

AURORA FALLS

a film by Carolin Koss



Aurora Falls

For my final exam I made a 9 minute long film called “Aurora Faller” which I directed. It is about a 12-year old girl named Aurora finds herself trapped in an empty swimming pool. People from her subconscious visit her, who lead her on her path to overcome her fears. Yet she doesn’t know who to trust and who not, so she has to take her own initiative to find out why she keeps falling.

I got driven by my idea of filming something underwater and my curiosity to translate a dream into a film. The weird logic, the surreal presence and the visual strong side of dreams gave me great inspiration and tools to work with. I didn’t have to focus too hard on the story and see through that things made sense, on the opposite I was able to use my imagination more freely and distance myself from a more logic way of thinking. Yet I kept a certain red line and some narrative elements, which helped me to see clear and to explain to the team and actors what I was after. In the post production I then decided how much I wanted to tell and how much I wanted to leave out until I reached a good balance of not showing and not hiding too much.

I generally see myself on the interface of art and film, since I’ve always been interested in a broader expression and working with mixed media. Placing myself in between gives me more possibilities and directions, which is a healthy ingredient for being creative.

Aurora Faller

Som mitt examensarbete gjorde jag en 9 minuter lång film vid namn “Aurora Faller”, jag skrev och regisserade. Det handlar om en 12 årig flicka, Aurora, som hittar sig själv fånglad i en tom simbassäng. Personer från hennes undermedvetna möter henne och leder henne på vägen till att möta hennes rädslor.

Jag drevs av min idé av att filma något undervatten och min nyfikenhet till att översätta drömmar till film. Den konstiga logiken i drömmar gav mig mycket inspiration och verktyg till att förverkliga filmen. Jag behövde inte koncentrera för mycket på berättandet och att se till att allting hänger ihop logiskt. Tvärtom kunde jag släppa loss min fantasi och ta distans från ett mer logiskt sätt att tänka. Men jag höll kvar en röd tråd till viss mån och några berättande element, vilka hjälpte mig att se helheten tydligt och lättare kunna förklara allting till skådespelare och arbetsgrupp. I post-produktionen bestämde jag sedan hur mycket jag ville visa och hur mycket jag ville lämna bort, tills jag hittade en balans mellan att visa för mycket eller att inte berätta tillräckligt.

Generellt ser jag mig nånstans i ett mellanland mellan konst och film, eftersom jag alltid varit intresserad i en vidare form av uttryck och att jobba med blandade medium. Att placera mig själv i mellanlandet ger mig mer möjligheter och riktningar, vilka är hälsosamma ingredienser för att upprätthålla kreativiteten.

Aurora Putoaa

Lopputyökseni tein 9 minuutin pituisen elokuvan nimeltä “Aurora Faller”, jonka kirjoitin ja ohjasin. Se kertoo 12 vuotiaasta tytöstä nimeltä Aurora, joka löytää itsensä vangittuna tyhjäan uima-altaaseen. Henkilöitä hänen alitajunnastaan käyvät hänen luonaan, ketkä opastavat häntä pollulla pelkojensa voittamiseen.

Minua kiehtoi idea kuvata jotain veden alla ja uteliaisuus kääntää unet elokuvamuotoon. Unien epämääräinen logiikka sekä vahva visualisuus toivat minulle suurta inspiraatiota sekä työkalut elokuvan tekemiseen. Minun ei tarvinnut keskittyä liikaa tarinaan ja katsomaan että kaikki on järkevää. Päinvastoin pystyin käyttämään mielikuvitustani vapaammin ja ottaa etäisyyttä loogisuudesta. Pidin kuitenkin jonkinlaisen punaisen langan ja kertovia elementtejä, jotka auttoivat minua näkemään kaiken selvemmin sekä auttoi työryhmääni sekä näytteliöitäni ymmärtämään mitä hain takaa. Jälkituotannossa päätin sitten kuinka paljon halusin kertoa ja kuinka paljon halusin jättää pois kunnes hyvä tasapaino löytyi, liiallisen kerronnan ja avaintietojen pimittelyn välillä.

