity that we find everywhere, straight, marking a path that unifies but cannot always be followed beyond sight. In this section, I played with some noisy blue-painted frames and the sky blue. Then I made a transition coming back to the ground where I still follow lines that lead to nothing specific. Fissured lines produced by the movement of the earth and temperature changes indicating that while I move, the rest also moves. I reconnected those pavement lines with the second shadow video I selected, while exploring a new line created by the transposition of one video onto another and its straight cut that moves until only my shadow remains in the darkness, playing some seconds with my other shadow from the beginning of the video.

As seen in this first experimental video, there is an absence of vocal narration; only the noise of the video is heard on a lonely night. This lack of voice is something I applied in all the other videos, hence focusing on the visual and what it generates in affective terms. In response, this was the text that emerged from this video, in which I maintain the Spanish version as it was originally written, alongside the English translation on the side.

Deambulo por la calle,
 encontrando(me).
 Deambulo buscando un compás que seguir.
 Trato de seguir aquello que mi mirada desea,
 aunque mis pies no puedan,
 ni mi cámara llegue.
 Voy en busca de un camino
 mientras bailo con mi sombra
 que la ciudad transforma.
 Sigo líneas
 y me invento otras.
 Me unifico, sin pegarme.
 Me proyecto siempre cambiante.
 Estoy en la ciudad sin ser parte,
 siendo parte.

Wandering through the streets,
 finding (me)
 I wander, seeking a compass to follow.
 Trying to follow what my gaze desires,
 even if my feet
 cannot, nor my
 camera reach.
 I go in the search for a path
 while dancing with my shadow
 transformed by the city.
 I follow lines
 and I made others.
 I unify, without sticking.
 I project myself ever-changing.
 I am in the city without being part,
 being a part.

This video, for me, is about the search for connection with the city. The feeling that sparked this thesis in its early stages was the idea that in this city, which I did not know well at the time, I was getting lost. This video reflected those initial outings, where I danced with my own reflection in the city, bringing a playful aspect to exploration. It is also about seeking new paths, following different lines than the streets. Although clearly inscribed in them as if it were a labyrinth. It led me to places I had neither seen nor traversed before, but also details I unnoticed every time I walked on that path.



Figure 19 & 20. Marion-Reyes, M. (2023). Stills from Experimental Video N°1.

At the beginning, when I started recording, the question of why video and not photography arose in my journal as a way of reflecting on the medium of the moving image. In response, I believe this video addressed my doubt because the camera, for me, became a way to approach my regard and to follow it. It's the act of following the line that led me to explore the city, and I realized that even if I get lost by taking paths that do not lead where I want, there are hidden paths that can take me to things I did not know I wanted to reach.

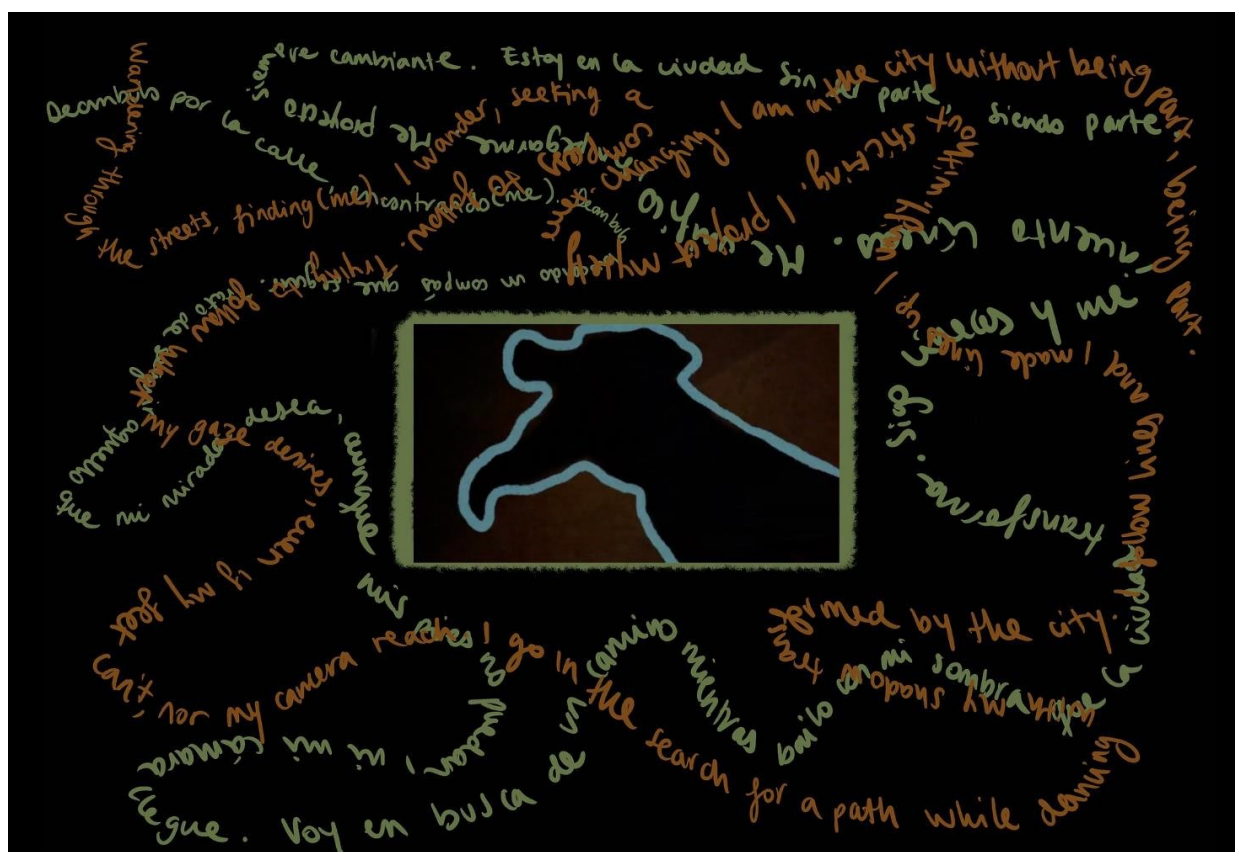


Figure 21. Screenshot of website entry for Experimental Video N°1 with video still in the middle.

Note. In the middle it can be seen the video still and surrounding it, in green is the Spanish poem read above, and in brown the English version. In the website these writings can be seen alone and together.



Figure 22. Marion-Reyes, M. (2023). Stills from Experimental Video N°1.

Experimental Video N°2: Green, Red and Blue¹³

0:37 seconds.

Video post-edition.

I created the second video after I finished the recording phase in the city, or at least attempting to do so, as I must say that even when I decided to put an end, I kept going for some time to record but less than I was before. As mentioned earlier, it was a complex process to cease the instinct of capturing whatever caught my eye. Unlike the first video, rotoscoping was not used, but there was a more extensive handling of layers and color editing, distancing the original videos from their real gradients. This resulted in a use of color that engages in dialogue with the work of Daïchi Saïto, mentioned in Chapter 2, where through saturation and the high presence of colors, brings to the mind an unreal heat and landscape.

This video consists of two recordings made on the same street but on different days. One video focuses the gaze upwards, while the other looks downward; representing sky and earth. Despite concentrating on these extremes, elements of the in-between, such as a lamppost, the shadow of a fence, and a tree, emerge. These elements take the role of connectors between both

¹³ Video link on Vimeo platform: <https://vimeo.com/927412851?share=copy>

extremes, filling and reimagining the semi-empty space caused by the omission of the horizontal gaze.

One of the videos capturing the upward gaze was part of a series of reflections on weather and color. While recording upwards under a strong sun, I found it interesting to document the blue and how it changes day by day. These thoughts on capturing a color reminded me of the work of one of my photography and digital editing professors at the Pontifical Catholic University of Chile, Marcela Moncada (2023). Her work primarily focuses on recording colors through different perspectives, capturing blue through a small window, exploring the green to discover the color of the green flash on the horizon at sunrise or sunset.

Here, my blue color in these videos was a way of registering beyond what my phone indicates about the weather in numbers and precipitation. It was about seeing the weather through the recorded color, observing how the blue changes with the air, clouds, sun intensity, hours, or my geographical location. Will this blue be the same tomorrow? This question could have been further explored and continued in the recordings but remained as something to delve into in the future at a deeper level.

