

**EVERYTHING COMES FULL
CIRCLE**

Everything Comes Full Circle

A thesis presented in partial fulfillment of the requirements for the degree
Master of Fine Arts in Digital + Media in the Department of Digital +
Media of the Rhode Island School of Design, Providence, Rhode Island.

by

Lilan Yang
2022

Approved by Master's Examination Committee:

Mariela Yeregui
Associate Professor, Department of Digital + Media, Thesis Chair

Africanus Okokon
Assistant Professor, Department of Film/Animation/Video, Thesis Advisor

Shangyang Fang
Poet, Guest Critic

Abstract

Following Wim Wenders' *Paris, Texas* (1984) filming locations from Houston, Texas to Los Angeles, California, I use a 16mm Bolex camera to capture the vastness of the American West. The footage draws me to reminisce about snippets of my everyday life. I contemplate how we perceive the world through analog optical apparatuses and how memories are multidimensional yet fragile. Our recollections of people and places can be distorted, unrecognizable, and fictitious. These memories would eventually diminish with the passing of time. By converting the filmmaking back and forth between analog and digital filmmaking, with the loss of information during the process of recording and recreating, *Everything Comes Full Circle* is my attempt to remember things that will soon be forgotten.

Contents

Part I

Farewell	11
I Woke Up in the Morning	16
Afterword	18
The Cycle	20
Random Lines	33
Moving On Now	35
Everything Comes Full Circle	
After Afterword	49

Part II

Proposal	61
Film, Sleep and Dream	64

Projects

Cinepath	68
CineML: Paris	70
City Symphony: Boston	72
The Perfect Human	74
I Woke Up in the Morning	76
Everything Comes Full Circle	78

Appendix

Film Lists	87
To-Do Lists	103

References

123

Acknowledgments

125

Land Acknowledgement

127

Part I

For [REDACTED]

The purifying rain
The liberating parasol tree
The forgetting stone
And all the journeys together

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]



Aug 13, 2016 at 4:00 AM
Chicago Blue Line, Illinois

FAREWELL - PICKING THE GIRL UP AT THE AIRPORT

INT. O'HARE TERMINAL 5, INTERNATIONAL ARRIVAL EXIT A -
WINTER EVENING

Bel stands in the middle where she faces the arriving
passenger exit with a few rows of people in front of her.
And she carries a box of Hainan Chicken ordered from her
favorite Asian restaurant near California station on the
Chicago blue line.

STILL MEDIUM SHOT OF BACK FACING THE CAMERA

Then she sees a blonde guy in fashionable clothes waiting in
front of her, with a string bag and a balloon saying "I LOVE
YOU."

PAN FOLLOWING THE GUY

Bel keeps observing until this guy goes up and hugs a blonde
girl who just comes out of the exit.

She wonders if she needs to buy anything. She sweeps the
store right next to the exit where is selling different
kinds of balloons. Then she notices a man wearing a fancy
wind coat pass by.

FULL SHOT - PAN TO THE MAN WEARING WIND COAT

The man in the wind coat moves from right to left. He talks
on phone on one hand and holds a bouquet of flowers on the
other hand. Bel's eyes stop following.

Bel keeps waiting.

Then Bel walks towards the middle area of exits A & B.

CAMERA KEEPS BEL IN THE MIDDLE OF THE FRAME

Bel checks the CCTV hanging on the wall.

CLOSE-UP OF THE CCTV, THEN SCAN FROM ONE EXIT TO THE OTHER

(Dazzling if possible to create
an overwhelming feeling)

People are coming out from both exits.

She walks to the exit on the left in certainty/uncertainty.

**CAMERA LOOKING AT PEOPLE COMING OUT OF THE GATE,
SEARCHING...**

The girl in black with short black hair appears.

CAMERA FOCUS ON THE GIRL FROM BEL'S POINT OF VIEW

Bel moves towards the exit where she and the girl encounter.

BEL
(Nods upwards) Hey!

Bel follows the girl as she walks in the wrong direction.

BEL (CONT'D)
(Whispers) That way!

She offers her hand to the girl, wanting to help the girl with some luggages. The girl hesitates for a few seconds but still decides to decline the offer.

INT. SHUTTLE TO TERMINAL 2

Bel and the girl ride the shuttle in silence.

**CAMERA SET AT THE PLATFORM AS SHUTTLE LEAVES, THEN CUT TO
CLOSE-UP OF TWO FACES INSIDE THE SHUTTLE**

Bel stares at the girl, and the girl looks back without a word.

BEL
You tired?

Girl tries to avoid eye contact and stares at the floor.

THE GIRL
(Irritated but answers quiet)
A little bit.

BEL
Hungry? I brought you something to eat.

THE GIRL
I'm alright. Thanks.

Silence continues. Only the sound of the shuttle echoes.

INT. MOVING WALKWAY

Still silent except for the noise from the moving walkway. Bel follows the girl as she stands right behind the girl.

STILL CLOSE-UP OF THE HANDRAILS (10+ SECONDS)

Bel stares at the handrails and says nothing all the way.

INT. NIGHT BUS, FROM ORD TO CHAMPAIGN
Background noise remains with wheel-turning and engine-running sounds.

STILL MEDIUM CLOSE-UP CAPTURING BOTH CHARACTERS IN ONE FRAME

The girl sits by the window as Bel sits right next to her. Their faces are barely visible in the dark but both of them look outside the window.

Then the bus drives away from O'hare.

Bel looks at the girl but the girl is not looking back.

CLOSE-UP TO THE GIRL

The girl looks back slightly for a few times and then the eyes move away.

FULL SHOT OF THE BUS IN THE MIDDLE OF NOWHERE

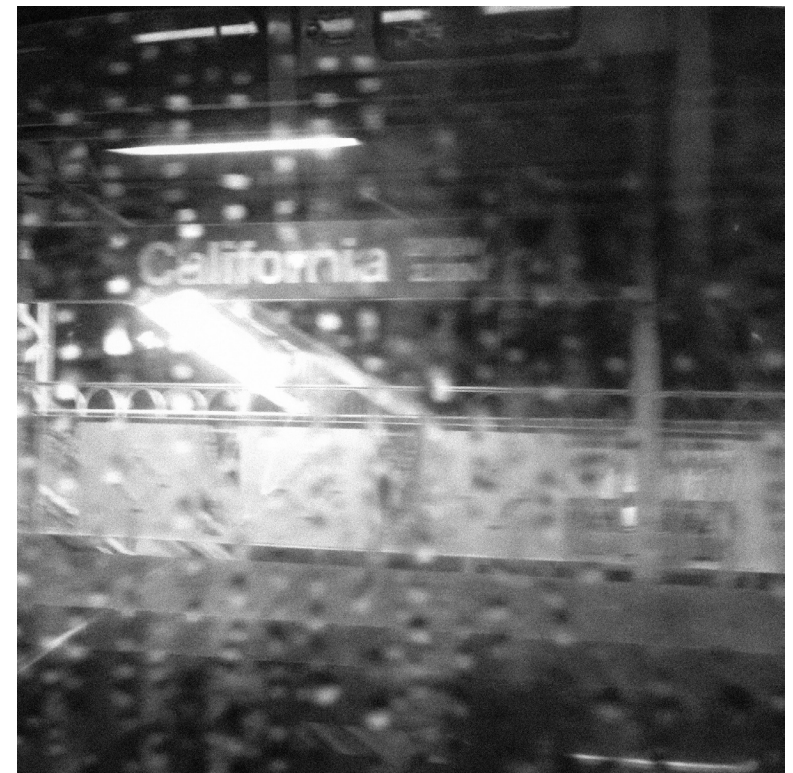
The bus makes turns on Interstate-57. It is operating in between Kankakee and Champaign where there are little lights.

MEDIUM CLOSE-UP TO BEL

Bel turns to the girl and looks at her for a while. She wants to say something but later she chooses not to, then she looks away and stares outside into the void.

ZOOM INTO THE OUTSIDE MOVING VIEW

END OF FAREWELL



Aug 13, 2016
California station on Chicago Blue Line, Illinois

I Woke Up in the Morning

I woke up in the morning.
I watched a short film of a man taking off his skin for his wife.
Part of me went missing and thought of her when watching the couple cuddle.

I woke up in the morning.
I dreamed about leaning my head over on her shoulder.
I hit the wall against my head,
and against the wall, I hit my head.

I forgot that I woke up in the morning.
I found everything seemed to be off.
I don't dream or know anything.

I woke up in the morning.
I think about the Bahamas.
I always know it's not about the place but the people.

I can't fall asleep in the morning.
I can't wake up either.
Shots to start/end the day.

I woke up in the morning.
I realize I am in Seattle but
I miss some people 2,889 miles away.

I woke up in the morning.
I had this bizarre dream last night.
I reserve my house slippers for a special person.

I woke up in the morning.
I dreamed about the one person I wish to hear from the past,
me losing teeth along my fly ride and being covered in paint.
I must miss that one person so deeply that I don't want to
wake up from that dream.

I woke up in the morning.
I dreamed about the state and mindset I had when I was
younger searching for you and how everyone else was trying
to stop me from that quest because it was all going in vain.
I woke up, realizing that I was paralyzed and remembered
things that were long forgotten.

Afterword for *I Woke Up in the Morning*

1.

Most of the time, I deliberately calculate what time to commute in order to avoid the traffic on I-95 and I-93.

Always drive outbound from Boston in the mornings,
but Friday afternoons are the worst both ways.
I never enjoy commuting. I'm wasting time while flying at 80mph.

It doesn't feel like flying but rather trapped in a mundane routine.
I always wish I was elsewhere.

But these moments are my only time being myself.
My only time to converse with my own thoughts.

2.

In August I went to Logan Airport to pick up a friend Jerry,
who spent his whole summer working at the Large Hadron Collider in
Europe.
He told me that this was his first time going back to the states as if going
home.