Yleisesti ottaen näen itseni jossain elokuvan ja taiteen välimaastossa, sillä olen aina ollut kiinnostunut laajemmasta ilmaisusta ja eri taiteenmuotojen yhdistämisestä. Välimaastossa pysyminen tuo minulle enemmän mahdollisuuksia ja suuntia, mitkä ovat terveellinen aines luovuuden ruokkimiseen.

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INTRODUCTION

"A writer needs a pen, an artist needs a brush, but a filmmaker needs an army."

Orson Wells

I used to study Cultural Science at a University, where a pen was an essential instrument to underline important passages in books, to make notes at the lectures or to write scientific texts and reflections about other people's contemplation on art and culture. I realized that art is quite a wobbly, unstable matter, whose interpretation can be stretched and expanded in various directions. So sometimes I ended up at lectures, which were a trip into the blue, or seminars where the purpose was to interpret a piece of art to the fullest extent until there was nothing left of it. Sometimes it can be good to just experience a work

of art and to keep the feelings and thoughts to yourself, instead of making up an answer or searching for a profound explanation in order to be satisfied and reassured. Making up an interpretation also requires a certain type of creativity, but for me it wasn't the most authentic one anymore. The more I was forced to use the pen to dissect art, the more I wanted to look over the rim, where people were using a brush instead and really made art.

This curiosity brought me to Finland, where I started first as an exchange student and then as a full time student at an art school. Finally I wasn't forced to only use the pen for writing about and commenting on stuff I or other people were creating. Instead I had the freedom to use many different instruments at once or even at the same time for expressing myself. Sometimes the freedom grew so big, that I was longing for a pen, which could write down a task or a couple of rules that I could follow. Then again, I was my own master, who made up the rules if needed and decided what kind of tools to use. Through my art studies I created, either consciously or

subconsciously, several guidelines or principles throughout my work. When I needed them I thought about them, when I didn't need them I forgot about them.

When preparing for my final work, I was thinking about a unifying theme, an approach that I used during the process of different works I've done lately. I also had several works of art by other artists in mind, which were a great inspiration and gave me the strength to get started. Since this was my last year at school and since "final work" sounded so powerful to me, I decided to make something challenging, something big, so big, that I would need an army to do it. I decided to make a film.

Throughout the last half year I gathered lots of experience in film making, so I was confident that I could do it. To me film is a challenging medium, with enormous possibilities. It can stimulate so many senses and works on different layers of reception. The deeper I dived into the world of film, the more I found myself floating in the middle between art and film.



AT THE INTERFACE OF ART & FILM

Black & White

One of the things I found out when I was analyzing my own work and my way of working; was that it is hard to categorize my work and put myself into one single drawer. I am not Carolin Koss - the painter or the musician or the photographer or the video artist or the filmmaker. I am all of them at the same time and I am more of an in-between. People usually expect a statement – “So what medium are you using?”, “What is your art about?”, “How would you define yourself as an artist?”. What if I don’t have an answer? A clear definition also sets a clear limitation. Our whole society works on the principle of definition and limitation. Everyone has to be specified and specialized – even in art, which is supposed to be as free as a bird. Everyone has to do exactly the thing he or she is specialized in for the rest of their lives. My creativity would already be dead by now if I had force myself into a single drawer. For me creativity is like a lightning bolt, where plus and minus meet in the middle and exchange their energies. The plus and minus itself won’t get activated and flash until they meet. In my opinion, a creative and productive state can be reached when two or more forces reach out and profit from each other.

I see lots of potential at the interface of film and art – two fields, which already on their own have vast opportunities. Art and film are often seen as separated from each other and also separate