The second video, with the gaze towards the ground, is still connected to the lines that guide my path. In this video, due to the sun and shadows, I am drawn to the drawings created when transitioning from the three-dimensional to the drawing that changes and distorts with light. I move from fissures to shadows and from shadows to constructions. I walk the same street but understand it in a different way while traversing and experiencing it in its details that support and frames me in between. I omit the in-between, the horizon, and I am in that horizon. My body seeks to stretch towards the sky, and I bend down to see the ground.

With these two videos, my editing process differed from the previous one, in which I superimposed both, creating that imaginary in-between space through upward and downward perspectives. It's a new street, which, after the editing with more saturated color, becomes primarily a video in dark and dirty blue, along with a range from yellow-greenish to a subdued red. Occasionally, only green dots appear. The interesting aspect of this color palette is that what should be blue turns into the other color, with shadow becoming light. Why is the sky the fence? This video sought a comedic sense of overturning things and creating a strangeness within the everyday that seems established when traversing daily.

These color transformations brought concepts of fire to my imagination due to the video's tonality and its constant movement in which both videos move in different directions. It evokes instability by bringing the sky to the earth and the earth to the sky, and with that, the idea of a catastrophe and that something is not right.

For metaphorical purposes, I will use a pedagogical memory from my early childhood (Figure 20). A strategy they used to teach me to write. Three equidistant lines: the first symbolizing the sky, painted blue; the middle representing the grass, colored green; and the last, the earth, painted brown. Through this, I learned to structure the world in a vertical way, though moving on the horizon to the right, focusing most of the letters on the grass.

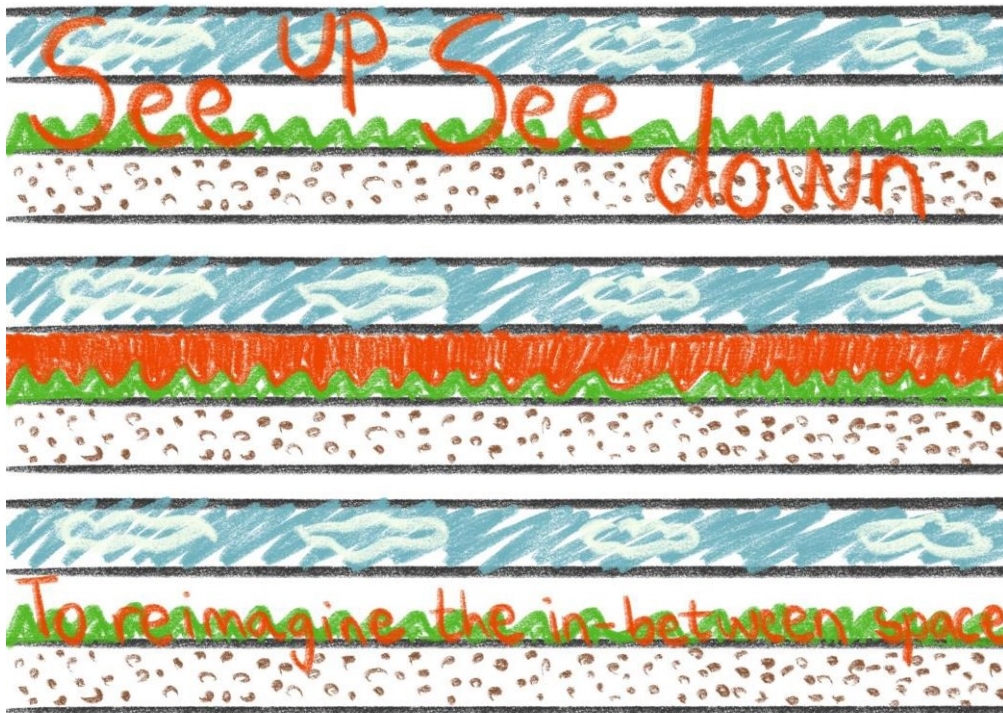


Figure 23. Marion-Reyes, M (2023). Drawing.

Following that logic, my video, being in the sky and earth, collectively creates grass without green. In a way, it is a flattened or compressed image between what is very far from each other. The original videos would not be considered weird or bewildering, but disorientation emerges by combining two parts of the same street. From those feelings of dis-displacement and flattening, the following poem accompanies the video.



Figure 24, 25 & 26. Marion-Reyes, M. (2023). Stills from Experimental Video N°2.

| | |
|--|--|
| ¿Podré a través de las verticales, | Will I, through the verticals, |
| comprender el horizonte? | comprehend the horizon? |
| Mezclo para ver | I mix to see |
| aquello que mi mirada no quería grabar. | what my gaze refused to capture. |
| Mezclo creando un nuevo lugar | I blend, creating a new place |
| que en fuego está. | that is ablaze. |
| Sombra que no es sombra | Shadow that is not shadow, |
| Cielo que es tierra, | Sky that is earth, |
| Como si al aprender a escribir hiciera las | As if learning to write made the letters |
| letras al revés. | backwards. |
| Cielo pasto tierra. | Sky grass earth. |
| Tierra pasto cielo. | Earth grass sky. |
| ¿Pasto? | Grass? |
| ¿Es pasto si no hay verde? | Is it grass without green? |
| ¿Pasto sin pasto? | Grass without grass? |
| Unir, pegar, sobreponer, | Join, paste, overlay |
| ¿Qué mundo surge | What world emerges |
| desde el espacio entre medio? | from the space in between? |
| ¿Es el entremedio | Is it the in-between |
| aquello que ignoramos mirar? | that we ignore to gaze at? |
| A pesar que es lo que más miramos, | Despite it being what we look at the most, |
| Sin mirar. | Without looking. |
| Cielo es tierra, | Sky is earth, |
| Tierra es cielo, | Earth is sky, |
| Y pasto no es pasto. | And grass is not grass. |

