



contemporary backgrounds that try so hard to hide their construction. Scenes with projected backgrounds have a more resolved quality maybe because the performers and projections are filmed together, so the image is completed in camera. In computer production, which must impact on the overall performance.

Back projection is also nostalgic to contemporary viewers suggesting the passing of t

young girl friend are riding on top of an applecart along a tree-lined road. The projected unconscious.

The second reason to choose projection was that I wanted to shoot on location. Of course, stop-frame filming exteriors, means the movement within the landscape and sky avoid sudden changes in light. The resulting footage is of a landscape in constant flux.

uke Losey and [Jonathan Charles](#), Tilda Swinton is filmed a frame at a time, moving slowly through a cityscape. The city seems transient and dreamlike, as she moves amongst the trails of tail lights and flickering traffic lights. The viewer experiences her perception of an

hallucinatory POV.

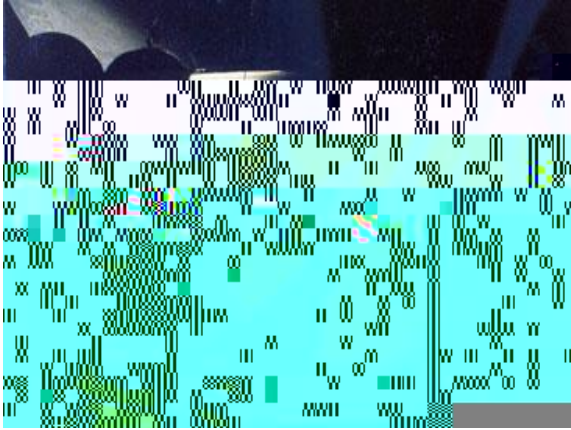
characters in transit. In other words, for the landscape to be the connecting point between the world of the viewer and the world within the film.

The production was split into three main processes. Our greatest technical challenge was integrating these three areas of expertise into one coherent visual language. We began

wrapped up like Arctic explorers and filming between heavy downpours. Here the live action sequences and the backgrounds for projections were filmed. The live action location sequences were shot on 35mm with the interiors and the night scenes lit using only fire and marine flares. We were lucky to have Digby B. Milner, the chief pyrotechnic

The view from the car windows, for the car interiors, were shot by strapping a digital video camera to the front, back and one side of a car.

The second of the processes began with an edit of the video material. I worked with the editor from the earliest stages, as the footage from the location shoot had to be quite tightly cut before it was art-worked. Pixillation is so labour intensive I could not rely on 'safe' coverage to pull the film together. Each shot had to be a jigsaw piece, perfectly fitting the shot on each side of it to reveal the finished picture. We put the edited video footage through Avid Media Illusion at Ealing Studios, where I spent three weeks art-working and compositing in preparation for the front and back projection. The third and



It was a gruelling experience for the actors requiring stamina and physical discipline. A shot lasting just a few seconds on screen could take over an hour to shoot. Obviously this technique was going to impact on performances which needed to be extremely controlled. But with such concentration comes a strong internal piece. The most poignant pixillated films I have ever seen was [Time Clock](#) made by the performance artist Tehching Hsieh, who punched a time clock in his studio, every hour, on the hour, for one year. With a 16mm camera, he shot one frame of himself immediately after he had punched his time card. To help illustrate the time process he began the performance with his head shaved and allowed it to grow back naturally over the year. The intensity of his finished film was, I believe, the result of his unreserved intentionality in each and every 1/24th of a second.

who could tolerate long working hours, moving in increments of 1/12th of a second. The woman in the car, Sarah Allely, is a dancer. The girl, Tabitha Francis, was an exceptionally focused seven year old.



[Jan Knightley](#) an actor experienced in physical theatre.



There is no synch sound. The snatches of dialogue were recorded separately and layered with the voices of non-actors, suggesting fragments of remembered conversation.

Too often music smothers a film rather than working as an integrated element so I started discussing ideas and musical themes with the composer Mark Scholfield (a Brunel graduate) from the very beginning of the writing process. This was an integral part of the creative process. As atmosphere is so important in my films, working with Mark meant the mood I sought could quickly find expression through his ability to accurately translate ideas into music. This in turn helped me shape the emotional curve of the film. By the time we came to the final edit, the picture could be cut to his score.

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