themselves through the way they present themselves. While art hides in a white cube, film locks itself in into a black cube. Art and film seem like an unlikely couple – similar to the colors black and white, but just black and white alone are dull, whereas black and white together is such an exciting combination. Even though artists make films and filmmakers make art, they still don’t seem to meet in the middle, because there are certain conventions and expectations. Just because I am making art and work with film, it doesn’t automatically mean I am doing video art. I think some artists who work with film could sometimes put more effort in the visual realization and understanding of their films. There are several films, which are conceptual or related to the space, which might not need a strong visual expression, but what frustrates me is when films don’t seem to have a point or something to tell, nor create an atmosphere, nor provoke in any way, nor have any aesthetic or visual presence or relation to the space. I would like to make film/art that activates the viewer’s imagination and gives something to them and doesn’t leave them disappointed and thinking; “Now I wasted 10 minutes or more of my life.” I get the feeling that some artists are not really audience friendly and rather seem to want them to suffer and wait for nothing to happen, instead of enjoying their piece of work. When encountering works like this at an exhibition, friends or people who see me

as an expert on art often ask me, disappointed, why this is considered art and if they are stupid because they don’t understand it. Sometimes I really believe there is nothing to understand and sometimes I don’t feel like defending or explaining somebody’s work any longer, just because I happen to wear the “artist” label myself.

Working in the space between art and film also gives me a shelter, a place where I’m not being attacked or forced to follow certain rules. Likewise, I could never join a political party, because I wouldn’t be able to completely agree with their whole program. I’ve looked at a lot of video art at exhibitions but most of the time I couldn’t identify with that form of expression, so I tried to find my own way, which would be closer to film. In order to get more skills in filmmaking and achieve a more professional and aesthetic look, I started taking courses at the film department and experimented a lot with the camera and film equipment. It was a similar process to learning how to use the brush and colors on a canvas in order to get better at painting. Through painting I already gained certain tools and knowledge about composition, combination of colors, aesthetics, using my imagination, telling a story through a picture and setting a mood. Painting tells a story and sets a mood with one picture, whereas film uses many pictures and sounds. The danger with painting is that there can be too little information. On the other hand the danger with film is that there could be too much information. By making a more surreal film I tried to find a balance between not providing too much and not too little information.

Contemporary Surrealism in art & film as a source of inspiration

The painter Jonas Burgert

The painter Jonas Burgert from Berlin is like a Hieronymus Bosch of our time. He uses the knowledge and techniques of the old renaissance painters and blends them with the present day. Shamans, harlequins, monkeys and other fantasy creatures meet up with humans in old factory buildings, containers or abandoned places with graffiti and color spread all over the walls. The world Burgert creates reminds me of a threatening carnival or an urban accident, where the basic instincts and underdeveloped behavior patterns of the beings are set free and everyone lives in anarchy. His surreal settings could be scenes from our weirdest dreams or nightmares, when the subconscious takes us on a journey to a strange place, where random people or events appear. Burgert's imagination, creativity and painting technique are very inspiring for me, and if I feel like dreaming in the middle of the day, I just look at his paintings.



Hitting Every Head (2009); Courtesy of Haunch of Venison; London/Christie's International



Untitled (2007); 134X139cm; Courtesy Torch Gallery Amsterdam

*The photographer & painter
Teun Hocks*

The Dutch artist Teun Hocks works on the edge of painting and photography and combines both with a special technique. He first sketches a composition for his eventual painting, then scales up the drawing and places himself in front of it in a pose. Then he takes a black and white photograph of the setting, which he prints as a silver gelatin print. On top of it he paints with oil, resulting in a photorealistic painting and/or a surreal photograph depending on how the viewer wants to see it. Hocks places himself, as an old man, in odd and unforgiving environments, struggling to find stable ground in an unstable and absurd world. I like Hock's way of mixing mediums and his symbolic expression. He manages to create a suspension with only one image, which is like a still picture of a tragicomic films climax.



Enchantment splinters on the bottom of doubt (2009); 2 channel video installation; Venice Biennale

The video artists Masbedo

When I went with my class to the 53rd Venice Biennale in the autumn of 2009, I was inspired by a video work in the Italian pavilion from the artist duo Masbedo, consisting of Nicolo Mas-sazza and Jacopo Bedogni. On two screens they showed separated images of a man and a woman struggling against nature and their strange reality. He is violently moving back and forth on the snowy ground, being tied to a black parachute from which he can't release himself. She is stuck on a small stone platform in the middle of the ocean sending lonely smoke signals, and almost drowns in between. Both are stuck and carry their heavy baggage full of anxieties, fears, limitations and solitude with them. I was really impressed by the visuals, the music, the content and the professionalism of the work, which was an inspiring example for me to go on with my own work

The artist and filmmaker David Lynch



Agent Cooper in the Black Lodge in Twin Peaks
(1990/91)

"I like to make films because I like to go into another world. I like to get lost in another world. And film to me is a magical medium that makes you dream."