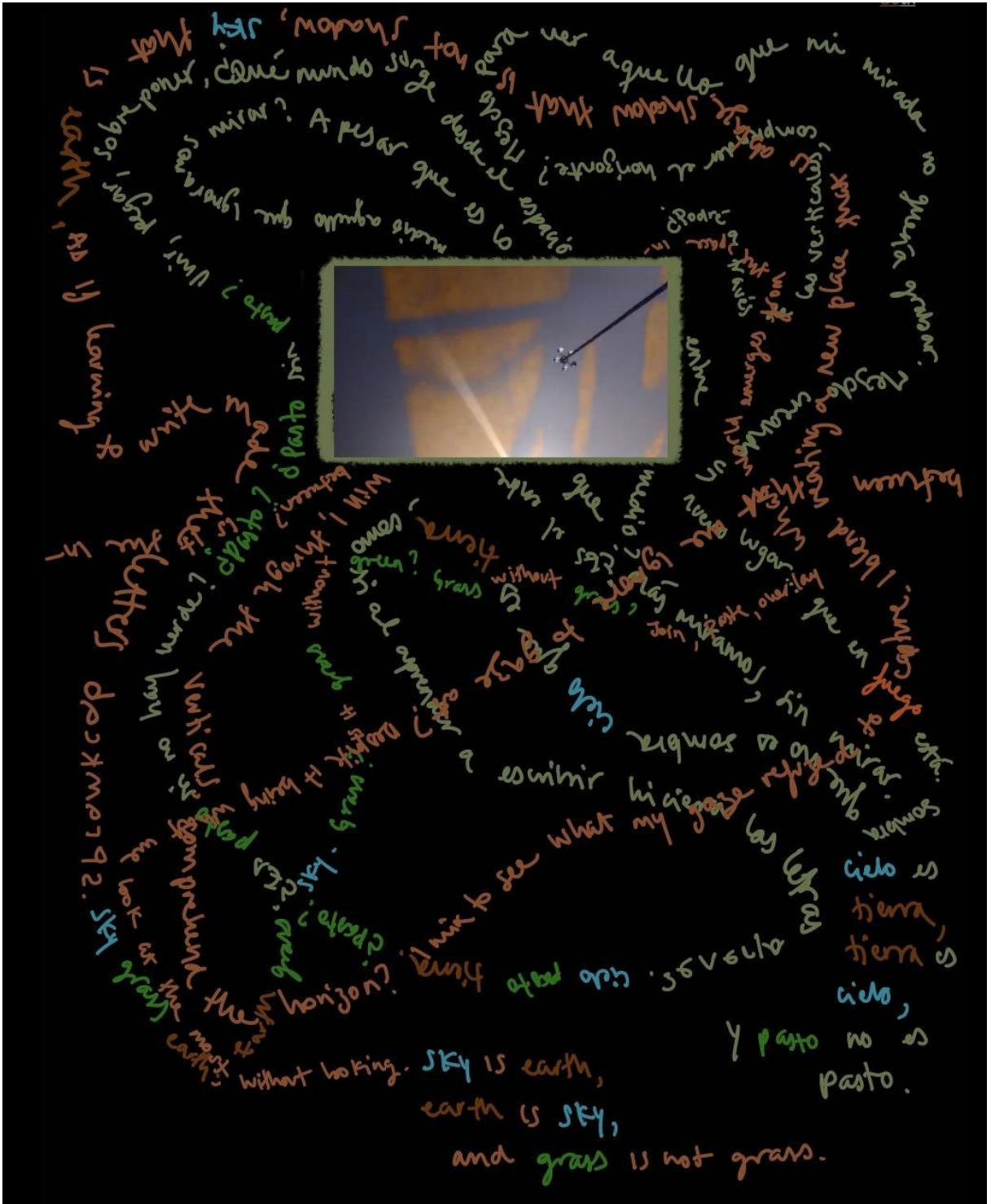


Figure 27. Screenshot of website entry for Experimental Video N°2 with video still in the middle.

Video Experimental N°3: Water¹⁴

0:16 seconds.

Rotoscoping and post-edition.

This third experimentation, despite being one of the shortest videos created, encompasses in those 16 seconds many events. First, there's a video of a dinosaur found in the middle of the street after a rainy day. This video was captured as I found the situation both amusing and sad—encountering a small dinosaur lying on the hot asphalt, just a few centimeters away from a puddle of water that had not completely dried up from the previous day's rain. That image instantly led me to contemplate the extinction of dinosaurs but also the reality that many animals in specific regions of the planet face, lacking access to water they once had. I record this poignant scene, not assisting the dinosaur in reaching its water but at least documenting its story that day.

This video is unified with the shadow of a person enjoying music at the Montréal Jazz Festival, moving their thumb up and down to the rhythm. The video, solely focusing on that ticking thumb, gently merging it with the dinosaur, evokes a clock that will stop when the music ceases. In this experimental video, faced with a sense of anxiety about time, I decided to leave the original sound of the Jazz Festival, which diverges completely from something stressful, seeking to create an emotion of strangeness due to the relaxed nature of the music, the dinosaur still without water, lying down, possibly asleep. A scene where the puzzling image is almost complete, although the pieces do not quite fit.

Next, with the puddle about to dry up completely, I outline and fill its silhouette with a blue color. Despite moving along with the dinosaur as also my video moves, it does not reach it; on the contrary, it shrinks second after second until it disappears. At the same time, the dinosaur is enveloped in yellow, as if it were a sun. It is outlined until the last remaining feature of its figure is its gaze, which then compresses into a circle and, following the disappearance of the water, also vanishes from the moving image.

As both elements disappear, another video overlays them—a torrential rain, one of the many that occurred in Montréal this summer, often accompanied by storms followed by hot days, during which I could not help but think about the enormous instability between one day and the next.

¹⁴ Video link on Vimeo platform: <https://vimeo.com/927414168?share=copy>

Once more, with a very playful perspective on the videos and what each one made me think, their combination results in a situation where, in the almost absence of water, I draw water that does not reach its recipient. Then, the dinosaur, surrounded by a warm color, disappears, but then we are left with rain and that striking hand marking time. From this video, the following poem emerges:

| | |
|---|--|
| Intento cambiar la realidad | I try to change reality |
| con líneas inventadas, | with invented lines, |
| pero no puedo evitar pensar en lo que la | but I cannot help but think about what the image |
| imagen relata. | tells. |
| Encogiéndose y desapareciendo, | Shrinking and disappearing, |
| un acto de desvanecimiento. | an act of fading away. |
| ¿Qué hay después de desaparecer? | What comes after disappearing? |
| ¿Puede algo realmente desvanecer? | Can something truly vanish? |
| Bajo tierra, la historia pasada | Under the ground, the past story |
| que vemos representada en pedazos, | that we see represented in pieces, |
| partículas y plásticos. | particles, and plastics. |
| En el agua, esos viajes no contados ni vistos. | In the water, those untold and unseen journeys. |
| Agua, tantos con mucho y muchos con poco. | Water, many with plenty and many with little. |
| Intento cambiar la realidad con líneas | I try to change reality with invented lines. |
| inventadas. | Nevertheless, the truth hits me. |
| Aun así, me golpea la verdad. | Instability resonates, a dance of the real. |
| La inestabilidad resuena, una danza de lo | Why does the truth seem like a tale? |
| verdadero. | Once upon a time, a dinosaur |
| ¿Por qué la verdad parece un cuento? | fell due to lack of water. |
| Había una vez, un dinosaurio | Once upon a time, a puddle dried up, |
| que cayó por falta de agua. | only to fill and dry again. |
| Había una vez, un charco que se secó, | Once upon a time, the invention of time |
| Para llenarse, y secarse de nuevo. | to calculate our moments. |
| Había una vez, la invención del tiempo | Sixteen seconds are enough to tell a story. |
| para calcular nuestros momentos. | |
| Dieciséis segundos bastan para contar una historia. | |

The poem unlike the others, presented multiple versions that were quite different from each other. The last version read incorporates elements from its other versions. Reflecting on the difficulty of putting into words that experimental video; one reason I believe is related to the change of positionality that this third video presents. The other two experimental videos come from a more personal standpoint, while here my video recounts the story of another; from the shadow that is neither mine nor the dinosaur. I am merely an imaginative observer of possibilities, blending to enhance an untold but latent story; or told but unheard.

This requires me to engage with words in a less corporeal or personal way, and more as a narrator. Therefore, in the following paragraph, I will narrate the story, like a tale, to which I felt for this case works smoothly, and complements the things said earlier.



Figure 28, 29 & 30. Marion-Reyes, M. (2023). Stills from Experimental Video N°3.

Había una vez, un pequeño dinosaurio de plástico olvidado en la vereda de una calle en un lugar residencial de Montréal. A la distancia, de tan diminuto que era, nadie seguramente lo hubiera visto ahí acostado, ¿o tirado de lado en el asfalto caliente? Al acercarse, se nota una escena desoladora producida por la imaginación. ¿Es posible detener la imaginación cuando ya ha empezado a mover sus engranajes? Al ver al pequeño, me detuve a grabarlo, aunque sin auxiliarlo. Imaginé cómo a través del medio digital podría ayudarlo, pero su historia no podía ser trastornada. ¿Vale la pena embellecer un desastre? ¿Deberíamos?

Ante ese debate moral, grabo y me muevo al rededor, buscando captar su emoción quieta y silenciosa. ¿Está muerto? Mejor pensar que está durmiendo, soñando con lo que no alcanzó. Elixir de vida, nos componemos de éste, aunque se nos va cada día, y por ello debemos recargarnos diariamente. ¿Cuánto tiempo habrá pasado desde que no ha tomado agua? Busco acercarme a la criatura; sin embargo, no tengo respuesta. Mi dibujo le entrega un gran charco de agua azul claro, como si de un lago se tratara. Pero mi imaginación da vueltas y mientras no logro acercarle el agua, éste pequeñín se convierte en círculo amarillo como un sol. Como si ardiera y con el calor del día se empezara a evaporar. ¿Cuánto tarda el plástico en evaporarse de la tierra? Este amigo se vuelve

Once upon a time, a small plastic dinosaur was forgotten on the sidewalk of a residential street in Montréal. From a distance, so tiny that no one would have likely noticed it lying, or was it thrown on the hot asphalt? As one approaches, a desolate scene, conjured by the imagination, becomes apparent. Is it possible to stop the imagination once it has started turning its gears? Upon seeing the little one, I stopped to record it, though without offering assistance. I envisioned how, through the digital medium, I could help, but its story could not be disrupted. Is it worth beautifying a disaster? Should we?