We went to Santouka ramen near Harvard Square right before they closed.
The ramen there didn't taste like it's worth the long waiting line outside.

Jerry missed the late night ramen so much.
Yet I was tired of Boston.

3.

Funny thing is, I just realized that Boston became a place I could return to.
Every one or two weeks I would drive north so that Yutong could see our
Ollie boy.
Somehow we started to settle and build bonds.
Bonds will break.
Loneliness can be borne.

Then again Boston isn't my real home.
Home is somewhere I cannot return to.

The Cycle

So uh...

I... I never really liked my voice.

But uh... I...

Umm...

So here we are, we arrived at.

Las Vegas.

It is like really a final well, it's more like a last minute decision that we were driving through.

Mojave desert in the afternoon and,

Which is only two hours away from Las Vegas.

And then I told Yutong why don't we just go to Las Vegas because none of us has been there, but ha and.

We also stayed in the hotel.

That's right across here, in the Paris hotel, because somehow (like) our whole trip is inspired by the film Paris, Texas, and also the symbol of Paris, as this false hope, the land of.

Where our hopes are being bashed that kind of.

Image.

But the truth is we never actually liked Las Vegas. Just too crowded.

And then this is.

One of...

Towns we get out of.

Like we found out right out of Death Valley.

Umm We just did like ah... we just drove past the national park and we just kind of see the different...

I like... I really enjoyed like

The night scenes because this is actually my first time.

Using the Bolex to shoot during the night, and it was the tungsten... tungsten 500 film stock that...

It was my first time actually using this so I was truly surprised about how the lights really stands out and...

And you cannot see anything else, as this is a way to kind of show this...

Still from *Everything Comes Full Circle*
Kodak VISION3 500T Color Negative Film
Las Vegas, Nevada

This man-made landscape of (like) towns, roads and places.

Umm that...

That's everyday scenes that you'll probably see if you are.

Driving on the open road like these are the things that.

That are most common... like....

Diners, gas stations.

And also the funny thing is Yutong was actually driving through here without a license... so... Because she failed the Massachusetts road test before the trip and she... Well I think she got a permit so if that counts.

But then I was shooting most of the driving scenes.

Doing this, so yeah, like...

Really really impressive driving, I have to say and I guess these parts are me driving.

Just got out of this small town.

Alpine I guess and then this is classic Yutong shot of the moons and.

I missed it.

Oh, and that's Marathon, Texas. All these are Marathon, Texas, it was actually the very beginning day of shooting.

And I was just using (like) mostly still shots, and, and then some of the driving scenes that Yutong helped shooting.

And then there's slightly like color changes now it's during the day I think probably the next day that I went to look for the location where the actual film of Paris, Texas starts, and these are like the the mountains and,

The rocks that I was looking for. I did like uhh.

Some thorough research for these specific locations and I... I...

And I finally went there and shot these things.

There were also (like) troubles that they were like,, there was this whole.

Roll of film got actually stuck in the Bolex camera that we had, and... we have to (like) pull the car at the side of the road.

Yutong was like... cover... cover... covering me with...

Her...

Ummm (like) long jacket, and then I was able to (like) just hide under the steering wheel and try to fix what... whatever it's wrong. And we managed it and we managed to do that and we have to drive back to the same location.

That we just drove past about these cactuses and everything we just went back there and there and did the whole thing, again.



So yeah and....

Also...

That's... That's the border. Ahaha.

Behind that.

That's Mexico.

And then umm.

Yeah I... I... honestly I couldn't tell which shots are hers, which shots are mine.

Because.

She's... She's a genius haha.

She should become a photographer.

I really believe that she can.

Still from *Everything Comes Full Circle* on Kodak VISION3 500T Color Negative Film
Shot along U.S. Route 90 outside of Marathon, Texas by Yutong Shi

And yeah we just...
 Kept driving... Kept driving... I think I was using a different film stock (in) here.
 Because I had these different ISO.
 Like Kodak film and I was hoping to try out differently... So...
 I think it's I can't... I can't think I don't remember, I have to go back and see my notes to... Uh... To be sure, which exactly that I was using and there's an eagle or whatever.
 Flying thing there.
 Umm yeah and we.
 We just kept.
 Shooting different things and.
 Just.
 Just trying to.
 Find...
 I don't know what I was trying to find.
 Cameras all like moving.
 I just don't know where exactly that.
 I'm going, like,
 I guess all about this film like i'm just searching, looking, all these pan shots, all these uncertainties.
 And it just...
 Goes on and on.

Oh I love these.
 These are at Joshua tree, like... like people can actually climb on these rocks but because we have Ollie so, just for the safety of the puppy we didn't go.
 And oh I love this. This is in Amboy, California so it's... it's.
 Jumping a lot.
 I hope people wouldn't notice.
 And Texas again.
 So maybe people will know, maybe will not so we'll see. And this is Terlingua, Texas, where it's also, where the protagonist of Paris, Texas went right after the desert scene, and also Terlingua, and Yutong spotted this cute...
 Dinosaur, and I just think it's lovely and I wanted to include it in the footage.
 And then.
 Yeah just.
 I...
 I don't know... I... I feel this.
 I... I think Yutong and I have different feelings about the footage, I feel these are so fast it's like... because I was quite irritated about the heat and...
 And it was just... it was actually a very tiring trip, I was excited.
 But also I was just very tired.
 I think... Because I didn't rest that well before going into the trip.
 And I did... I forgot to pack a lot of things and.
 Because we had to move.
 From.
 Our old apartment in Boston to Cambridge.
 Because it will be easier for Yutong to go to classes.
 And also because I had to move to Providence.
 So.
 That's how it goes and.
 These are the very last shots in Death Valley that.
 After... After... After... These... I just... I find my inability to see things as beautiful, as I have captured, like we were in.
 The City of San Francisco where and also we're trying to visit some friends in the Bay area, but we just find a very.
 I don't know... Nothing about work but.
 But just meeting friends that we haven't seen for a while.



Amboy, California
 Kodak Gold 200 Color Negative 35mm by Yutong Shi



Mary Stevenson Cassatt, *In the Loge*
Oil on Canvas, Museum of Fine Arts, Boston

Letter I

Written on Tuesday, November 9, 2021, 1:39 PM

Sent Wednesday, November 10, 2021 via text

gravity
pulls The state of touching and barely touching;
contiguous.

Every time I wait for you to get off work, I would wander outside of your
office, and stare at Mary Cassatt's painting.

Eventually I surrender to that gravity like I always have.

Letter II

Written [REDACTED] on paper
Shared on Monday, November 15, 2021, 1:35 AM
via Google Drive

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

[REDACTED]
[REDACTED]
[REDACTED] ~~not~~ [REDACTED]
[REDACTED] ~~not~~ [REDACTED]
[REDACTED]

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] choice.

[REDACTED] could [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] how [REDACTED]

[REDACTED] did [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] We [REDACTED] parted ways [REDACTED]
[REDACTED]
[REDACTED]

Letter III

Written on Saturday, November 27, 2021, 3:54 AM
Never sent

Beloved [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Time to move on now.



Gustav Klimt, *The Kiss*
Oil on Canvas, Österreichische Galerie Belvedere

Random Lines

Here I am, writing a letter that would never reach you.

At some point in life, I used to hate it so much whenever I heard myself talking. That's why I'd prefer not to say anything. I didn't say much when we first went out for dinners. I didn't say much when you cried and cried asking for help. I didn't say much when you called me for the last time. [REDACTED]

[REDACTED] Words just kept failing me when I needed them the most, yet almost every time you can perfectly predict/describe things I was trying to say.

This isn't really about me, but the journeys along the way.

A cyclic journey...
History repeats itself...
Everything comes full circle...

Trapped... Maybe I choose to be trapped.

Maybe it's all about me, as well as all the undelivered frustrations I had, lost in miscommunications.

When I finally realized things, came up with words, stopped running away, there are always unmatched expectations and *Bad Timing*.

[REDACTED]

Stagnation
The state of stagnation or drifting

[REDACTED]
[REDACTED]
[REDACTED]

I am my story.
I am the path I've walked on.

[REDACTED]
[REDACTED]
[REDACTED]

Moving On Now

I...

I never really liked my voice.

But here I am.

I...

I feel like there's a lot I wanted to say.

it's not really,

like self expression but

I feel like it's a...

one way thing.

Trying to recover from a cut-off communication.

So I uh...

I used to hate it very much.

When I hear myself talking or.

I just go on and talk and talk and I...

I can't really control the words that I say.

And I feel like I've hurted.

So many people.

Because of.

The stupid things I've said.

So I was mostly like the silent type

Before people really know me.

And that's also how we started.

Having dinners together.

Because there's one time that.

That we ran into each other.

At school.

And

Just feel like I'm dwelling.

In the past of.

How much I remember.

It was almost.

Like three years ago, around this time.

I asked you that.

Do you wanna... drive to New York with me?



I didn't even think of
it as such an intimate question to
ask anyone but
I...
did start to grow fond of you.
The girl that I had dinner with almost every Wednesday night.
And I...
I still remember what happened during that short trip vividly.
So.
I...
I was trying so hard to convince you to get a permit.
But you didn't.
You didn't wake up that morning and.
You didn't even finish writing your paper either. Haha
So, most of the time it's just me driving and you're sitting shotgun and kind of
being forced to navigate.
I...
I remember us,
driving through that tunnel in Pittsburgh again and again.
at 3am in the morning.
And we were listening to that David Bowie song, at that time.
And I... I didn't think much but.
I... I was a bit afraid at that time, having the idea that I might have liked you(?)
And of course we didn't get that much sleep the night before.
Because we almost woke up at the same time, in the middle of the night and.
We...
We talked and talked until the next morning.
And then.
The day after Pittsburgh, we went to that super tiring fallingwater tour and.
At the end of it we finally got the chance to sit. I...
I... I remember you kind of lay your head on my shoulder and I just wish that.
We don't have to go anywhere.
And we could probably just sit there all day.
Then a drunken night for me, before we.
Finally made it to the city I...
I wanted to get close to you, but...
I was just who I was.