David Lynch

Lynch pays attention to dreams and provides a portal to the collective subconscious in his films. He has loosened the borders between art and film and opened up the cinema and TV with his surreal and experimental expression. Lynch's way of filmmaking and thinking gave me courage in the process of making my own film, because I had to fight the audience's and my own narrative way of thinking and gain more space for the viewers' and my own intuition, imagination and freedom.

Films and art are often expected to give an explanation or an answer, but Lynch argues that; "it's better not to know so much about what things mean or how they might be interpreted or you'll be too afraid to let things keep happening." Someone might just take a brush and dip it into yellow and blue and spread it on the canvas, because he felt like it or had a certain drive. Sometimes it just starts with an intuition or an impulse, followed by a longer process. Suddenly you stand in front of your piece of art and everyone wants to know why you made it and what it means. Maybe it is better to throw the question back and ask the audience what they see or feel and what it means for them instead. And if people only made art that already has a clear explanation from the beginning to the end, then neither the artist nor

the audience would be surprised or challenged in any way. The process of creating a work of art is a complex and complicated one, which can't be even put in words sometimes. Lynch says that "Life is very, very complicated, and so films should be allowed to be, too." Art and film are in a way personal reflections of one's life experience and view, but society and the market create several rules and restrictions, which turn the artwork into a mass-compatible product, which can be consumed by a huge audience. When everything is explained, the audience gets a feeling of understanding and security. Their life is balanced and under control. They go to the cinema and are entertained for an hour and a half and after they leave they are back in their routine, straight-lined life, because the film just gave answers and a happy end and didn't question anything, and made no space for the viewers' imagination and participation. It was so packed with flashy images and explanations that the viewer left completely empty with the feeling "it was just a film". Lynch thinks that; "(...) people don't accept the fact that life doesn't make sense". If art and film want to be more authentic and provide a real experience for the audience, then they should also dare to show something different, complex and complicated, which is hard to explain in words.

The filmmaker Roy Andersson

The Swedish filmmaker Roy Andersson has his own personal style of making films. With his black humor he portrays a cold capitalistic world, which is about to perish. His characters are pale and exposed and seem to be through with their lives. They are floating along with the stream, unable to resist, drowning in their miserable lives. Still they are deeply human and hope that someone will pay attention and respect them and give them warmth. Every scene is filmed in only one shot and every picture has a composition and visual strength, which are well thought through. Andersson says: "If you don't move the camera and don't cut, you have to enrich the picture in deep focus (...). When you look at the history of paintings, they're in deep focus all the time, and that makes you very curious, and you become an active spectator." All of his latest films seem like a series of surreal paintings. Similarly to Lynch, Andersson is building a bridge to the arts and sees it as a necessary that these two fields go hand in hand with each other and learn from each other.

"I felt that film-making generally didn't reach the level you could find in painting or literature or music. It was for one-time use only, and more and more, the movies were losing their visual power - they were concentrating on the plot only (...) the touch, the feeling, something visually rich is often missing."

Roy Andersson



You, the Living (2007)

AURORA FALLS

From an idea to a film

"You fall in love with the first idea, that little tiny piece. And once you've got it, the rest will come in time." David Lynch

From the beginning on I had the vision of filming something under water, even though I knew it would be difficult and challenging. I've been inspired by underwater pictures and recordings so many times, and I thought that now is the time to do it myself. I am fascinated by the way forms and movements change under water. The surfaces of things alter and everything floats in slow motion. Time seems to stand still and real things turn into something surreal under water. That "little tiny piece" of idea to film something under water became my starting point and unifying theme through the whole process of coming up with an idea and making the film.