In the face of this moral debate, I record and move around, seeking to capture its quiet and silent emotion. Is it dead? It's better to think that it's sleeping, dreaming of what it missed. The elixir of life, we are composed of it even though it slips away from us every day, and therefore, we must recharge ourselves daily. How long has it been since it had water? I try to approach the creature; however, I have no answer. My drawing provides it with a large puddle of light blue water, as if it were a lake. But my imagination spins, and while I cannot bring water closer to it, this little one turns into a yellow circle like a sun. As if it were burning, and with the heat of the day, it begins to evaporate. How long does plastic take to evaporate from the earth? This friend

fuego que se extingue solo al no poder, ni con mi mente ni cuerpo una gota de lo que necesita para apagarse. El tiempo pasa, la mano tic taquea segundo a segundo ante el ritmo de la música que nos rodea. Mi charco imaginario, y el dinosaurio en fuego se desvanecen, y como si por arte de magia fuera, la lluvia llega.

becomes a fire that extinguishes itself unable to, neither with my mind nor body, get a drop of what it needs to go out. Time passes, the clock ticks second by second to the rhythm of the music that surrounds us. My imaginary puddle and the dinosaur on fire fade away, and as if by magic, the rain arrives.

Video Experimental N°4: Air¹⁵

0:23 seconds.

Rotoscoping and post-edition.

This experimental video revolves around that day, that moment and journey that gave an earthquake to my thesis, shaping it into what it is now. On June 25, 2023, Montréal recorded the worst air quality in the world. This was a result of wildfires in the northern region of the territory that started early that season, causing the displacement of many residents to southern regions and the deforestation of an estimated 18.4 million hectares in the country. The wind carried the smoke and disaster to various parts of the world during earlier days farther away than Montréal, like New York and Spain. But that day, wind and fire moved towards Montréal. On June 25, the air current turned the city into an apocalyptic gray, where stepping outside felt like being hit by a gust of fire, even though the fire itself was not directly visible.

During summer, I was very attentive to the wildfire situation, making me anxious and hopeless. That day, the wildfire became real and not something from the news. Distances became shorter as well as my breathing. I woke up that day like any other day and saw a message from a friend telling me to not go out, that it was dangerous. I saw it once I was ready to get out, I had to. I opened the door and it hit me straight in my face the burning smell of the woods in the north. It hit me the fog preventing me to see beyond, and making my sight hurt. It hit my lungs and I looked quickly for a mask from our memories of the pandemic. I had to go out. It hit my body, as my steps were not as fast as usual, although they still went one after the other, without really knowing where I was stepping, and to where I was going. Body memory, knowing where to lead me, trusting

¹⁵ Video link on Vimeo platform: <https://vimeo.com/927414902?share=copy>

my instincts.

This experimental video has as its main footage the bus journey I had to take that morning. Faced with the discomfort in my body, once inside an almost closed space, I could rest slightly from those feelings. I took out my camera and recorded my trip from Brossard to Montréal, crossing the Pont Champlain. Usually, this journey allows you to see the city panoramically, which is quite beautiful, almost like when you arrive by plane and see the place from a different perspective before landing. However, that was not possible that day. The video starts directly with that footage, only capturing a fence near the bus, moving quickly. However, with a gray background and halo, it seems like a repetitive video that does not change. Visual monotony loaded with particles in the air that range from invisible to visible, avoiding a clear view.

This day reminded me of the city where I grew up, Santiago de Chile. Chile's geography is quite particular, especially Santiago. It is located in a basin between the Andes and the Coastal Mountains, causing almost no air circulation. Hence the smog remains like a gray cloud always above. There are worse days, and when it rains, the smog falls to surfaces, and the mountains become visible, making the sky clear for a few days. I remember the sunsets there were almost always a beautiful pink-orange. Today, I know those colors are due to smog. Montréal, being an island and relatively flat in comparison, does have high and constant circulation. That day, no matter how much I moved, the particles clung to me without moving, blocking my path. The fence seems to be moving rapidly, but the air is not. Can air not circulate?

After a few seconds, the video contracts following the rectangular shape of the footage, compressing those particles into a small rectangular figure, marking their presence, albeit squeezed. Finally, only the railing of the fence is visible, understanding its movement from the void of memory. With this contraction of the video, space is given to one of the first videos taken, also on a bus.

This video was taken due to the overly extensive time the bus stopped on the street, allowing me to look outside more carefully; hence feeling the need to record. Through the bus, one can see the dirt left by winter as it leaves every year. Dirt is ingrained in the window, making everything look dirty, almost as if a painter had splashed black paint over the landscape. Cars move, and the traffic light signals to pedestrians that time is running out. But before the bus starts moving, the video changes to something opposite.

Now, grass and vegetation surrounded by fluffy, light summer snow that fills the city every year around June are visible. Those seeds and their fuzz from the eastern cottonwood tree give the city a lightness as they fly everywhere, filling the summer once again with white. This almost still and quiet video shows calm in the face of the still present and shaky video of June 25th, which has gone from a small rectangle to an oval, quickly transforming back into a rectangle, once again accompanied by the bus splattered with black.

This rectangle again becomes small, now showing the gray but accompanied by a circle from the video of the grass with the seeds from the previous seconds. Like those flying seeds, those circles multiply, growing at high speed. When they almost manage to completely cover the city's dirt, the gray of the Pont Champlain forcefully appears, looking at the city. It grows until it takes its space in the middle of the video as a stripe that shrinks as if it were a lung expanding to shrink once again, until it suddenly takes over the entire space. As if it were a struggle to try to breathe and give space or eliminate, green circles resurface, growing to the point that within the video, there seems to be a rupture, and lines are generated to divide the space. Both green circles and smog rectangle seek their space but are increasingly expelled from the video. And silence, pause.

A short pause as we return to the main bridge video, finally taking the space it claims in the frame. And if viewed in a loop, that transitional space of the bridge arriving in the city begins again as if nothing has progressed. Everything remains gray. Everything continues to be unseen, and my lungs still seek to breathe, and the struggle for a bit of air restarts, waiting for those few seconds of green and black silence.

From this video, the following poem is written:

| | |
|--|---|
| Día a día, pensamos que será igual | Day by day, we think it will be the same, |
| pero día a día, noto lo disímil e irreal | but day by day, I notice how dissimilar and |
| Que es pensar en igualdad. | unreal |
| Amenazas lejanas | it is to think of equality. |
| se vuelven presentes | Distant threats |
| día a día, respiro | become present |
| Sin pensar como el respirar es desigual. | Day by day, I breathe |
| Buscaba hogar para no perderme, | Without considering how uneven breathing |
| y me encontré inmersa en la realidad. | is. |

Gris, manchada, y con nieve veraniega.
 El humo y el fuego, danzantes en mi
 cabeza.
 La ciudad se volvió lienzo
 donde se ve lo invisible
 En la penumbra desperté
 Solo para hallar un mundo diferente.
 Con pulso inquieto las figuras se
 transforman
 buscando su lugar, para dejarme respirar.
 Tránsito sobre el agua sin ver
 ¿A dónde voy?
 Voy pero siento que me devuelvo.
 ¿Puedo volver atrás?
 Trato respirar, concentrándome en pasar a
 través de la rendija
 para encontrar algo que me haga suspirar.
 Trato mirar, para ignorar aquello que es
 real.
 Silencio, pausa, volver a comenzar
 Ya no hay forma engranajes funcionando.
 El clima me hace sentir
 Y yo siento a través del clima.

I sought a home to avoid getting lost,
 and I found myself immersed in reality.
 Gray, stained, and with summer snow.
 Smoke and fire, dancing in my head.
 The city turned into a canvas
 where the unseen becomes visible.
 In the twilight I woke up
 Only to find a different world.
 With restless pulse, figures transform
 seeking their place, to let me breathe.
 Transiting over the water without seeing,
 Where am I going?
 I go, but I feel like I'm turning back.
 Can I go back?
 I try to breathe, focusing on passing
 through the crack
 to find something that makes me sigh.
 I try to look, to ignore what is real.
 Silence, pause, start over
 There are no gears functioning anymore.
 Climate makes me feel
 And I feel through climate.

