

22-09-2018

ijmuiden

I just came back from doing my field assignments. I decided to broaden my space from just the Zandmotor to 'the dutch coastline'. IJmuiden is interesting because of the long jetty that is build on the water (line). This jetty is build to protect the coast, but serves multiple purposes as can be seen in my photo essay and photo survey.

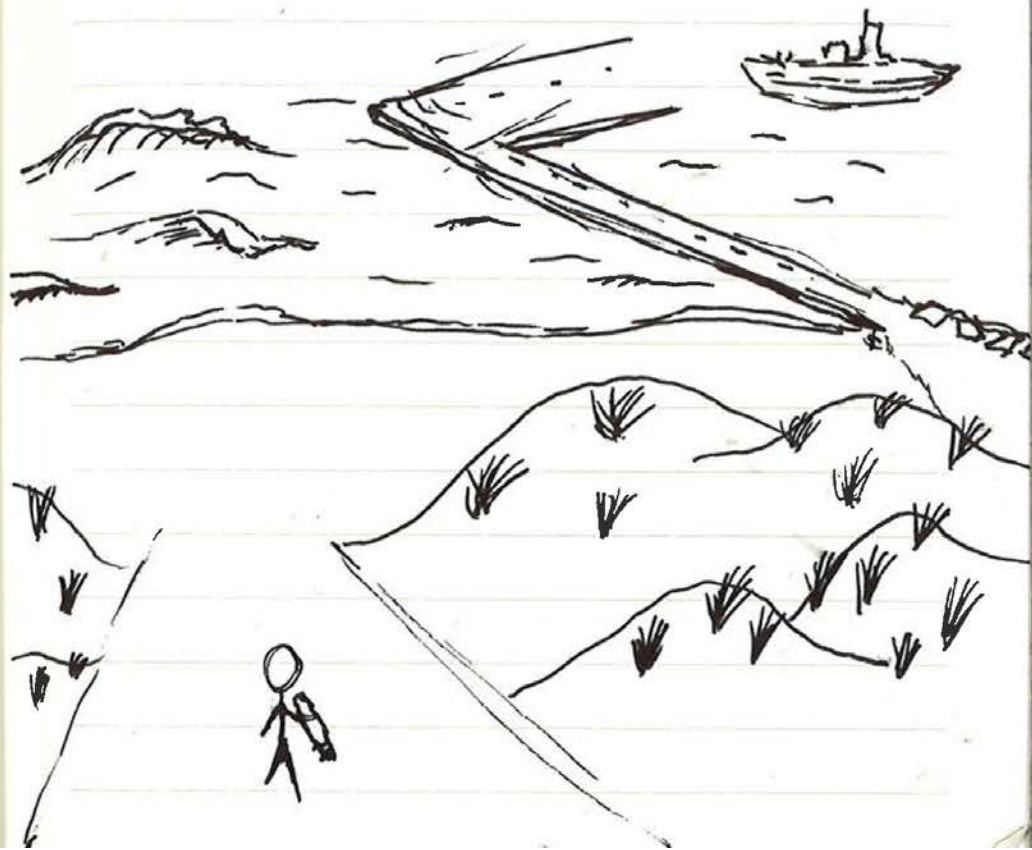


this 'stamp' sign stands in the middle of the beach.

23-09-2018

Utrecht

after making the pictures, I made use of the protection of the jetty and went for a surf. I bought a new board that is quite small for my skills and size, but it was good practice! I will take this board to the Philippines I think.



26-09-18

in de trein

I listened to one of the ethnographic soundscapes, by Ernst Karel:

Chidambaram, Early mornings.

It was a good idea to listen to it on my commute, relaxing. I enjoyed it and getting very excited about making my own soundscape and learning how to work with 'h' audio. Will start watching adobe audition tutorials.

27-09-18

Leiden

process film: you watch the process of an activity from beginning till end, following every step. We watched 'Belfast' in the movie class today. Although I think it is an excellent piece of observational cinema, I'm fairly certain that I don't want to use

this style myself. I really enjoy seeing the participation (or hearing, sensing) of the filmmaker. I also think it's very nice when you can feel that the maker is filming / researching a topic close to the heart. I guess these two things go together quite well. I know we watched this movie for its sound design (oa), but I didn't really enjoy it at the moment of watching. But, sound was foregrounded throughout, and it is making me think about the ways I want to use sound.

Wave noises are so relaxing, but the ocean has the power to destroy. I think it would be nice to work with a contrast in sound and visuals.

08-10-18

Utrecht

Student Films, reflections

①

[redacted]
there is a distance from the protagonist caused mainly by the use of mostly wide or at most medium shots, by shaky camera work that distracts and by lack of good focussing. the narrative is hard to understand, what is it working towards? what does he want to say with this story? It's hard to grasp any argument being made by the director.

