

## **Grain, Gravel, Granulate, Granola – Becoming's, Others and Differences**

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Through writing and filmmaking, drawing and photography I analyse the processes of becoming, in terms of transition, translation, differing and othering. Using mixing of different styles and form of film narration. In the sense of creolization with Édouard Glissant's term, I want to investigate the state of in between, somehow seen as neutrality, in the middle of a transition, when one thing is becoming another, or an *other*.

When the difference is almost omitted, or put out of play, what is distinguishable and how is that measured as something? I am interested in the normative aspects of the granulate, which functions as if there is a possible neutral ground or stage, or state, from where becoming starts or the transition is at its peak of in-between-ness. The granulate can be understood here as a minimal form, a medium or a mixing component. In film, I am thinking it can be the gesture of introduction; extension of an arm to greet someone, a nod, or a valuing micro expression such as a glance to the side, a look down, an expression bearing a minimal piece of information that could be placed in any content.

In text it can be the use of space or an asterisk.

The filmic stereotype is a normative state of stasis, it is in transition but doesn't move. It is working on all levels of the filmic expression; character, mise-en-scène, acting, tempo, duration of shots, placings of focus etc. The stereotype carries the notion of general representation, and is in that sense a unit. It is discernible as that which it represents.

Would it be possible to get it to move, to grain it so that it no longer holds the representation? So that the unit disintegrates and become part of the transition?

I am thinking that one way of testing this would be by staging entropy. In such a process entropy would be a passage, a transformational stage and a part of becoming. I test this theory in my artistic practice, on the components of narration, film material, writing and language. Film would be seen as language as in post structuralist film theory (in particular I am referring to the work of film theorist Teresa De Lauretis), images as signs.

Possible ways of doing this in an initial stage, in broad strokes, could be the breaking of continuity editing, letting characters slide in their treats, spatially separating a dialogue, cutting up a take without making jumps etc., breaking basic conventions in film form and narration.

The questions my research investigate are: What are the parts of becoming in the filmic narrative expression (Deleuze)? Can graining alter functions of the stereotype related to Western film canon and its globally established discourse? How is difference actually manifested in editing and imagery?

Difference will be defined here by looking at the concepts of Glissant, Deleuze and Derrida. Their different concepts of difference will be merged or grained into one. So, further questions will be: How can the concept of difference also be altered through investigation

and filmic practice? When is the different no longer different – as in extreme close ups for instance? Are there other areas or passages in the making (focus, speed, tempo, rhythm, language etc.) that can change what determines the different? Is the other, the next, the out of frame, the off screen a necessity? Or could entropy be a way of killing and reconfiguring the stereotype?

### **Planned procedure and methods**

A part of my art and philosophy practice is a poetic kind of writing, mostly in Swedish. For this research project, I translate and change parts of that writing into English. I observe what this translation does to the thinking and visualisation processes. With Naoki Sakai, I am aware of the power structures involved in the translation act.

Another part of my philosophical and artistic practice is photography, still images and video. I use my Canon 5D camera (which produces a certain stereotypical millennial photographic style with its short depth of field) to record material that can be processed into a granular material.

Translation and transition are key concepts in the research analysis. Processes of translation and transition are present on several levels. In my own language like said before, but also in the material that will change into different stages of differences. I lean on the late writings of Glissant for a discussion on matters of distinction. His concepts opacity, relation and creolization form a grounding grid or perhaps framing for my work, especially in the phase of the experiments. Opacity being the stopping component, relation being the grid and network, and creolization being the evolving component.