This experimental video marks the beginning of new issues that started in the previous video. What presents itself before me, and the sensations it leads to. Feeling the place I walk in, and live with it. How my body interacts and cannot be disjointed from the air. I feel that with this video, I managed to externalize emotions of climate anxiety that were increasing during the summer and did not know how to address them.

Through the artistic practice, I somehow felt that those feelings of climate-related depression took a space to be shown, and through playing with it, I felt less anxious when finishing the video, even hopeful. The simple act of enlarging a rectangle, shrinking it, and transforming it

through the action of deleting the video and letting the one behind it be seen gave me space to focus on my emotions and recognize them. Turning them real and tangible, making that strangeness I felt when the city's pieces were completely dysfunctional, more understandable and somehow shareable. I had to see the landscape, preserve it, and transform it to give way to a new way of understanding this project.



Figure 32, 33 & 34. Marion-Reyes, M. (2023). Stills from Experimental Video N°4.

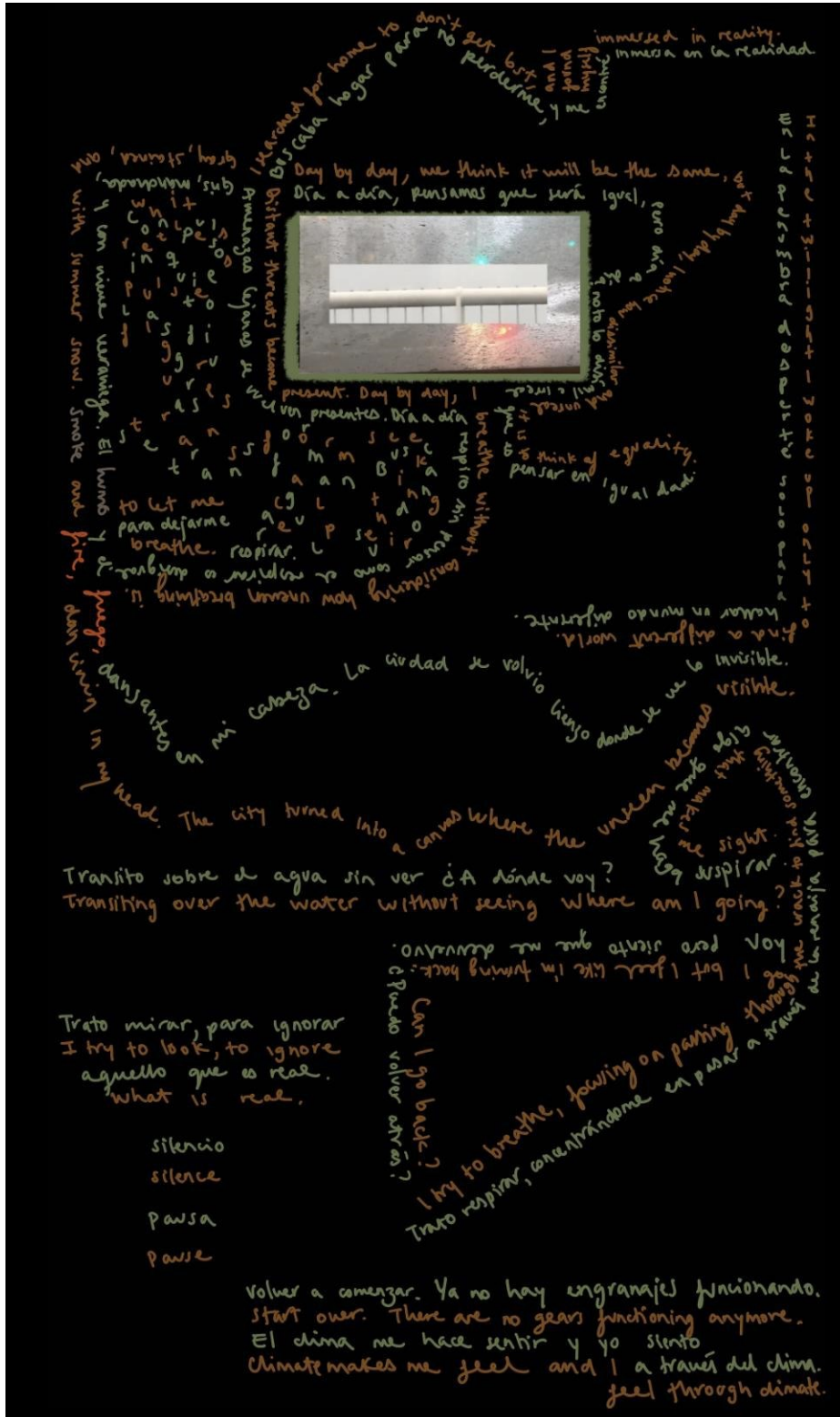


Figure 35. Screenshot of website entry for Experimental Video N°4 with video still in the middle.

In-between

Cuando no quede un árbol,
cuando ya todo sea asfalto y asfixia
malpaís, terreno pedregoso sin vida,
ésta será de nuevo la capital de la muerte.

En ese instante renacerán los volcanes.
Vendrán de lo alto el gran cortejo de lava.
El aire inerte se cubrirá de ceniza.
El mar de fuego lavará la ignominia,
se hará llama la tierra y lumbre el polvo.
Entre la roca brotará una planta.
Cuando florezca volverá la vida
a lo que convertimos en desierto de muerte.

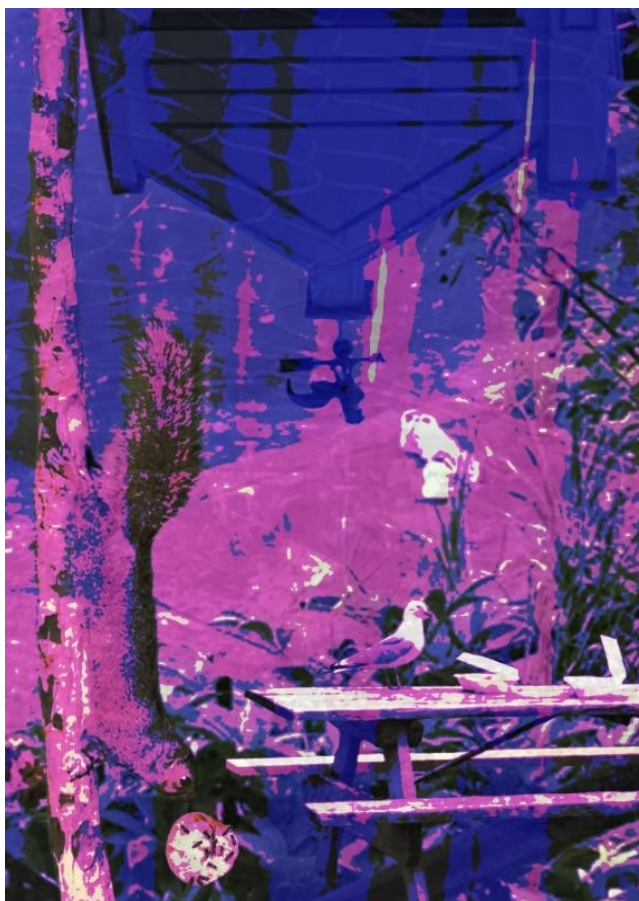


Figure 36. Marion-Reyes, M. (2024). Post-edition still from recordings, with José Emilio Pacheco poem excerpt: *Malpaís*¹⁶ (2010).

¹⁶ My translation: When there's not a tree left, | when everything's asphalt and suffocation, | bad country, lifeless rocky terrain, | this will be once again the capital of death. | At that moment, the volcanoes will be reborn. | The great procession of lava will come from above. | The inert air will be covered in ash. | The sea of fire will wash away the ignominy, | the earth will turn into flame and the dust into embers. | A plant will sprout from the rock. | When it blooms, life will return | to what we turned into a desert of death.