Dec 27, 2018
Hilma af Klint at Guggenheim Museum
New York, New York
Kodak 100TMAX B&W 35mm

I was shy.
And I... tried to keep things cool.
cuz I know that.
Words just kept failing me when I needed them the most.
But I missed you.
Even much more.
When.
We were in New York and.
When you weren't are not in New York.
I... I went to visit my friend in upstate and for a while, so, but the first thing I did.
Coming back was driving eight hours long in the blizzard.
And just wanted to.
send you a message.
Let's have dinner together.
Then I waited for your messages.
Every day and.
I never imagined that you could actually like me back.

I'm a terrible person in general.
I suck at parking.
And I freak out easily.
And watching you talk and talk.
And I.
Almost know most of your friends, before I actually met them in person.
And we watch films together.
I don't know why, but I just know what kind of film you like.
And I could show you what I like too.
We.
We do argue sometimes.
Living with someone is hard but.
But truly it was those days that we're not physically together make things harder.
and
oftentimes I.
I just.
don't feel like I've been there enough for you.
I...
was just being the old me.

I...I can...
I couldn't relate to some of the things that you felt before and I couldn't say much
to you when you cried and cried asking for help.
And I.
I didn't even say much when you.
called me for the very last time.
I...
Wish that you know.
That I'm there for you.
and
I wish you to know all the.
Undelivered frustrations, I have.
and
know about.
All these kinds of.
Miscommunications that well probably soon.
be lost.
In time.
and
I have been crying,
For weeks now,
Wanting you to take me back.
Every time I try but it's never enough.
And you told me that it's also because.
You know how much I've tried.
And then you know it's never gonna work.
Sometimes.
I just.
I just wish that you would understand.
The shoes I'm in.
And forgive me if you can.
But I know that I can't.
expect, for your forgiveness, every time. I...
Truly I...
I just...
I just want us to be good.
But the truth is.

there's no us.
Not anymore.
I guess I...
I finally realized things.
I could, finally
come up with words that I wanted to say to you and.
I finally decided that I would stop running away.
Because sometimes my mind is not where my body is.
And I...
I am not mature enough.
But...
I guess none of it really matters now and.
And for you... You're.
You're moving on now.
And
Maybe I should do the same thing.



(New Year) Letter IV

Written on Tuesday, January 4, 2022, 1:39 AM

Shared on Tuesday, January 4, 2022, 1:58 AM via Google Drive with note:

“Belated happy new year with best wishes trying to reach you...”

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] I don't want to be rootless but I'm just floating, like I have always been. [REDACTED]

But I still wish you all the best. Around the time of the new year, I have no hope for myself but my new year resolutions are for you to

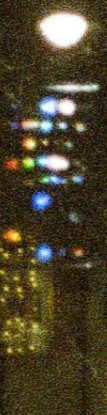
1. [REDACTED]
2. [REDACTED]
3. [REDACTED]

Sometimes things are out of our hands and we both surely know. And I truly hope that we can both find our fulfillments in things we enjoy.

Sending you love always,
Bel



ONLY



After Afterword

1.

Now I no longer need to know how long it would take to drive to Boston.
But I still remember the routes by heart.

Always avoid going to Boston in the early mornings,
but there are still ways to gain 20 minutes on Friday afternoons.
I enjoy speeding, when I know the right time to change to the right lane,
hearing the engine roaring, or sometimes blasting my sad crylist.

The path laid ahead of me is no longer bounded.
I still wish I am elsewhere.

“All these time for all these thoughts,
I’d really rather not think anymore.”

2.

In December I drove to Logan Airport to drop off my friend Raven,
Who would spend her winter break visiting her boyfriend in Switzerland.
She couldn’t board the plane because of a pending polymerase chain
reaction test result.

So we drove back to Providence after grabbing my always go-to barbeque
spot in Chinatown.
And headed to the airport again on the next day hoping to depart.

Raven eventually got on the airplane.
And I was terrified to drive alone in Boston.

3.

It took me long enough to realize that Boston was my home,
until this one weekend when daylight saving ended and I could never
return.

Somehow we separated ways without saying goodbye.

The weights to carry.

The world to come.

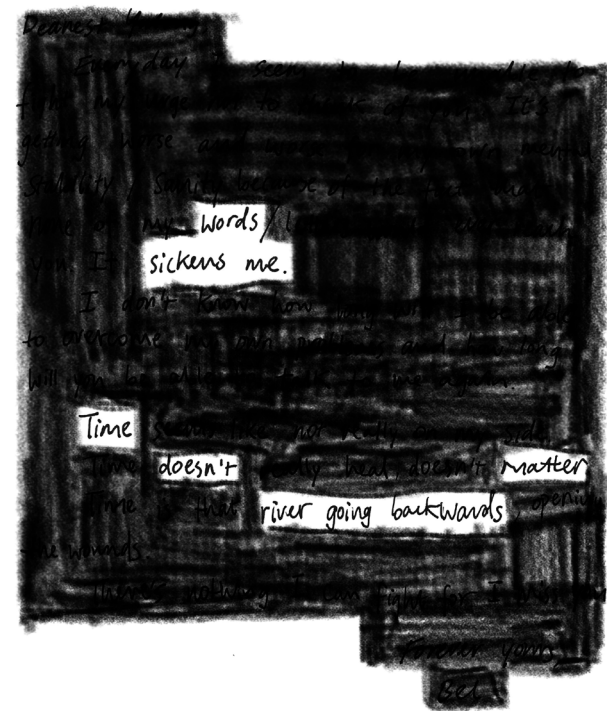
There is nothing left to say.
I’ll pack my memories, leaving nothing behind.

Dearest [redacted]

[redacted] Ollie's
[redacted] a
[redacted] by going
[redacted] at
[redacted] sad party boy.

All I want
[redacted] exchange
thesBS.

Loving,
[redacted]
1/13/22, 11:57 PM



1/14/22, 2:59 PM

Dearest [unclear].

I had written letters a while ago to you
and I hope you would be interested
and remember enough to offer me the time to
read it.

I just remembered right before my graduation
crit during Fall 2021. I was writing the script
and sharing with you. Your feedback really made
me cry because I suddenly have a few complaints
from you and now you want to do something
for you to have the night staying in your
Cambridge apartment when I stay in my
my home. You were my home, but it really
took me long enough to realize that.

During my last few weeks of preparation
we touched on few things that had me
pondering for a long time. I was going and
some things that I realize that the state
your life is really about regaining health
and is going out at the same time there
a lot of things I was and still am, not
able to comprehend, but I realized how
terrible it was to be at certain moments
that I like to think that with all my heart,
to be a better person than you ever was,
I finally realized that I want to change
for you and I know the words do sound pale
but there are other ways to tell you my
pondering heart. I've shared a lot in my
thesis and the work and I realize how much
you as much as this year as I try so hard
to be true to my self and as I try so hard to
be close to you.

I still feel close to you. You're everywhere I
walk, and you're in my every thought.

And I hope that this letter would reach
you, and the loss is only momentary.

Always,
[unclear]
1/12/22, 11:27 PM

Dearest [unclear],

~~the letter that I wrote you~~. In case some day I might
forget ~~the letter that I wrote you~~, I'm writing
you this letter to remember.

~~I had written letters a while ago to you~~
~~and I hope you would be interested~~
~~and remember enough to offer me the time to~~
~~read it.~~
~~I just remembered right before my graduation~~
~~crit during Fall 2021. I was writing the script~~
~~and sharing with you. Your feedback really made~~
~~me cry because I suddenly have a few complaints~~
~~from you and now you want to do something~~
~~for you to have the night staying in your~~
~~Cambridge apartment when I stay in my~~
~~my home. You were my home, but it really~~
~~took me long enough to realize that.~~

~~During my last few weeks of preparation~~
~~we touched on few things that had me~~
~~pondering for a long time. I was going and~~
~~some things that I realize that the state~~
~~your life is really about regaining health~~
~~and is going out at the same time there~~
~~a lot of things I was and still am, not~~
~~able to comprehend, but I realized how~~
~~terrible it was to be at certain moments~~
~~that I like to think that with all my heart,~~
~~to be a better person than you ever was,~~
~~I finally realized that I want to change~~
~~for you and I know the words do sound pale~~
~~but there are other ways to tell you my~~
~~pondering heart. I've shared a lot in my~~
~~thesis and the work and I realize how much~~
~~you as much as this year as I try so hard~~
~~to be true to my self and as I try so hard to~~
~~be close to you.~~

Anyway, I hope your thesis is going well and
I can't wait to read about it, if I ever get
the chance.

Yours Always,
[unclear]
10:17 PM, 2/18/22

Dear ~~Winnie~~,

I write you a letter when I think of you. I think of you, think of your life without me to be happy, you being fearless as how I've always remembered you to be, being free and unconstrained by our bond once strong but fragile in reality ~~(I think of you)~~. I think of you walking down the BU bridge, think of all the photographs you'd take along the daily commute. I think of you visiting art museums, or watching films with your friends, those things we'd do together, until neither of us made time for one another. I think of all the things you'd like to do, all the things that I might soon forget, ~~and how I always want to do those things with you, but I don't have time to do those things with you.~~

Love,
~~Winnie~~
11:24 PM, 3/14/22

Dear [REDACTED]

I think of you, for the time being. Daylight saving starts. The late sunset hours should've made me feel lighthearted but I can't. Now this unnecessary event happening twice a year has found a way to always leave marks on my saddened soul.

But it doesn't mean that I'd love you less. I do try to love you less but as I move on with my own life, living, learning, making new connections.. I still think of you, whenever I learned about a new experimental filmmaking tricks, or know about a great photo locations near Providence, or go to your favorite bubble shop downtown. You're still in my thoughts and I don't really know what to do with it.