I was first planning to film an old couple that dances under water, accompanied by a string quartet playing in the background. I wanted to record the original sounds underwater and use it as the music to my film, but my research on the behavior of sound under water made me skeptical. Sound travels four times faster in water than in the air. Our ears can't resist the

fast sound waves. Only our bone structure and our skull are hard enough to resist, so the sound signals will be translated into resonance and carry the vibrations simultaneously to our inner ears. Basically the ears are not responsible for what one hears under water; that is why one could shut the ears under water but still hear sound. The limitation of our ears to receive the sound results in a radical filtering of the underwater sound spectrum. So the emphasis will be on medium and high frequencies while the basses are completely ignored. Basically I would have gotten really crispy annoying tones, which would have not just annoyed the ears but also destroyed the visual side of my film. Since I had to do my exam work during the winter, I was also dependent on an indoor swimming pool. Planning to sink instruments made out of wood and metal into a swimming pool would make it harder to get permission. So I tried to think of something less complicated and searched for alternatives.

I got to know about an empty swimming pool in a basement in Nykarleby, which had been out of use for over 15 years. After viewing the place I got loads of ideas and visions, which changed and expanded my idea. I abandoned the idea of filming everything underwater and decided to connect the empty pool with several underwater scenes instead. I got permission to film at the empty swimming pool and in the indoor swimming pool in Jakobstad, and was allowed to film a person with clothes on. I basically built up all my ideas from these two locations. Sometimes it felt limiting, but most of the time it was challenging and made me focus and think more and try

harder. Writing the script took me about two months and sometimes it felt like a riddle I had to solve or a labyrinth I had to pass until I found the end. I decided quite at the beginning that a 12 year old girl would be the main character, who is somehow captured in the empty pool and who will be sinking or drowning under water. I remembered a dream when I was about 12, in which I blew out the candles on my birthday cake while my parents were watching me. This became the first scene of my film and from there it went on and I introduced more characters. I came up with so many pictures and ideas of what could happen in the empty swimming pool that it became hard to put them together.

I realized that the film turned more and more into a dream and that I had to let go of traditional narration, which I was subconsciously trying to achieve at the beginning. I didn't skip the narration completely; otherwise I would have lost my theme and the point of making this film. So I made up a rule just for myself, which was that I wanted to make a film that at least makes sense for myself. With this rule in the back of my head I could then decide during the process of writing, filming and editing how much I wanted to tell and how much I wanted to hide or give to the viewer. I think in art and filmmaking you have to find the right balance of not showing and not hiding too much. Just because something doesn't make sense immediately, it doesn't mean it is a bad piece of art. As long as it occupies the brain cells or activates the imagination for a while or gives you a shivering feeling for a moment it's a good piece of art.





Directing Aurora Falls

In the production phase of the film, I was looking for people who could act naturally and have a calm aura. The first one I found was my main actress Aurora, who I knew briefly already. She turned out to be very talented at acting and made it really easy for me to direct her. From the very beginning when I told her about the idea for the film, she understood exactly what I was after and put it into practice. Through some acting rehearsals I sensitized her to her character and the mood of the film. She wasn't afraid of anything and didn't mind at all filming for long hours or filming the difficult, sometimes cold, underwater scenes. Luckily Aurora had many friends who were interested in participating in my film and who fit into the roles. I also practiced several times together with the 5 kids and tested their scene on the location. The mum character was hard to find, but I was really lucky and found her 2 days before the actual filming. She also happened to be a great actress who gave so much depth to the character. I also chose the side characters carefully, so they would integrate well into the movie and fit the mood.

We filmed the empty swimming pool scenes during a whole weekend from Friday to Sunday, and the underwater scenes I filmed in 4 hours at the indoor swimming pool. The challenge on the set for me was to coordinate the actors and my team at the same time, to be focused and concentrated on the composition of the picture, to keep track of the whole and the continuity and to follow the time schedule. Even though there was much to think of, we managed well, thanks to the good acting and efficiency of my team. And I can't confirm the film rule to try to avoid working with kids or animals.