Chapter 5: Findings

This chapter focuses on the analysis of the data obtained by reflecting on the literature in connection to the written content of the previous chapter, where each video is detailed, and the poem serves as a transformation from the visual to the written, serving both to clarify the meaning and symbolism of the videos and to aid in the findings analysis. To analyze the previous chapter, I coded the text and noted the themes that emerged from the coding (Figure 35). I looked for themes that were present in my literature review but also leaving the space for new themes to arise if needed. An example of the highlight text analysis can be found in the appendix.



Figure 37. Coding of Chapter 4.

Note. Yellow represents “grief of place”; Pink represents “Weird”; Red represents “place connections and living-with”; Green presents “experimental video and the experience in making”; Light blue represents “body in work”; Green oil represents “artists”; Blue represents “playfulness”.

Starting this conversation by looking back and forth, it makes sense to begin with the question and intention that initiated this thesis: creating a place-belonging—a home—in a new city through experimental video. Although it shifted due to the summer I lived, this intention is still present in a way I was not expecting it to be. When thinking about making a city home, concepts of comfort, safety, and kin arise in a way that, enclosed in walls, there is a place around messiness where one can hide and settle. With the expectation to make a city home, I experienced grief: grief from a place that is shifting, grief from uncontrollable factors that affect my walks, and grief from expecting and being shattered by climate fluctuations. I related with the city, and place-belonging

appeared in a way that was not comforting. I wanted to make the city unshake, but it trembled with rainstorms, fires and hot and cold day-by-day differences.

My expectations for my thesis journey during summer collided with the context that the place I transit was and is facing. The text of Cunsolo and Ellis (2018) connected with my emotions around the shock between what I anticipated the near future to be, and the disruptions and changes I experienced. As Jessie Beier writes: “The very idea of the end, after all, relies on a logic of continuity” (2023, p. 133). Therefore, to feel an end, a crisis, or a weirdness in the environment, there must be a sense of broken continuity.

If I return to the summer, one of the activities I wanted to do was canoeing on the Lachine Canal. I postponed this event numerous times due to the weather, and when I finally decided to do it, an unplanned windy rainstorm hit me in the middle of my trip through the canal. That memory and many others connected me with each day, its weather, feelings, and how it affected me on my walks. Every time someone asked me how I was doing, I answered that I was having climate-related depression. This interconnectedness is what Tim Ingold (2002) described when discussing the inseparable relationship between self and environment, bringing me back to the bond of humans and place in the word *temperare*. When analyzing my writings from the last chapter, the theme of grief became increasingly apparent as I became more immersed in the summer and the uncertainty about the future.

I strongly reconnect with Blanche Verlie's words: “encountering climate anxiety disrupts the sense of individuality that we so often take for granted, and that it can therefore contribute to the emergence of new ways of being human” (p. 51). Something not addressed in the literature is how these negative or distressing feelings like climate anxiety can be turned into something productive. Through creating experimental videos and writing poems, I experienced a shift in how I viewed and remembered those videos taken over the four months. It was the revisiting to modify that had a creative effect on me, and full of playfulness, something that arose in the analysis as a consequence or response to experimental video.

I felt something akin to what my father told his Buddhist teacher, converging meditation with sculptural practice: "Polish the stone repeatedly, and in that repetitive process, you are meditating." In my videos, I used the rotoscoping technique extensively, a slow, repetitive process requiring immense concentration to change one frame to another creating the animation. This

creative process aided me in lifting myself out of a depression induced by climate change or, at the very least, channeling it towards an idea that—despite my inability to enact change independently—I could explore different possibilities through artistic expression. To play with what I saw and what could be seen.

This playfulness happened too as I was writing the poems in a *poemish* style (Sparkes, 2021). That mindset of losing the fear of writing “proper” poetry and just going with the data allowed me to understand it with a different set of eyes; as Sparkes notes, poem-like compositions are a way to represent the experiences and processes of the involved people in the research. In the poems, when analyzing the writings from the last chapter, I noted that weirdness appears strongly when using the poem representation of data method. As Leggo (2005) suggested, poetry brings the heart and soul to academic writing, and weirdness naturally has more space to be developed when more liberty is granted.

Writing this section in the winter of 2024, without making daily walking videos in the same way, I know that this winter, like the summer, we are experiencing significant abnormalities. However, I feel much less involved in these changes than in the summer, most probably due to the fact of not having been recording videos. Reflecting on this, returning to my fourth video, I feel that if I had not recorded it that foggy day, I would have felt a different intensity and anxiety when remembering that day. But with the footage, I still connect with it physically. It is a way for weirdness to be tangible and not just in the emotional and even just ghostly setting. How I am going to notice that which does not belong? (Fisher, 2016). Moreover, recording worked as a way to feel curiosity for details, for moments that even small—like my line pavement recordings—turned to be a way that like Tsing, Bubandt, Gan and Swanson (2017) propose, helped me relearn about a place—seeing it with new and awake eyes.

Amid the weird summer, I created equally weird videos. Reflecting on this, I find it curious that weirdness and hauntology must be perceived by noticing the destabilization of the everyday. Moreover, before going through the academic and poetic externalization process, my experimental videos have their own history and hidden layers that are challenging to catch without background storytelling. Recording, reviewing, and creating experimental videos involved me in the place I traverse and its changes, making me more susceptible to those disruptions of the expected future, which was enhanced by living poetically. Through the coding and returning to my memories, I

noticed that the weirdness accompanied me throughout the process. This was also enhanced by A. L. Rees (1999) definition of experimental video as well as the artists I kept in my side for inspiration.

Upon analyzing my writings, I realized that the body emerged as a main theme when discussing the experience of grief in a place and what recording and the practice of video entail at a bodily level. There is a significant connection with the walking method, which could be linked to Embodied cognition in further research. This perspective and search of literature could enhance the way walking in a place is understood and comprehend. In my reflections during the recording process, I paid little attention to my body in connection with the space, and it is something that, if I were to undergo this process again, I would delve into concepts like: embodied cognition, sensomotricity, haptics and kinaesthetic knowledge, seen in Guillemette Bolens (2022). I believe that inclusion could contribute to how experimental video is carried out and expands to more playfulness approximations in the art process.

Going along with the aforementioned, I described during my Experimental Video N°2 that I would have liked to expand my color investigations, which fluctuated daily. In the *In-between* section after *Chapter 3*, I have included screenshots of the sky colors I could retrieve from different videos. I ordered them from first to last, and one can see clearly those different moments where the sky was not blue and sometimes, even blue, had this gray tone. When experiencing a place, there were many things around to place my attention. Thinking in embodied knowledge and being conscious of fluctuations could allow me to experience different senses in particular: How does my body experience the sky? Therefore, a third question for this thesis comes along: How does my body feel in a place?

Nevertheless, without paying specific attention to the body, it is everywhere in my coding and most of the time conjointly related with the place connections and living-with. Bringing back Germaine R. Haleboua (2019), I was a walker who walked as fast as possible to its destination, knowing that my mobile phone map would help me whenever needed. I was listening to music and chatting while walking. I was part of that lonely crowds. With the methods of walking, experimental video and poetry my experienced twisted utterly. I made the connections due to technology as Olivia Laing (2016) describes, but I also felt that the video kept me in a barrier between the real outside. I was looking through a screen, connecting the apparatus to my sight and

feet, but it is just when it came to video-making that, as mentioned by Ángel García (2012), the mingling of the visual, audio and my feelings came to turn themselves into an open-ended narrative that with the poems became clearer.

Reflecting on the process, in the first video, there is a lot of me. Me finding my space in a place, reflected in the shadows and body dances. However, there are also a lot of other issues that are spread diversely. Going on with the second one, the place becomes weirder, similar to the explorations with edition, where the artists in the literature helped me see the visual possibilities that the mixtures can have and how to approach the details. The third Experimental Video with the dinosaur, I distanced myself, and the main characters became the non-human entities and their grief. That video turned me into an equal participant in the place where I witnessed learnings from stepping aside and just being interconnected with the different stories around me. Finally, the fourth one is full of grief as it is to body experiencing around, being hit by it without being able to escape from it. Even with sad emotions around it, making it was not.

The process kept me constantly connected to the city, its movements, changes and emotions. The places I never used to see, I saw; the streets I did not have an interest in going to, I went. This experience made me have those weird encounters with dinosaurs, to which I invented a story, reflected on its ghostly past, and possible transposition to our future. The method of poetry, jointly with the experimental video, worked for me to have those *aha* moments of self-awareness and self-discoveries that heuristics seeks.