I hope your thesis is going well. Sorry to hear about your thesis chair's wife. It was devastating for me too even though what I know is very limited. I hope you're living your life healthy; don't work too late but have a regular schedule and work-life balance. Take care, and I love you.

Yours,
Lilan
6:14 PM, 3/13/22

dearest [redacted]

[redacted]

[redacted]

[redacted] so hope you don't mind.

Couple nights ago I had a dream of you. It's a dream with theme song, and the song it's called "Last Night I Dreamt That Somebody Loved Me" [redacted]

[redacted] I could only greet you in dreams, and write you letters I can't send.

I dreamt of you having dinner with me like **We'd** use to. I didn't want to wake up. [redacted]

[redacted] Just hope everything is alright with your thesis, school, work and life in general. [redacted]

[redacted]

But I know it's best for us not to talk. This is my eleventh letter. [redacted]

Sorry,
Lilan

8:14PM, 3/28/22

Part II



“So, make it one for my baby
And one more for the road
That long, long road”

Blade Runner 2049 (2017) by Denis Villeneuve



Wim Wenders, *Western World*,
Near Four Corners, California

Proposal

I still remember the first time I watched *Paris, Texas* (1984) directed by Wim Wenders – I was awed by the depictions of the immense deserts and the sprawling open roads. The sparse smattering of gas stations, motels and diners along the way embodied, for me, an epitome of the American spirit and, most importantly, a sense of escapism that finally comes to fruition. I have always been drawn to this magic of open roads, where the geography itself transforms into the subject; landscapes unfold and eventually, as people inhabit the space, the embracing of the spatial enormity develops into spiritual journey.

My artistic research has always been about the myth of cities and landscapes, and how cinema and artificial intelligence might change people's perceptions of places. In my previous project *Cinepath*, I have compiled lists of film locations including *Paris, Texas* and traced cinematic movements on Google Maps. In another project *CineML*, which takes the machine learning approach to analyze cinema in relation to places, I trained generative adversarial networks model based on StyleGAN2, and built illusions based on shared mentality on social media. As a continuation, inspired by Wender's interpretation of the land and people rendered by human consciousness, I intend to capture the vastness of the American West in a non-narrative way. Together with a mindless machine interpreting the images of the landscape, I will create a 2-channel film and video installation.

For the first channel of the installation, I will present my voyage from Texas to California, recorded by a 16mm film camera as how Vertov talks about capturing "the feel of the world" through the substitution of the camera, compares "the perfectible eye" with the human eye in his writing *Kino-Eye*. I am also captivated by how the materiality of light and shadow leaves traces through a delayed

manifestation. The accessibility of 16mm film makes it a great alternative to 35mm while maintaining the quality of subtlety. It also allows me to explore the physicality of the film, and how film and projector could also become part of the installation. The 16mm film projection would be treated as a system that includes not only visuals, but also sound. The sound of the 16mm projector running would fill the void of silence, besides the digitally recorded voiceover transformed into an optical soundtrack in an analog form.

For the second channel, I will apply an unsupervised machine learning process to the scanned footage, remap the computer's perspective of images of places and reconstruct a new reality in comparison to the actual footage of the places I took with Bolex. Autoencoders will take every 24 frames per second, aiming to copy the digitized input to the computer-generated output. This process compresses the input into a latent-space representation, and then reconstructs the original footage. I will use the film stills from the first channel as a database to investigate: how machines' perspectives contribute to the formation of individual consciousness that situates us in space physically and virtually? And how film as a material resembles human memories decaying over time? Eventually the computer generations of video will live as inkjet printed stripes of transparencies. And frames of positive images would be printed on the transparent sheet that would go through the process of cutting the one-side perforations; it transforms the photographs into the 16mm film, from static to moving. It's also an artificial process of recreating an analog process through digital fabrications.

I'm also curious about the amount of data losses happening in digitizing, the autoencoder model training, as well as remaking of analog film processes. The filmstrips made out of cellulose acetate go through the scanners up to 6.5K overscan. The physicality of film becomes formless

and it enters the digital realm as video codec files that are compressed into bits and bytes of data on memory units. Autoencoders always have the reconstruction loss component as an indicator for measuring the neural network performance and its closeness but it can never be minimized as the original would never be the same. What information remains and what is omitted? Everytime a roll of film goes through the 16mm film projector, dust leaves marks, and the film would no longer be the same as before. So are the people.

Ultimately, I will present a two-channel film installation in loops, one showcasing the human memories captured by analog and engraved onto the emulsion, another investigating how digital process converting to analog loses information similar to losing details in one's recollections. Both channels will be juxtaposed and played synchronously (with optical sound from printed film) yet will not be seen at the same time. Together, they will compare the true to life footage, the proxy of human memories, to the machine learning constructs, questioning the ways to record, to recreate, and to remember.

Film, Sleep and Dream

The truth is, I fell asleep during my first time watching *Paris, Texas* (1984). It was late at night around 1 a.m. and I passed out right as Travis and Walter arrived in Los Angeles in the film, and so did my third time rewatching on my own.

Then there was *Stalker* (1979) in the Soviet Cinema class during undergraduate study. As soon as the protagonists enter the zone on a hand cranked cart, I remembered nothing until the second part of the film starts, and so did Yutong on her first try a couple years later. And the same happened while watching *Soy Cuba* (1964), inside the surprisingly crowded Art Theater in downtown Champaign during its free screening events. I must have felt dizzy following one of these iconic camera movements.

Yutong and I always talk about how she has fallen asleep during a handful of films, especially during the ones she loves, as if falling asleep is the only criterion for a good film. She once told me that she watched all the trailers and ads but missed the complete plot of *Blade Runner 2049* (2017) yet still managed to wake up during the snow scene and ended up in tears.

Watching films was almost a weekly ritual for us before and after we started dating. I would invite her over to my apartment, or go on dates at the Art Theater downtown. I remember us walking there on a sunny afternoon from my apartment at 606 E White St, Champaign, IL because we found out that *Long Day's Journey into Night* (地球最後的夜晚) (2018), which has several visual allusions to *Stalker* and other Andrei Tarkovsky films, was on view. Yutong probably did not remember half of the plot but of course loved it. Soon the Art Theater was closed permanently.

Then she first moved to 331 Huntington Ave, Boston, MA,

at a prime location close to her job at the Museum of Fine Arts Boston. Even though it was a tiny one bedroom in a shared apartment, we still watched so many films in bed besides all the intense Mario Kart sessions. I would bring my projector with me whenever I visited. We planned to watch every Tarkovsky film in chronological order. Of course Yutong fell asleep on our first try of *Ivan's Childhood* (1962) and we never even got to start *Andrei Rublev* (1966). But that is just how it was, until I did not have to wait for Yutong to watch anything together. The room was tiny, and we were in love.

I always have a neutral attitude towards falling asleep in films, until having this one class with Africanus Okokon, where he talked about how Arther Jafa considers watching Tarkovsky is about falling asleep. Maybe this idea not only just applies to Tarkovsky's but also to a range of films too. Some films are meant to make people fall asleep and/or daydream. Physically sitting in any theater naturally creates a place of comfort, along with dim lights and quiet environment settings perfect for napping. Abbas Kiarostami thinks similarly about this blurriness between watching films and the dream stage as if these two are inseparable, and it is perfectly fine for his audience to carry the film into dream, then waking up and starting to question things, as if dreaming is part of the inevitable viewing experience.

I want my audiences' minds to wander elsewhere. I, as the maker, am also elsewhere. My film might leave no impact on the audiences. It is my intention of hoping there is no takeaway. If it lingers, I could not be more grateful.



Projects

Cinepath

Browser-based data visualization with Google Maps API and JavaScript.

Started with rigorous research on where each scene of a movie was shot, Cinepath projects fictional spatial movement on real-life Google Maps as a personal voyage of cinema using data visualization to investigate how cinema creates new landmarks and reshapes the cultural landscape.



Frances Ha (2012) by Noah Baumbach



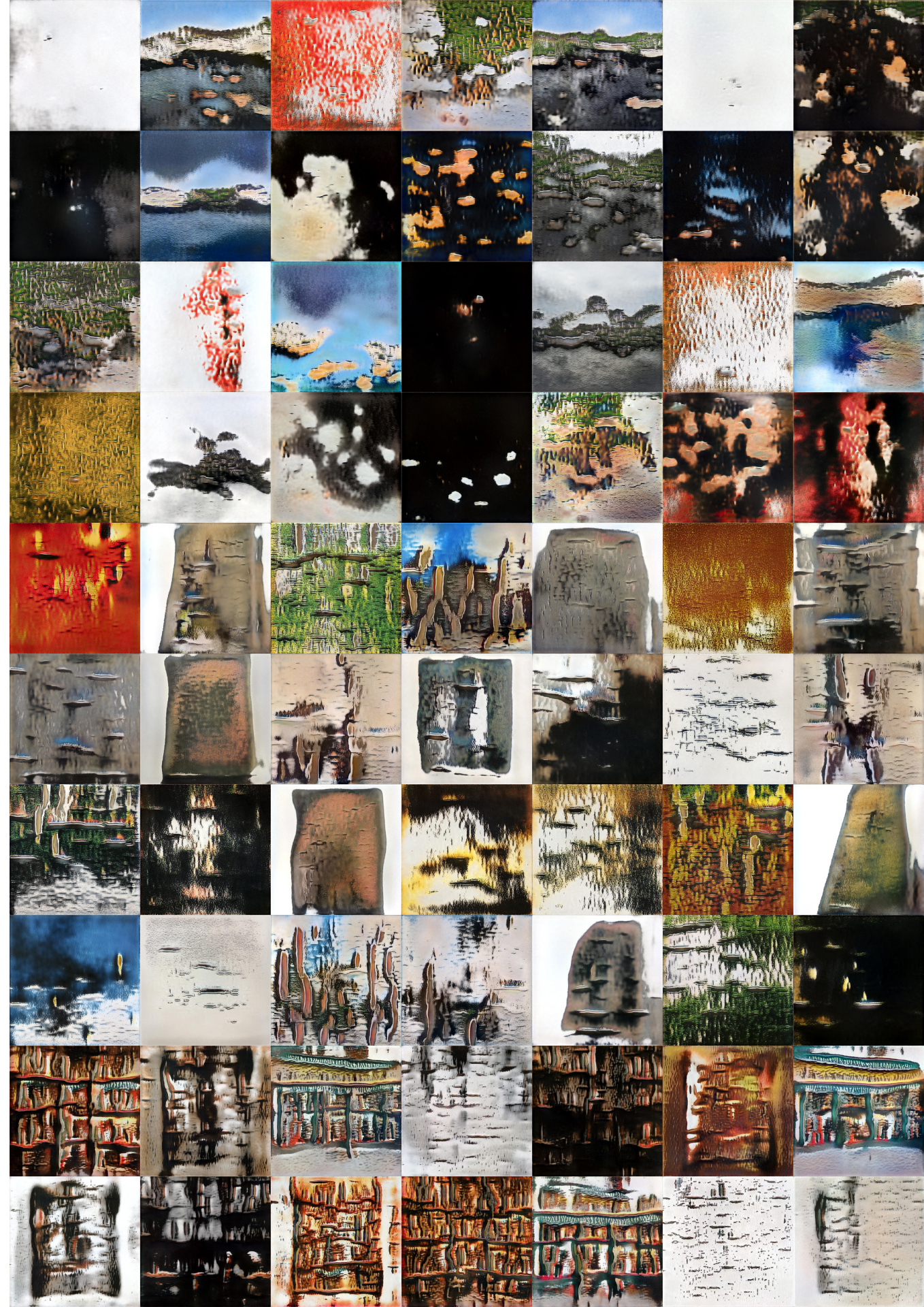
Screenshot of *Cinepath: Frances Ha* with world map and regional map of New York, Sacramento, Poughkeepsie and Paris