②

[redacted]
we follow a group of people, and as a group they seem to form the protagonist. Although the camera work isn't really interesting, the narrative is well structured and leads us to sympathise with the

group regardless. the director (es??) seems to be part of this group, made clear from the beginning in a shot where they address her about her tasks for the event.

③

[redacted]
the reason why these protagonist are chosen aren't really argued in the film. Random people of the town tell us about pura vida, but the number and frequency of switching protagonists amuses us to not get close to any. the narrative seems to be revolved around the politics of the coastal area of Costa Rica, but often it seems to go off track and becomes random and hard to follow. Non the less, the argument comes across, I guess (what was it politics or tourism? or both..?)

10-10-18

Leiden

Acoustemology: Knowledge production through sound.

Bandpass: takes out all high and low frequencies, so not like clipping (where it takes of low & high volume)

What to think about when recording:

- proximity of the mic to the sound.
- Ambient, or more detailed sound.
- type of sound

Hi-pass: brings up the high frequencies and lowers the bass-low frequencies

12-10-18

Utrecht

I bought 'Waves of Knowing' by Ingersoll, it's so nice to read!

13-10-18

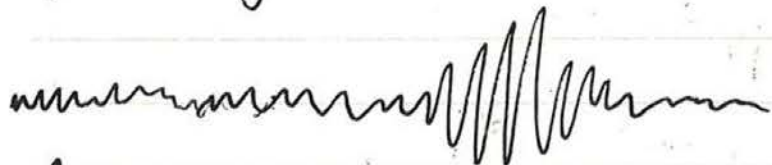
Utrecht

Reflections on Tsing's 'The Mushroom at the end of the world'.

How to live in the ruins of contemporary climate change? The ocean connects all life on earth. It gives and breaks life, but also destroys and hurts life's. Nothing is more Global than the ocean, but the effects that climate change have on the ocean are felt the most at local scale. The ocean connects all life on earth, how does local life connect to the ocean? What knowledge drifts like wood upon the shore, that holds within it the relationship that we have to the water? How can this knowledge be assessed, to be of use on a more global scale, and how do I reframe my question in the light of this change of scale?

While doing the exercise I already noticed this thing we talked about in class, how your auditive senses seem to be heightened when having listened through headphones for two hours. It's a very different experience since you're so buried into sounds. Maybe it's because I just edited it, but I even feel like I remember the day in a more auditive than visual way.

Recording the sounds made me listen to the waves differently, also because my respondents keep talking about how calm it is. Usually I'm differently attuned to wave sounds, since a wave approaching means I have to start peddelling!



↑ all good with audio input levels, until someone starts laughing!!

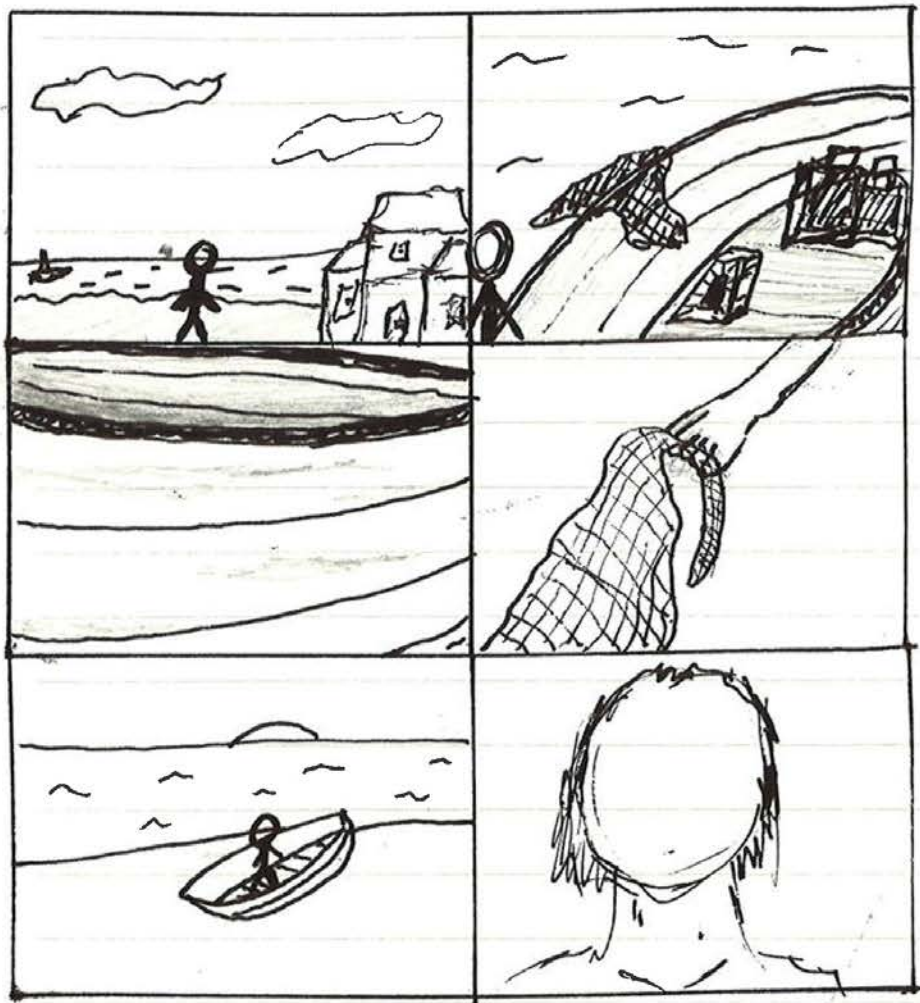
greater attention to sound will definitely improve my videography, I never realised more how important this is after re-listening to my recordings without a dead-cat, and after watching the student films of last year.