In-between

No one
would burn
your name
for not seeing
the ant's
careful antennae
testing the air
next to your
shoe, six legs
almost rowing
it along. Who
would be upset
if you brushed one

off-handedly off
your arm, undone
by the tiny
steps: *what do
they want,*
you ask — unaware
that they breathe
through their
sides. Do they
sleep? Do they
dream
anything?

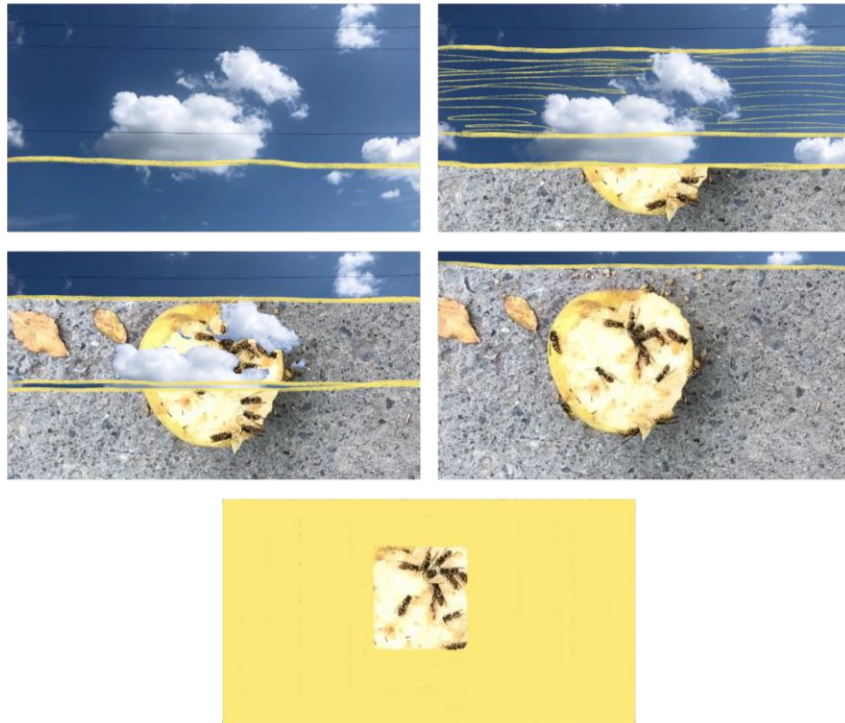


Figure 38. Marion-Reyes, M. (2024). Rotoscoping stills from Experimental Video N°5, with Tim Seibles poem excerpt: *Magnifying Glass* (2016).

Note. These stills belong to unfinished Experimental Video N°5 that was done during the Illumination phase. As it was done during a different stage of the Heuristic process does not take part of the discussion of *Chapter 4*.

Chapter 6: Conclusion and Pedagogy

Now, at the end of this research, or novel, as my supervisor, Lorrie Blair would say, I must come back to the beginning and see if the initial questions have been answered. This chapter consists of three sections that address this. The first section focuses on the main question: "What can experimental video teach about a place?". The second section discusses and expands on the second question: "How can experimental video guide a pedagogical practice?". This question has been somewhat dormant throughout this thesis, hidden among the chapters and words. Nevertheless, this section will address how the process of this thesis has contributed to a pedagogical philosophy for my future pedagogical moments. Following the logic of thinking about the future, the last section examines topics that could be developed for future artistic and research practices, leaving a path for further inquiries.

What can experimental video teach about a place?

When navigating through the different sections to respond to this question, the answer is as straightforward as it is blurry. Certainly, experimental video was pivotal in my learning journey. However, I attribute this learning not solely to experimental video but to its use in conjunction with the Heuristic and Research-Creation methodology. Heuristics facilitated a continuous iteration and a close connection with my environment, where each element of my daily life enriched my research. This way of engaging with the different phases allowed me to go deep into my research, which aimed to establish connections with place. On the other hand, Research-Creation provided those exploratory possibilities inherent to the creation of experimental videos, which are the pillar of the research, but also arbitrary reflections that are interspersed among the chapters.

In the practice of experimental video, video makers aim to expand the aesthetics and conceptual possibilities of video, leaving a variety of options distancing themselves from preconceived genres and notions of what is considered good video or film. In the context of this thesis, experimental video transforms into a conduit for unconventional pedagogical approaches, becoming synonymous with weird video. From this, I learned a tool that helped me and might help my students delve into video-making without the apprehensions of how a good video should look like and is, enabling open explorations of their subjects.

Through creating experimental videos, I have learned to appreciate the often-overlooked

spaces that surround us in our everyday lives. This medium has given me a unique perspective on the in-between spaces, or that interception between self and place. By exploring the intersection between poetry and video, I have also been able to ponder the idea that these places may harbor hidden monsters and ghosts. In allowing myself to playfully experiment with these spaces, I have found a creative outlet for envisioning alternative futures and modifying the world around me.

Researching and writing this thesis allowed me to grasp what living and creating art in the Anthropocene means. Whenever I read about the Anthropocene, the discourse emphasizes shifting the focus away from channeling all energies and actions solely into the human realm, urging awareness of other actors in the world. Complementing this, Natalie Loveless (2019) points out that doing Research-Creation at the end of the world urges "care actions—an act of self-care, an act of intraspecies care, and an act of multispecies care." (p. 103). Therefore, a crucial aspect of continuing living-with in this regard is to act ethically in concert with these forces and non-human lives. As a human, I felt like a secondary actor throughout the research. My journey was intertwined with the place and how this place "felt" on a day-to-day basis. I learned to be attentive to my surroundings. As a reflection, I feel that if I had to prepare an ethics form to the university to include participants in this thesis, my participant was the city, the weather, the sky, the air, the water, the plants, animals and all those non-human energies that surrounded and accompanied me in my walks. They inspired me to record and altered my thoughts and understanding of what I wanted to achieve with this thesis.

In creating the experimental videos, my action could not have occurred without being linked to the context and place. I believe something that could explain, or complicate it differently, is: I am an actant who engages in relation to the actant world. During the recordings, I felt like I was a reporter of emotions: mine and of the places I walked. As the world becomes more web-connected and our eyes see screens more than ever, this thesis through a screen and camera allowed me to see the tiny things of my environment with poetic eyes. I learn to transform and understand what I am really seeing.

In the process of the Research-Creation, I started to perceive climate as home itself. When something goes wrong or changes in your home, you notice it and seek to fix it to return to normalcy. This weather made me question what normalcy should look like and where my home is malfunctioning. Something I wanted to navigate with this thesis is how to feel at home in Montréal,

but I did not know how place-belonging would feel or look like at the end, if there is one.

The place I inhabited became a space that coexisted with me internally. Its streets inspire me, its air nourishes me, and I walk and traverse following the blurred lines on the ground as if it were a child's game. I searched for a home, and I'm not sure if I ended up finding it, but I did learn to connect with it.

How can experimental video guide a pedagogical practice?

This question has been dormant throughout the text but present in my process and thinking during the different methodological stages. To address this question, I placed myself in the scenario of crafting a teaching philosophy where I aim to teach experimental video in a higher educational context, whether at the Collège d'enseignement général et professionnel or better known as CEGEP or at university at the bachelor's degree level. Within this teaching philosophy, the question will be answered by outlining how this could be taught and how, in turn, it assists me in forming an understanding of how I wish to teach after finalizing my master's degree. Therefore, this exercise serves as a way to open my research into its envision in an educational space.

Notice to learn. Recording, and coming back to edit the videos to make new ones taught me about place. There is something highly valuable in noticing what's around and asking what you can learn from it. Learning does not only take place in school. Learning is out there and understanding that in the blue sky is learning disrupts how I understand myself too as a teacher.

Teaching Philosophy: Noticing to learn

As a teacher, I'm dedicated to learning and teaching about living-with place and climate. Towards this goal, through research-creation I have found my core teaching philosophy: recording to see, editing to notice, and noticing to learn. These actions-words, recording, editing and noticing form part of how I teach video, and more specifically experimental video.