CineML: Paris

Digital video of latent space from StyleGAN2 model trained on publicly visible Instagram posts, color, sound, 3 minutes, 33 seconds.

Taking machine learning approach to analyze cinema, in relation to places in real life, CineML: Paris is a computer-generated video based on Instagram posts associated with film locations in Paris for Richard Linklater's *Before Sunset* to piece together how the constructed cinematic experience affects our memory and meaning of place and space, as well as how computers scrape images online as a proxy of human collective memories, and then reinterpret and develop memories of its own.

StyleGAN2 training results based on locations such as Cour de l'Étoile d'Or, Rue des Jardins Saint-Paul, Rue Saint-Julien le Pauvre, Rue Galande, Rue Charlemagne, Rue Eginhard, Quai Henri IV, Paris Port, and Shakespeare and Company



City Symphony: Boston

16mm film, transferred to digital video, black and white, color, sound, 4 minutes.

Fragments of daily scenes from Chinatown apartment in Boston and day trips to Castle Hill on the Crane Estate in Ipswich, MA and Art Omi in Ghent, NY were captured with a Bolex H16 REX-2 as a personal attempt to piece together a life in Boston.

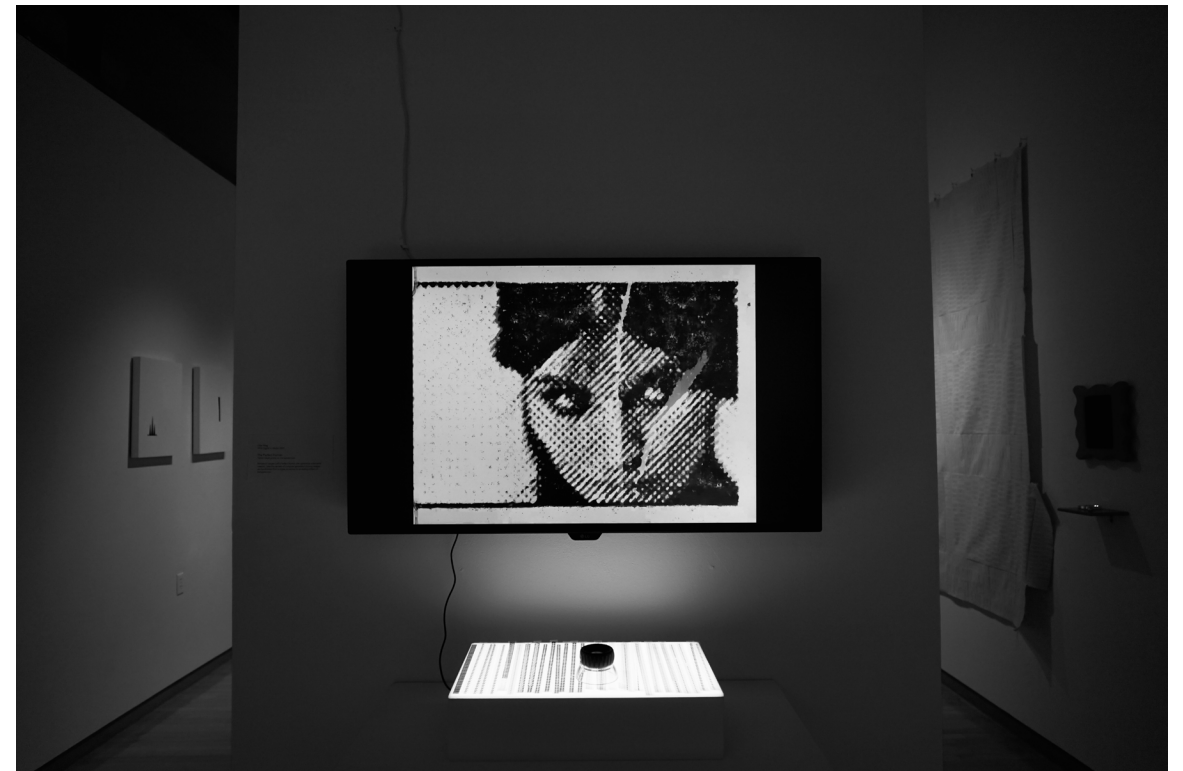


Stills from City Symphony: Boston on Kodak TRI-X Black & White Reversal 16mm

The Perfect Human

Digital remake of the Perfect Human with GAN transferred to 16mm film, then transferred back to digital video, black and white, 16 minutes 42 seconds.

This work is a remake of Jørgen Leth's *The Perfect Human* with generative adversarial networks. Later the remake of computer generated moving images are transformed from a digital recreation to an analog artifact of transparencies.



Video installation documentations of *the Perfect Human* at Sol Koffler Gallery, Providence, Rhode Island as part of RISD D+M Departmental Biennial



I Woke Up in the Morning

16mm film, transferred to digital video, black and white, sound, 6 minutes, 14 seconds.

In a cycle from the populated city of Boston in the winter to the unoccupied Chihuahuan desert in the summer, there's always the sense of dissatisfaction about where one situates oneself in time and space, longing for things that one seeks without realizing that things one wishes to preserve have already slipped away.



Still from *I Woke Up in the Morning* on Kodak TRI-X Black & White Reversal 16mm Film

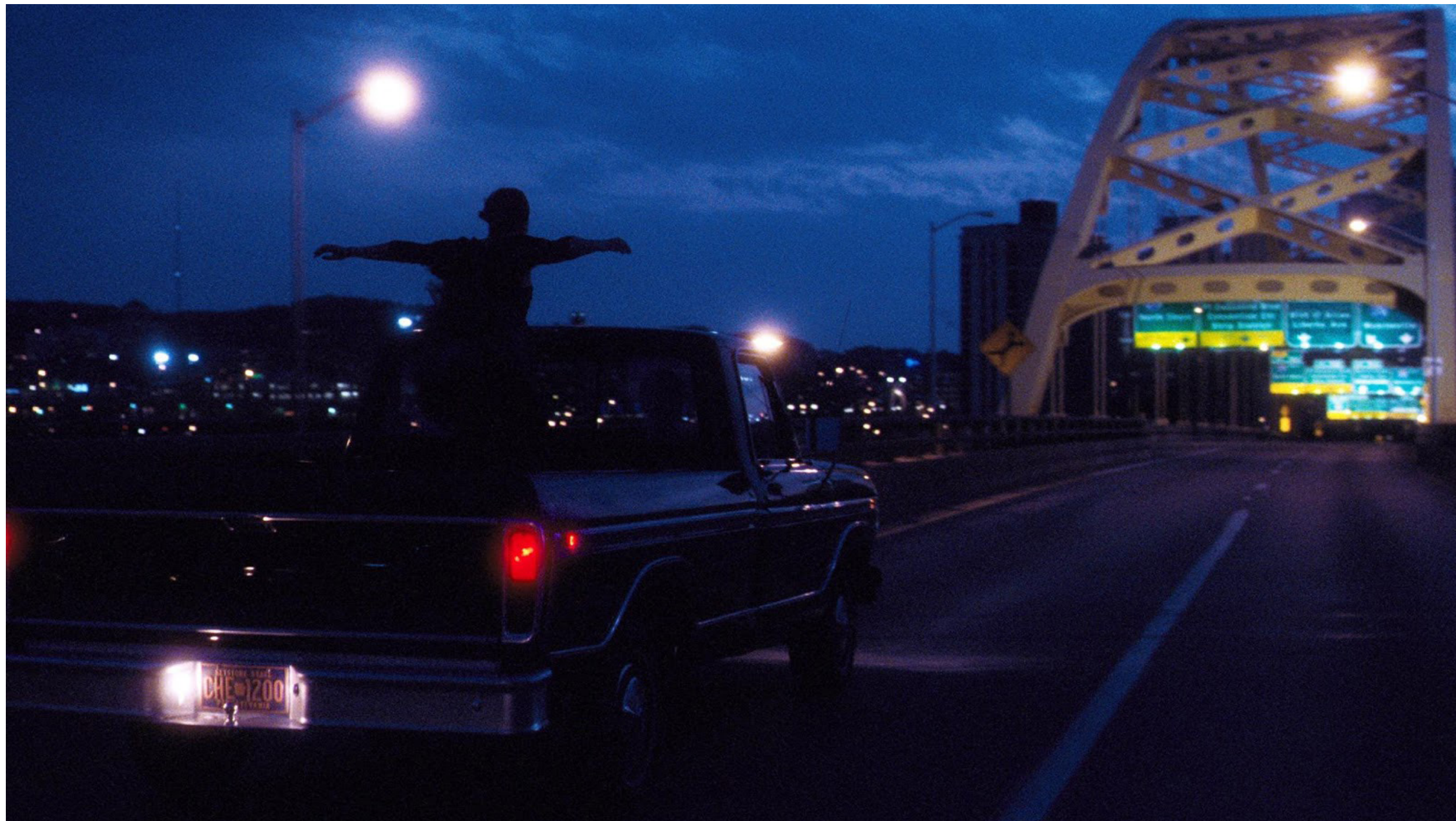
Everything Comes Full Circle

16mm film, transferred to digital video, color, sound, 13 minutes, 43 seconds.

