

My project was to produce an animation video that would be the poetic transposition of a photographic journey through the Danube Valley.

Inspired by the linearity of the river and its west to east flow of water, the project is a metaphor for my geographical, cultural and historical exploration of the region.

This journey, between Passau and Budapest – with diverging excursions to Salzburg, Linz, Grein, Melk, Vienna and Prague – is carried out by train, boat and on foot, using diverse rhythms to explore these areas. Each trip corresponds to a varying scale of time and place – the dimension of time passing and the range of views found there, and I wanted to superimpose these elements in my editing of the video.

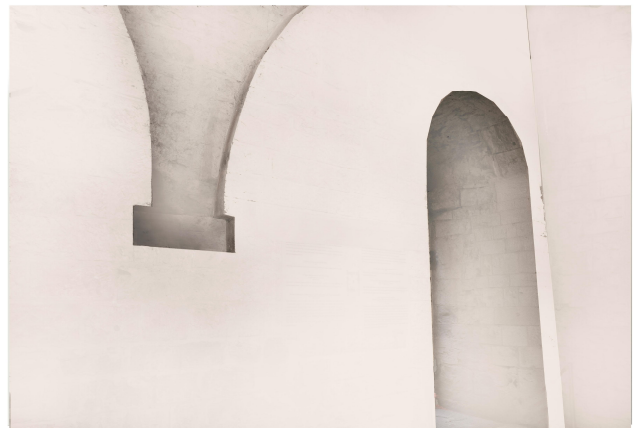
During each excursion, I gathered photographic material, which became “collections” of ceilings, staircases, porches, promenades in the woods and on the water, images of cities and so on, corresponding to the multiple viewpoints of my experience approaching and discovering these places.

This material has inspired me to construct many panoramic images, adding points of view and fluidly superimposing images on most of the video sequences. I associate this formal strategy with “slow” time, which defines the area slowly, while the reconstitution of an exaggerated horizon creates a distortion and results in a representation that is “heightened” by my experience of travelling through this region.

Like the Danube River, which is winding in its horizontalness, the chronology here is not linear and gives way to a formal organisation of images that construct the sequences as the outcome of an experience, travelling, exploring architecture, wandering around and so on. This was a process of translating my experience of approach and discovery of places into images, which was carried out during the time that the trip occurred. However, my process is neither figurative, nor concerned with colour and thus it is necessary for me to find a way to use this new exploration. This is why I have lowered the saturation of some files by erasing details and so on.

Moreover, this long-term work is always in progress.

I plan to project the video, in part or as a whole, on architectonic constructions that will become screens on which to show portions or remnants of architectural entities that appealed to me during my excursions. Rather than reproducing them, I would like to transmit the proxemics or spatial effect they had on me. And thus, I hope to present a universal experience in which everyone can find a place.



Francine Lalonde, 2018