31-10-18

Leiden

Yesterday and today we did a collaborative lecture/workshop with student and teachers from different disciplines, mostly archeology, I think? It was a bit unclear, but it was very fun-interesting! The workshop was about collaborative (visual) ethnography, and I got paired with a girl who is doing her PhD in small scale fisheries movements, and her supervisor is from the Philippines! We made a 1 minute clip of this flower

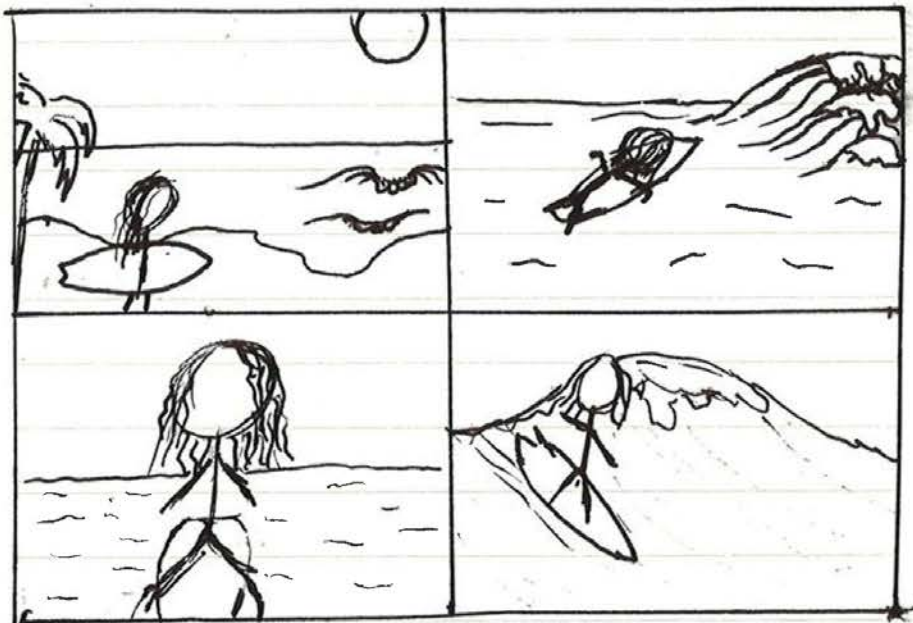
Scene 1.



Scene 2.



Scene 3.



for example, I thought it was quite cool
How Gys just didn't give a shit about
standard ratios and did it all in 3:2.
I personally like 16:9 because of the way it
frames subjects in the space, but I love the
idea of just doing something radically
different than everyone else.

18-11-18

Utrecht

Reflections on FSA 4

the technical issues that I encounter
when using my camera are generally
due to some of the new equipment
we got, audio stuff. for example, my
mic died when I got there and I didn't
bring my spare one, never doing that
again. As for my camera, I'm getting
used to the Sony and loving
the 35mm prime lens.

As for the shooting style, I think
I have already developed my own
style in videography which I guess
is a sort of hybrid mix between
more 'classic' observational styles
and the more 'flashy' editing we see
in non-ethnographic documentaries.
I like the aesthetic value that can
be created through cinematic 'tricks'
and I don't see why ethnographic
documentaries can't have any. A
simple, nice transition ~~has been~~
doesn't really raise any representation
issues, yet everyone seems to be
so afraid of them. I value aesthetics
highly because I think they help
bring your argument across.
The most important 'relationship'
I'd like to convey and therefore build
with my respondents is sensory. that
sound ~~is~~ super weird I have no