Following Paris, Texas film locations from Houston to Los Angeles and capturing the American West using a 16mm Bolex camera with snippets of everyday life, I keep thinking about how we perceive the world through analog optical devices, how memories are multidimensional yet fragile, and how memories can be distorted, unrecognizable, untrue to what really happened, and lost through the passing of time.



Still from *Everything Comes Full Circle* on Kodak VISION3 500T Color Negative 16mm



The Perks of Being A Wallflower (2012) by Stephen Chbosky



My Night at Maud's (1969) by Éric Rohmer



Wings of Desire (1987) by Wim Wenders

John Everett Millais, *Ophelia*
Oil on Canvas, Tate Britain



Film Lists

- Boy Erased
- Marie Antoinette
- 东邪西毒
- The Perks of Being A Wallflower*
- Spider-Man: Into the Spider-Verse
- 蝴蝶君
- Cold War*
- Melancholia
- Lost in Translation*
- 饮食男女
- Wings of Desire
- Happy as Lazzaro
- My Night at Maud's
- Velvet Buzzsaw
- Four Weddings and A Funeral*
- 颐和园
- The Gate of Heavenly Peace
- The Aftermath
- Destroyer
- The Stalker*
- Captain Marvel
- Music and Lyrics
- Avengers: Endgame
- 春光乍洩
- Pokémon Detective Pikachu
- Long Day's Journey Into Night
- 喜宴



Before Sunrise (1995)
by Richard Linklater



Before Sunset (2004)
by Richard Linklater

- Mysterious Skin
- Andhadhun
- Ferris Bueller's Day Off
- Mean Girls*
- 万引き家族
- Dark Phoenix
- 小武
- 站台
- 任逍遥
- 世界
- Vicky Cristina Barcelona*
- Midnight Paris*
- Before Sunrise*
- 三峡好人
- 东
- Before Sunset*
- Toy Story 4
- 二十四城
- 太阳照常升起
- 红高粱
- Midsommar
- 天注定
- 山河故人
- 江湖儿女
- 鬼子来了
- Her*
- Spider-Man: Far From Home
- 2046*
- Once Upon A Time... In Hollywood
- Eternal Sunshine of the Spotless Mind
- Paris, Texas
- Pulp Fiction*
- Punch-Drunk Love
- 海街diary
- マスカレード・ホテル
- The Farewell
- The Joy Luck Club
- IT
- Crazy, Stupid, Love*



Lost in Translation (2003) by Sofia Coppola

“Dear Catherine,

I’ve been sitting here thinking about all the things I wanted to apologize to you for. All the pain we caused each other. Everything I put on you. Everything I needed you to be or needed you to say. I’m sorry for that. I’ll always love you ‘cause we grew up together and you helped make me who I am. I just wanted you to know there will be a piece of you in me always, and I’m grateful for that. Whatever someone you become, and wherever you are in the world, I’m sending you love. You’re my friend to the end.

Love, Theodore.”

- Voicemail from Theodore to Catherine



Her (2013) by Spike Jonze



Submarine (2010) by Richard Ayoade

- Submarine*
- Frozen II
- 寄生蟲
- Marriage Story
- Star Wars Episode IV: A New Hope*
- Star Wars Episode V: The Empire Strikes Back*
- A Sun
- Inside Llewyn Davis
- Voyager
- 甜蜜蜜
- Bridget Jones's Diary
- Bridget Jones: The Edge of Reason
- Bridget Jones's Baby
- Ivan's Childhood
- Little Women
- Shirley: Visions of Reality
- American Beauty*
- Knives Out
- Twin Peaks: Fire Walk with Me*
- 路边野餐
- 苏州河
- Mulholland Drive*
- Portrait of a Lady on Fire
- 风中有朵雨做的云
- The Half of It
- Pierrot le Fou
- Bicycle Thieves
- Booksmart
- Rear Window*
- 大象席地而坐
- Last Tango in Paris
- When Harry Met Sally*
- Notting Hill*
- Maurice*
- The Holiday
- Mulan
- Jules and Jim
- From Russia with Love
- You Only Live Twice
- Thunderball
- Goldfinger
- 春风沉醉的夜晚
- 唐人街神探
- 浮城往事
- Happiest Season
- 过春天
- 万物生长*
- Wonder Woman 1984
- Ponyo
- Tenet
- Soul
- 日照重庆
- Playtime
- Metropolis
- 海上花
- Nomadland
- 苹果
- Ammonite
- Minari
- Kiki's Delivery Service
- Salò, or the 120 Days of Sodom
- 一秒钟
- Paprika
- Black Widow
- The Tomorrow War
- Memories of Underdeveloped
- I Am Cuba*
- No Time to Die



Future [REDACTED]

- 少年的你
- Manchester by the Sea*
- The Conformist
- Jo Jo Rabbit
- Antichrist
- Wes Anderson
- David Lynch
- Andrei Tarkovsky
- Andrei Rublev
- Solaris*
- The Mirror
- Nostalgia
- The Sacrifice
- Rachel Getting Married
- Closer*
- Love and Other Impossible Pursuits
- When Harry Met Sally*
- Blue by Derek Jarman
- 蓝色大门
- The Holiday
- Le Renard et L'Enfant
- Booksmart
- Ford v Ferrari
- Star Wars
- The Lighthouse
- Synonyms
- The Big Sick
- 霸王别姬
- Vivarium 生态箱
- Love Story
- Breathless
- Roberto Rossellini
- Germany Year 0
- Stromboli
- Europe '51
- Journey to Italy



[REDACTED] *at Manchester-by-the-Sea*
 (2019)
 Cape Ann, Massachusetts
 Kodak UltraMax400 Color Negative
 35mm

Halfway [REDACTED]

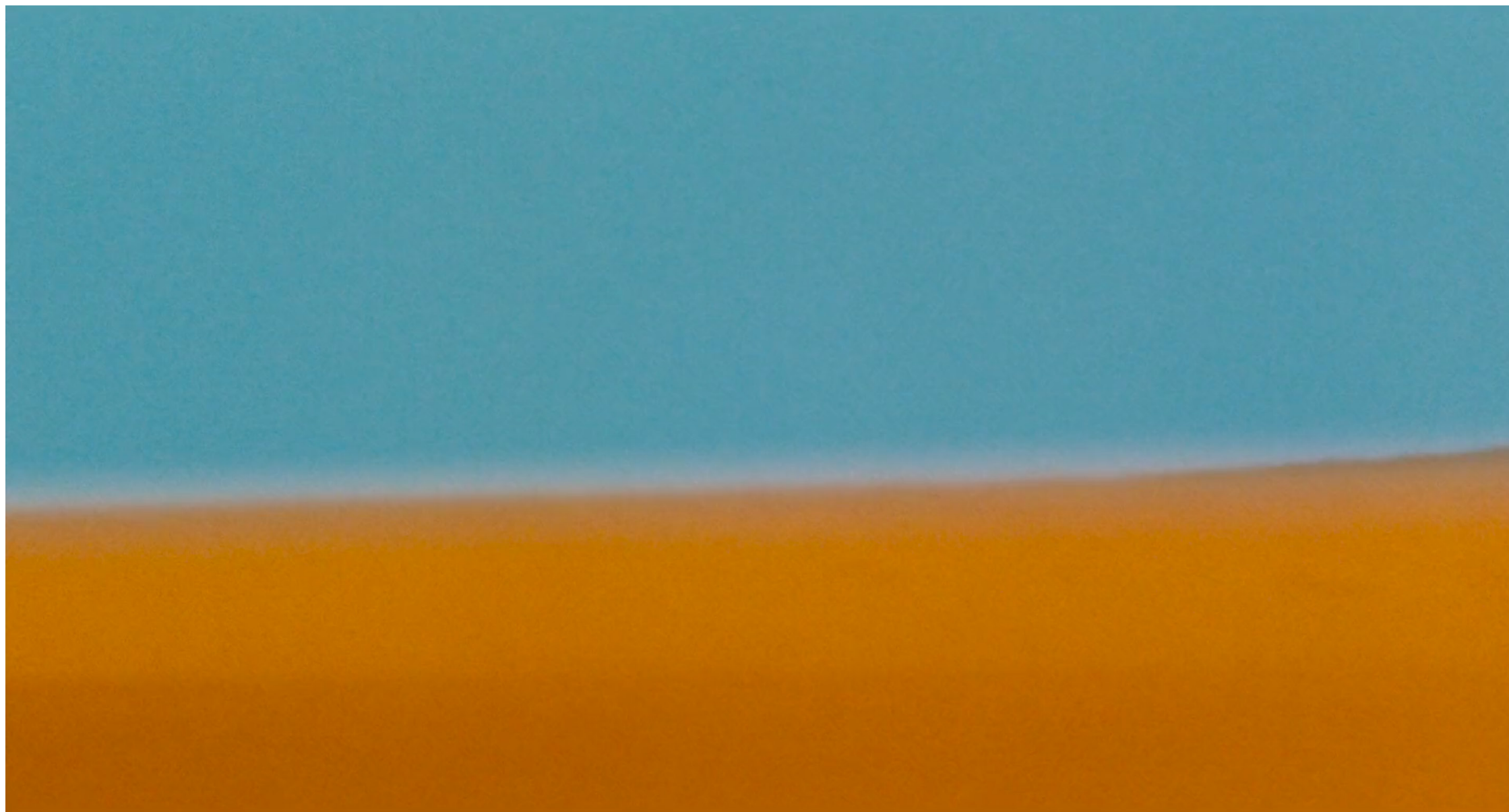
- 东邪西毒
- Manchester by the Sea*
- The Conformist