The challenge of directing was to hold everything, every time and everyone together. You can't make a professional film on your own, so I gathered people who supported me and believed in the film. I still followed every step of the movie – from the first idea to the script writing, to the producing and casting, to the film making, to the editing and sound work and making the music. If you want the film to be truly yours you have to follow it all the time and drag your vision and your team along a rocky road from the beginning to the end. If you are not concentrated, the chances of losing the film are high.



ATTEMPTING TO MAKE A DREAM



Parke Harrison (2009); *The Architect's Brother*

Senoi Dream Theory

The Senoi tribe from Malaysia is one of the happiest tribes in the world, because they treat their dreams with great respect and learn how to control them. The tribe consists only of about 12000 people, and lives quite primitively without knowing anything about technology and its development. On the other hand, different mental illnesses like neurosis and depression are also completely unknown, because paying attention to their dreams keeps their minds healthy and effects their whole life in a positive way. As soon as the kids start understanding simple sentences, the older family members translate their dreams and teach them how to act in their dreams. They encourage them to face their fears in their dreams

and to not run away from them. Positive dreams such as flying, meeting friends or making love are emphasized. These kinds of dreams should be seen as a source of knowledge and creativity. They also say that nothing is taboo in your dreams and that it is important for the brain to feel free and complete. Not blocking anything is the key to mental health and creative activity and through dreams we can overcome the obstacles of angst and fear. In our western world this type of respect for dreams is quite unknown and we seem to pay more attention to our mental illnesses that kill our creativity and health. Instead we could focus more on preventing them, by focusing on our dreams like the Senoi people.





About Dreaming

Just because we close our eyes when we go to bed, the brain doesn't switch off. On the contrary, while the physical body shuts down and rests the limbic system in the brain, which supports a variety of functions including emotions, behavior and long-term memory gets activated during REM sleep. The brain tries to interpret this internal activity and attempts to find meaning in these signals, which result in dreaming.

There are many different theories from Freud to Jung, from scientists to philosophers on why we are dreaming and what it's good for, but there is no proper evidence on which theory is right or wrong. I agree with the Senoi tribe that we should treat dreams with respect and see them as a key

to our subconscious. And I also agree with the theories of some psychologists, who think that the brain works like a huge library or database, where new information comes in every day, but where there's not enough space in the shelves or on the hard drive. That's why information from the last few days has to be sorted in or out and memories can be rearranged. And everything that hasn't been sorted already during the day will be handled at night. Since several areas of the brain and the body are switched on or off during night the perception of things changes and it becomes surreal. The psyche is a kind of self-regulating system and dreams compensate for everything we repress, hide or forget during the day, sometimes for many months or years. That's why many dreams contain so many strong emotions, because the human beings are not allowed to show e.g. fear, anger, and sexual desire

in our society. And then when we go to bed, our brain wants to balance our mental system, and we are still running away from our fears in the dreams and call our dreams humbug or meaningless. But we are the ones who are cheating and don't want to play with open cards, and won't take the advice from our subconscious. That is where mental illnesses come in, because the brain doesn't manage to compensate for the suppressed feelings during the night, so they grow bigger and bigger. Mental illness can be found mainly in the western, highly developed countries, where people are bombarded with an overflow of information and manipulation. A more natural way of living and expression, as well as the use of basic instincts like the Senoi tribe practices has faded into obscurity in our western society, because we have the pressure of being someone else than we actually are.