Starting with the idea that I need to do for my philosophy, I recognize and embrace that anyone can teach something to another. Following that, I remember my mom making me learn and investigate about the places we traveled to, before I set foot on them. She taught me that to be in a place connected me to its past as I'm in the present. This early comprehension of transiting into a place conscious of the layers it possesses shaped my view of teaching as something that goes

beyond the four walls of the classroom and that learning can be in the tiniest detail, as well as anywhere. I need to recognize too, that I learn from objects, nature, weather, animals and all those co-living energies and bodies that accompany me along my journeys, and that I cannot exclude them from my positionality as someone in the world and classroom.

When entering any class, my worry in a world in constant shaking where climate change chases us, as well as other life-threatening and ideological issues around the globe are moving in and out like waves in the shore, is to teach disconnected from those subjects. As a student, this disconnection with the outside world inside the four walls always had me feeling anxious as I did not know what I was doing sitting down learning things that ignored the context and my worries within.

When I teach experimental video, I understand my teaching philosophy as a way to address my need for an education that the curriculum is adapted and transformed towards thinking-with place and climate as well as incorporating the students' own feelings of what is going on around us. To do this, I come back to recording, editing and noticing. Following the methodology done in my research-creation thesis, where I walked and recorded without thinking too much about any single detail that I was attracted to, keeping a sort of video journal of my walks and thoughts, exploring place and its relationship with my body, sight and camera. This allowed me to see around, basic as it may sound, we are constantly looking without seeing, we are walking disconnected from our steps and as a fundamental stage of my philosophy, I believe that to make art and explore with it, one must know what their sight it attracted to, what colors, visualities, details, and moving forwards to that, playing to discover what is beyond and inside of those ideas taken into video. Therefore, I'm giving the space for students to know themselves and by introducing living-with, connecting to their surroundings.

Editing as a next step is where experimental video arrives. The practice of experimental video raises several questions that I, upon delving into this field, pondered, such as its rules and aesthetics—what is expected of it. What makes a good experimental video? Experimental video allows for many exploratory freedoms distancing itself from other video genres. Therefore, allows the students to learn editing techniques and use them in a fashion way that is not expected to follow specific rules of expectations. When making mines, I got questions like: Is it good? Is it long enough? Do I make my idea clear? These questions arose me along my delving into experimental video, and it makes a stronger case to why it's relevant to teach it, as I see great potential for art

explorations.

Furthermore, I acknowledge the need to explore diverse creative approaches during assessments to impact students' learning positively without causing interference or harm. My teaching philosophy for experimental video emphasizes an alignment between teaching and assessment methods. This means that in my class, I apply an idiographic method which allows me to promote an inclusive as well as individualized learning environment. Complementing the aforementioned vision of assessment, one aspect I aim to incorporate in my upcoming classes is encouraging students to write their own statements as learners. In these statements, they can articulate their learning preferences, individual objectives, and interests allowing me to adapt my teaching but also working as a compass for their own artistic projects.

Thirdly, noticing comes in alongside the other processes of my philosophy, where students from their experimentations could delve into issues that were unseen before and are of personal interest. During my experience with experimental video following these stages, I felt climate depression, as I maintained a constant record of days, documenting what prompted me to film on a particular day and how I felt about it. Connecting with the weather, there was a significant correlation between the filming process and the inclination to do so amid various changes, such as torrential summer rains or the smog obscuring everything. Despite discovering this sentiment within my urban explorations, transforming the recordings with brushstrokes, colors, and shapes provided a playful space that allowed for profound reflection on those emotions and their transformation into a video and a poem that spoke about it.

"How to teach and create in a world in crisis?" is a noteworthy question present in my educational practice and as an artist. Although many people are grasping on to answer this question, within my educational philosophy, I have found that a way to approach this, is to stop ignoring what is around, start thinking as having kin to everything like feminist and *compostist* theorist Donna Haraway and writing noticing, I learned, and I hope others will too. Imagination has the strong power to open up possibilities, and like philosopher and educator Maxine Greene (2000) mentions, when opening up the curriculum and leaving imagination go, we can find transformation. I believe that one of my goals as an educator is to open the path for building possibilities from the crisis, and playfulness through experimental video, has been one of my ways to discover this.

Coming back to the beginning where I talked about learning-with place from the past to be connected to the present, finally, I intend in my teaching to guide the opportunity to explore through playfulness and imagination, to think of different stories and futures.

Openings

To conclude this thesis, I will address the insights and possibilities that this research has provided me, which could pave the way for new explorations in artistic and pedagogical realms.

One of those artistic possibilities involves continuing the methodology employed in creating artwork. With more time, I could focus separately and deeply on elements that I recorded but needed more time to explore further in conjunction with the experimental video. An example of this is my collection of videos depicting the color of the sky and its state each day. If given more time, I feel that the broader theme of "living with climate" could expand to daily and changing observations. With this said, I feel I only started to grasp what experimental video could be, and the four videos are openings that need further expansion.

On the pedagogical side, this thesis has completely opened a new way of thinking about my pedagogical practice. As an opportunity, it is something I am eager to initiate. It would be interesting to conduct similar types of research with other artistic mediums and explore how that might differ and contribute expansively to the pedagogical philosophy established in the previous section.

Every passing day is an opportunity to question teaching and the art world, as demonstrated in the progression of my research. I shifted from having no explicit interest in climate change to this becoming a fundamental pillar guiding my artistic work naturally and assertively. As a learning experience, I must recognize and backtrack on this transformation.

With that said, I hope this thesis inspires other artists, educators, and students to learn-with their places.

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Appendix: Coding example

| | |
|-----------------------------------|--------------------------------------|
| y me invento otras. | and I made others. |
| Me unifico, sin pegarme. | I unify, without sticking. |
| Me proyecto siempre cambiante. | I project myself ever-changing. |
| Estoy en la ciudad sin ser parte, | I am in the city without being part, |
| siendo parte. | being a part. |

This video, for me, is about the **search for connection with the city**. The feeling that sparked this thesis in its early stages was the idea that in this city, which I didn't know well at the time, I was getting lost. This video reflected those initial outings, where I danced with my own reflection in the city **bringing a playful aspect to exploration**. It is also about **seeking new paths, following different lines than the streets**. Although **clearly inscribed in them as if it were a labyrinth**. It led me to places I had neither seen nor traversed before, but also details I **unnoticed every time I walked on that path**.

At the beginning, when I started recording, the question of why video and not photography arose in my journal as a way of reflecting on the medium of the moving image. In response, I believe this video addressed my doubt **because the camera, for me, became a way to approach my regard and to follow it**. **It's the act of following the line that led me to explore the city**, and I realized **that even if I get lost by taking paths that don't lead where I want, there are hidden paths that can take me to things I didn't know I wanted to reach**.

Experimental Video N°2: Green, Red and Blue

0:37 seconds.

Video post-edition.

This second video was created after finishing the recording phase in the city, or at least attempting to do so, as I must say that even when I decided to put an end, I kept going for some time to record but less than I was before. As mentioned earlier, it was a complex process to cease the instinct of capturing whatever caught my eye. Unlike the first video, rotoscoping was not used, but there was a **more extensive handling of layers and color editing, distancing the original videos from their real gradients**. This resulted in a use of color that engages in dialogue with the **work of Daichi Saïto, mentioned in Chapter 2, where through saturation and the high presence of colors, brings to the mind an unreal heat and landscape**.

This video consists of two recordings made on the **same street but on different days**. One video focuses the gaze upwards, while the other looks downward; representing sky and earth. **Despite concentrating on these extremes, elements of the in-between, such as a lamppost, the shadow of a fence, and a tree, emerge**. These elements take the role of connectors between both extremes, **filling and reimagining the semi-empty space caused by the omission of the horizontal gaze**.

One of the videos capturing the upward gaze was part of a series of **reflections on weather and color**. While recording upwards under a strong sun, I found it interesting to **document the blue and how it changes day by day**. These thoughts on capturing a color reminded me of the work of one of my photography and digital editing professors at the Pontifical Catholic University of Chile, **Marcela Moncada (2023)**. Her work primarily focuses on recording colors through different perspectives, capturing blue through a small window, **exploring the green to discover the color of the green flash on the horizon at sunrise or sunset**.