东邪西毒 (1994) 王家卫

“我曾經聽人說過 當你不能再擁有的時候 你唯一可以做的 就是令自己不要忘記”

歐陽峰 東邪西毒





Carol (2015) by Todd Haynes

“Dearest. There are no accidents... Everything comes full circle. Be grateful it was sooner rather than later. You’ll think it harsh of me to say so, but no explanation I offer will satisfy you. Please don’t be angry when I tell you that you seek resolutions and explanations because you’re young. But you will understand this one day. And when it happens, I want you to imagine me there to greet you, our lives stretched out ahead of us, a perpetual sunrise. But until then, there must be no contact between us. I have much to do, and you, my darling, even more. Please believe that I would do anything to see you happy. So, I do the only thing I can... I release you.”

- Letter from Carol to Therese



October 8, 2016
Copper Harbor, Michigan
Polaroid B&W 600 Film

To-Do Lists

Art Projects

September 15, 2016, 4:48 PM

- 泡腾片
- 干冰
- 墨水
- 跳跳糖
- 食用色素

Hot Pot

September 15, 2016, 10:16 PM

- 火锅底料
- 冰淇淋
- 肥牛(牛肉)
- 肥羊
- 年糕
- 丸子
- 午餐肉
- 土豆
- 海带
- 土豆粉/红薯粉
- 茼蒿
- 芝麻酱
- 沙茶酱
- 油碟
- 藕
- 金针菇
- 豆芽





September 18, 2016, 4:57 AM
Urbana, Illinois

January 21, 2019, 0:09AM
Champaign, Illinois



Travel

- Bolex
- Light Meter
- Film Camera
- HDMI
- Hard Drive
- Print Greyhound Tickets * 2
- Bring I-20
5/13/17, 12:00 AM
- Skincare for Sun Burns
- AT&T Plan Change
- Showtime Unsubscribe
6/29/17, 11:00 AM
- Ask Tony if He Feels Better
5/23/17, 10:00 AM
- Cinema East Refund Request
6/12/17, 11:00 AM
- Hoodie
6/18/17, 10:00 AM
- Hostel Payment
- Backpack Purchase
- Letter
9/3/17, 7:00 PM
- Pack Gimbal + Tripod
- Pack Laptop + iPad
- Sleeping Bags
██████████ Credit Card
9/19/19, 11:45 AM
- Passport
- Projector
- Cameras
- Tripod
- Turntable Cable
- Gimbal
- Slippers
- Ice Jelly
- Brown Sugar
- 醪糟
- 桂花
- Polaroid
- Film Camera
- Film for Both in Refrigerator
- Cherries
- Power Bank in Green Backpack
- Switch
- Switch charger
- Fast-dry Towel
- Laptop
- HDMI
- Type C Hub
- Ollie's Crate
- Ollie's Pee Pads
- Bolex Negative Film
- Hard Drives
- iPad
- Ollie's Water Bottle
- Ollie's Bowl
- Ollie's Food x2
- Ollie's Treat
- Bolex with Film Loaded
- Power Bank
- Film Cameras
- Rain Jacket
- Digital Camera

Family

Shared with ████████

- Black Tea
- Kitchen Wiper
- Table for Bath
- 红椒一个
- 鹤鹑蛋
- 北冰洋
- 大白菜
- 酱大骨
- 粉丝
- 玉米
- 芝麻
- Toothbrush
- Tape
- Return Sephora
- Pick up Bel at LGA
12/13/19, 6:00 PM
- !! Switch Mario Red at Walmart
<https://www.walmart.com/ip/Nintendo-Switch-Bundle-with-Mario-Red-Joy-Con-20-Nintendo-eShop-Credit-Carrying-Case/542896404>
1/7/20, 5:00 PM
- !! Switch Mario Red at Walmart
<https://www.walmart.com/ip/Nintendo-Switch-Bundle-with-Mario-Red-Joy-Con-20-Nintendo-eShop-Credit-Carrying-Case/542896404>
1/8/20, 5:00 PM
- !! Switch Mario Red at Walmart
<https://www.walmart.com/ip/Nintendo-Switch-Bundle-with-Mario-Red-Joy-Con-20-Nintendo-eShop-Credit-Carrying-Case/542896404>
1/9/20, 5:00 PM

- !! Switch Mario Red at Walmart
<https://www.walmart.com/ip/Nintendo-Switch-Bundle-with-Mario-Red-Joy-Con-20-Nintendo-eShop-Credit-Carrying-Case/542896404>
1/10/20, 5:00 PM
- !! Switch Mario Red at Walmart
<https://www.walmart.com/ip/Nintendo-Switch-Bundle-with-Mario-Red-Joy-Con-20-Nintendo-eShop-Credit-Carrying-Case/542896404>
1/11/20, 5:00 PM
- !! Switch Mario Red at Walmart
<https://www.walmart.com/ip/Nintendo-Switch-Bundle-with-Mario-Red-Joy-Con-20-Nintendo-eShop-Credit-Carrying-Case/542896404>
1/12/20, 5:00 PM
- !! Switch Mario Red at Walmart
<https://www.walmart.com/ip/Nintendo-Switch-Bundle-with-Mario-Red-Joy-Con-20-Nintendo-eShop-Credit-Carrying-Case/542896404>
1/13/20, 5:00 PM
- !! Switch Mario Red at Walmart
<https://www.walmart.com/ip/Nintendo-Switch-Bundle-with-Mario-Red-Joy-Con-20-Nintendo-eShop-Credit-Carrying-Case/542896404>
1/8/20, 1:00 AM
- Switch Midnight
<https://www.walmart.com/ip/Nintendo-Switch-Bundle-with-Mario-Red-Joy-Con-20-Nintendo-eShop-Credit-Carrying-Case/542896404>
1/9/20, 1:00 AM

- Switch Midnight
<https://www.walmart.com/ip/Nintendo-Switch-Bundle-with-Mario-Red-Joy-Con-20-Nintendo-eShop-Credit-Carrying-Case/542896404>
1/11/20, 1:00 AM
- Switch Midnight
<https://www.walmart.com/ip/Nintendo-Switch-Bundle-with-Mario-Red-Joy-Con-20-Nintendo-eShop-Credit-Carrying-Case/542896404>
1/12/20, 1:00 AM
- Switch Midnight
<https://www.walmart.com/ip/Nintendo-Switch-Bundle-with-Mario-Red-Joy-Con-20-Nintendo-eShop-Credit-Carrying-Case/542896404>
1/13/20, 1:00 AM
- Lady M - Signature Mille Crepes
- Lady M - Slice of strawberry shortcake
- Chinatown - Pineapple * 6
- 香油
- 酵母 Yeast
- 擀面杖
- Chinatown - Yu Yuan
- C-mart - Lonely God
- Coke
- Kitchen Towel
- Food Scale
- 料酒
- Ice Cube Maker
- Transparent Container
- Chicken Tenderloin
- Chicken Wings
- Milk
- Chicken Wings
- Lotus
- Pineapple
- Eggs

- Toilet Paper
- Paper Towels
- Steaks
- Watermelon
- Amko Rice Cake
- Old Deli Flank Beef
- Mango
- Tomato
- Banana
- Orange
- 糯米粉
- Sugar
- Salt
- Light Cream
- 大盆子
-  皮蛋
- 打奶油的东西
- 分面块的东西 Scraper
- 冰粉粉
- 山楂片 Hawthorn
- Flank Steak
- 椰奶
- 大鸡腿
- 锅
- 葱
- 姜
- 黄瓜薯片
- 芋圆
- 红糖
- 麻酱
- 芒果*6
- 西柚
- 橙子*3
- 香蕉
- 车厘子
- 鸡肉
- 牛排
- Duck breast
- 番茄 大小

- 牛奶
- 蒜
- 整鸡
- 花椒油
- 姜葱
- 车厘子
- 菠萝
- 保鲜盒
- 桃子
- Oolong Tea
- Air Freshener for Pet
- Peaches
- Face Masks
- Coconut Rolls (?)
- Hook
- Hand Mixer
- Sugar
- 🍆🕯️
- 番茄sauce
- 柠檬
- 百香果
- 香叶
- 桂皮
- 姜
- 米
- Coke
- 牛腱子肉
- 牛乳茶
- 身体乳
- Detergent
- Golden Potato
- Chicken Wings
- Tomatoes
- Brown sugar
- Carrot
- Pig Feet
- Cooking Oil
- Butter
- Brita Pitcher at Costco
- Peach at Costco

- WetJet Refill at Costco
- Mango at Costco
- Bean Bag
- Staub
- 白胡椒盐/椒盐粉
- 孜然粉
- 淀粉/糯米粉
- 9/19/20
- 姜
- 花椒面
- 小米椒
- 葱
- 甜面酱
- 藕
- 风车海带
- 大瓶的拿来炸的油
- 一包生菜
- 牛腱?
- 鲜虾云吞
- 菠萝包
- 郫县豆瓣
- 豆腐
- 小米椒
- Shower Cap
- 蚝油
- 料酒
- 牛腱
- 鸭舌
- 鸡翅
- 小排骨
- 豆腐
- 芥兰
- 生菜
- 手抓饼
- 土豆

