

Feelers

Another short experimental film of the author Christine Kettaneh that features unique imagery and recognizable narrative style in author's dealing with the interaction between human and nature.

On the structural level the author applies small number of elements, which she with great care and precision combines and transforms into metaphors. Through careful editing and further combining of these groups she is creating rather associative chain, that only in interaction with the viewer comes to its fulfillment – the film itself is only a mean to achieve this. The final product, as the result of the interconnecting between these associations and experience, occurs in a viewer.

From the constellation of different, often totally contrasting elements, from which author still manages to extract the common features, totally new meanings and compounds are coming to life. This way, as she says herself, she is creating specific language, with new elements, that are at the same time its symbols and their content. The familiar motifs, transformed into new signifiers reach into new dimensions, explore existential and moral questions from new perspectives and angles.

Technically, the author manages again to successfully integrate different sorts of material: video footage, animations and animated photo collages. All of it has been edited into a compact plane, where each transition represents also metamorphosis on which the whole narrative is based upon. After accenting certain characteristic of a specific motif, the author then attributes it to the other and thus combines them into one semiotic whole. These bonds connecting contrasting elements are the common feature of Kettaneh's work. Artificial and natural, the antennas are the central motif of this film, man-made and live transmitters, that are leaving material trace. Kettaneh introduces this motif in animated photo collages, which in ingenuous and humorous way play with the concept of camouflage in a two-dimensional plane. A contrast to this, a man opposes these giants, being a transmitter himself, where the antennas of the snails that cover him, receive signals, abstracted into geometrical pattern. For the author the consequence of this transmission is organic, allergic, embodied as a dried slime that snails-antennas have left on the skin. The macro lens makes this message grow to the size of a landscape and is transmitted into micro sphere where these particles connect into a new tissue. In the end receivers transform into transmitters and the multiplied signal is emitted into ether.

The human as a monumental world feeler and his own creation with even bigger potential, but completely different purpose. Organic and inorganic, natural and artificial, macro and micro... The contrast between man and nature, the consequences of his actions, deep changes and metamorphoses it causes, and the nature's response... The work of the author is never a direct criticism, moving disturbing messages to the sub level, where from the collages, abstracted images, sounds (or absence of the same) and their relation we absorb signals, subtle hints and "seeds", that on the soil of our experience, conscience and intuition grow into premonitions, unsettling feelings and riddles that tickle our mind. Maybe what is the most interesting from this mosaic of elements is the subtle presence of a dramatic arch, that is way hidden behind associative chain and can only be slightly sensed, not perceived. It is also present in "The Hindwing", giving it tight structure, almost organic coherence between the segments and foundation in time dimension – making it clearly a film, despite its daring experimental nature.