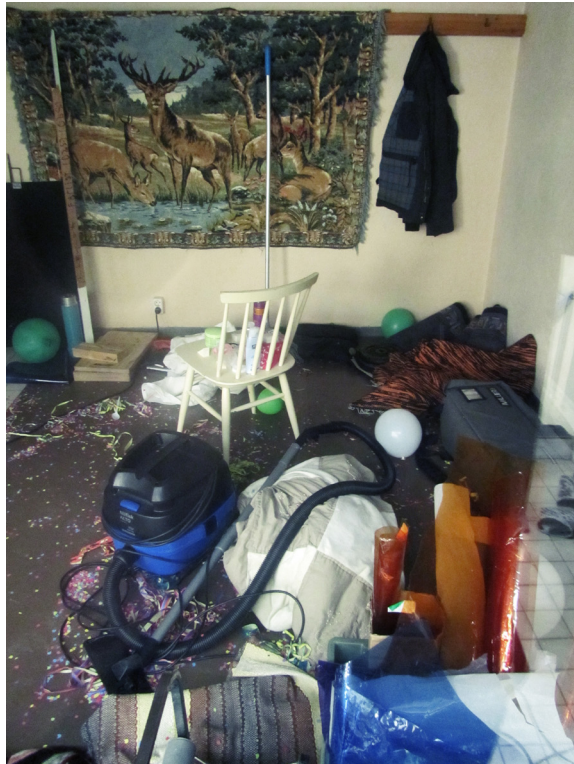


Aurora's dream

I drew inspiration from the structure of dreams in general while making my film, because they have a strange logic and a visual strong side. They are like random puzzle pieces, which can be put together in different ways and, depending on how far one's imagination goes, also make sense. And even if they don't make sense, they become like a riddle we want to solve, which makes them meaningful in a way. In my film I show two stages or dream attitudes that Aurora goes through. In the beginning she is quite passive and just observes what happens around her. At the same time she sinks continuously underwater to the bottom, with the red ribbon covering her eyes and without moving. When her friends start to push her, she takes off the ribbon, which is the first sign of resistance. The scene where she tells her

mum that she is afraid of falling asleep because she fears she will fall is a key scene which makes her trust her mum, who tells her to close her eyes and that she will hold her. Aurora now knows that she has to continue this dream and face her fears. This scene was inspired by the Senoi tribe, where the tribe elders encourage their children to face their fears in their dreams. In the next scene she becomes active and draws the outline of her own dead body on the floor, because she expects to fall and she is ready to fall and face her fears. When she lies down and nothing happens, she realizes that something is missing, and her intuition tells her the red ribbon is missing. The red ribbon to me is a symbol of her fear, because if she doesn't see anything people can treat her badly, push her or make her fall. When she realizes that, she starts looking for the red ribbon underwater, where she dropped it in the beginning. In the surprise scene

the red ribbon suddenly appears again in the gift box and the mum mentions that it's a gift from everyone and that she should put it on. Everyone is basically supporting that Aurora should face her fear. The cruelty continues after she puts on the ribbon and all the people are spinning her roughly in a circle. The last scene is like a test of courage for Aurora – she is standing exposed and blindfolded in front of an audience where everyone is dressed in black. In this scene I drew inspiration from the way Roy Andersson sets up a scene, creates this tension and directs the actors. The mum walks towards Aurora and repeats the same sentence she said in the bed scene "Don't be afraid. I will hold you." Then she pushes her into the pool. It looks like an evil act, but in a way the mum is helping Aurora to overcome her fear of falling. The film starts looping. Maybe one day she will wake up.



CONCLUSION

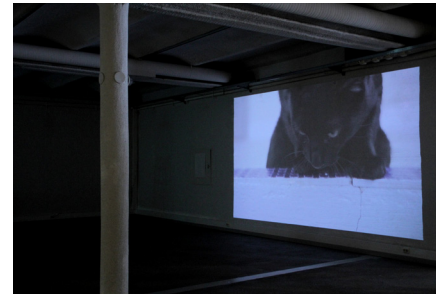
Even though I didn't want to explain too much, I explained quite a lot. In art, the complexity of thinking or the process is often not even visible anymore in the end, and this doesn't have to be a negative thing. The difference between the audience and the artist is that the audience comes from the other end of the path. First they see the monument or the little stone the artist put there. Then they face different possibilities: either they freeze and look up or down on it with astonishment or disgust, or they decide to trace the path back or go in the opposite direction, or they get a sudden intuition, impulse or curiosity to take another, new path. Art is meaningful, because it can cause all of these different reactions or emotions. It makes us take a position or react against a position, by getting to know what we like or dislike and where we want to go and where we don't want to go. All of this will help us on our way to get a little bit closer to ourselves.

PICTURES FROM EXHIBITIONS

[al dente]: Österbottens Museum; April/May 2011; Vasa (F)



Examens Exhibition: Tobaksmagasinet; April 2011; Jakobstad (F)



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