2-Week

March 20, 2020, 7:36 PM

- 山药
- 冰糖
- Vc Ve
- 腊肠
- 香菇
- 卤料包
- 味增
- 鸡蛋
- 大白菜
- Trader Joe's Potato
- Toilet Papers
- Eggs
- 姜
- 柚子
- Lemon
- Lime
- 花菜
- 鸡翅
- 小袋大米
- 火锅底料
- 乐事黄瓜味
- 维他*3
- 手电筒

Ollie

Shared by [REDACTED]

- Portable Crate
- Harnesses
- Dog Wipes
- Chew Toys
- Dog Food
- Dog Water Bottle
- Bowls
- Towel
- Pee Pads



Ollie around 2 months old (2020)
Cable, Ohio

Dog Notes

August 8, 2020 at 9:32 AM - Shared with [REDACTED]

Biting Leash

Feeding Food

- Chart Table

Watery Poop

Crate Training

- Place crate near bed
- Under 6 months: hours < 3 consecutive hours
- Older than 6 months: hours = months + 1
- Takes days and months to get comfortable
- Remove special treats upon return; only leave treat when I'm away
- Try ignore whining

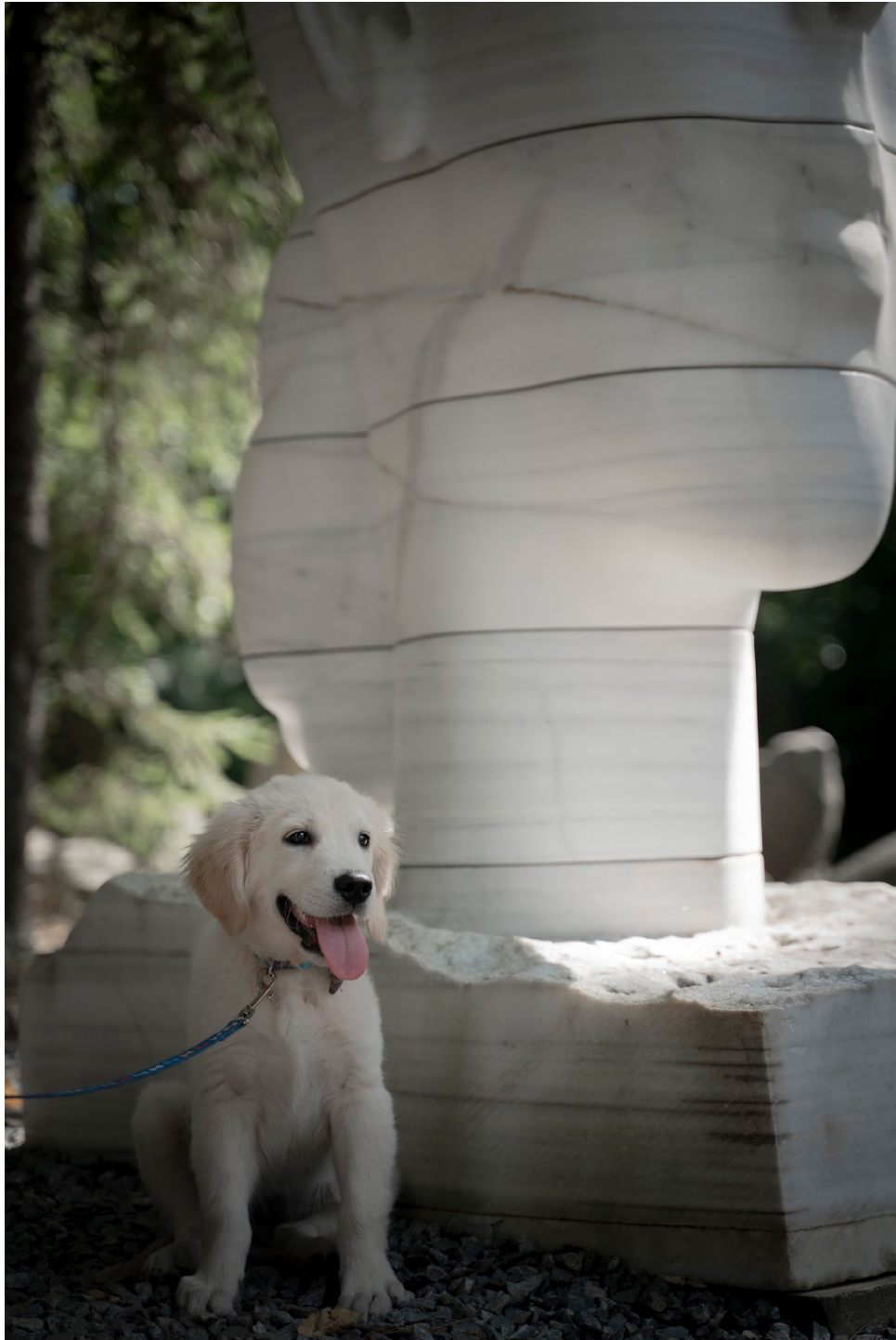
Places off limit

On-spot popping

No barking

Ollie around 3 months old (2020)
At the bottom of Cadillac Mountain,
In the lap of [REDACTED]
Bar Harbor, Maine





Ollie around 3 months old (2020)
deCordova Sculpture Park and Museum
Lincoln, Massachusetts



Ollie around 14 months old (2021)
Zabriskie Point, Death Valley
Furnace Creek, California



Shopping

- Mexican Coke at Costco
- Tissue Paper at Costco
- Dr. Martens 1941
- Nike Air Force
- Messenger Bag
- Mouse
- UNIQLO
- Yamibuy
- Criterion Collection
- Keyboard
- HDMI Set
- Toothpaste
- Hair Ties
- LEGO Arch
5/31/18, 12:55 AM
- EVGA Rebate
11/28/18, 11:00 PM
- Melatonin
2/14/19, 9:00 PM
- Graduation Gift
- !!! Birthday Cake
11/12/19, 2:00 PM
- Cancel F1 TV Pro
- !! Switch Mario Red at Walmart
1/5/20, 5:00 PM
- !! Switch Mario Red at Walmart
1/6/20, 5:00 PM
- Switch Midnight
1/6/20, 1:00 AM
- Cancel Cohen Media on Amazon
Prime
- Shower Curtain
- Paper Towel
- Kitchen Towel
- Wipes
- !! IKEA List for PVD
- Shower Mat
- 啧啧
- Switch Ring Fit Adventure

- Clothes Rack 601.794.34 Aisle 60
Bin 49
- Bed Frame 003.952.52 58-21
- Slatted Bed Base 601.602.17 58-
16
- Oxtail
- White Sugar
- Yellow Bean Sauce
- Rib 长条形排骨
- Lettuce
- Cold Noodles 凉面
- Pee Pad
- Kitchen Towel
- Mexican Coke
- Paper Towel
- Egg
- Hair Ties at CVS
- Toothbrush heads at Costco
- Thundershirt

Never To-Do

- [REDACTED]
- [REDACTED]
- [REDACTED]
- [REDACTED]
- [REDACTED]
- [REDACTED]
- [REDACTED]
- [REDACTED]
- ...

the Huntington Library
San Marino, California

Fujifilm Superia X-TRA 400 Color Negative 35mm by Yutong Shi





References

Michelson, Annette, and Kevin O'Brien. *Kino-Eye: The Writings of Dziga Vertov*. Berkeley: Univ. of California Press, n.d.

Glissant Édouard, and Betsy Wing. *Poetics of Relation*. Ann Arbor Michigan: The University of Michigan Press, 1997.

Glissant, Édouard, and Celia Britton. *In Praise of the Different and of Difference*. *Callaloo* 36, no. 4 (2013): 856–62. <https://doi.org/10.1353/cal.2013.0203>.

Barthes, Roland. *Camera Lucida*. Vintage, 1993.

Fang, Shangyang. *Burying the Mountain*. Copper Canyon Press, 2021.

Perec, Georges. *Things: A Story of the Sixties with a Man Asleep*. London: Vintage Classics, 2011.

Liu, Yichang, and Pascale Wei-Guinot. *Tête-Bêche*. Éditions Philippe Picquier, 2013.

Acknowledgments

Thank you to my mother, Jiaojiao Peng, and father, Henry Yang. Your passion and dedication have always been in my thoughts. I could only dream about becoming an artist if it was not for your support.

And to Ollie and Georgie, my sweetest pup companions. You have brought so much joy to my life, and taught me so much about patience and parenting. I will bring the same loving for you for years to come.

My amazing cohort of D+M Class of 2022, Margaret Lindon, Jeanette Cosentini, Sarah Cribbs, Kyros Barton, Shelby Shaw, Travess Smalley, Jack Madden, Sichen Liu, Jazzmyynn Hong, Yuhan Ma and Diana Sanchez, and friends I have met at FAV Open Media Class of 2022, Bella Bergam, Gregory Fawkes, Chenyu Ding, Frances Flynn, Diane Yu, Eva Konig, Qinru Zhang, Hanna Suros, Ranxin Zhou, Suyong Kim, Jordan Liu - It's a short but memorable journey we had together, and this is the beginning of many beautiful friendships.

To the faculties at RISD, Africanus Okokon, Shona Kitchen, Mariela Yeregui, Stephen Cooke, Bryan Parcival, Adela Goldbard, and Nora Khan, truly it's my honor to work with you all. None of the research, film installation or thesis bookmaking would be possible without your guidance and mentorships.

I'm grateful for all the old friends and new friends in my life. Writing the thesis has been an opportunity to reconnect with my last 5 years in an unimaginable way. To Nicole Chu, Doris Gao, Jeff Zhang, Dillon Wang, Zhiyin Li, Ziyang Li, Yanghe Zhou, Ruby Wu - thank you for allowing me to be annoying and I have so much respect for you. Last but not least, my guest critic Shangyang Fang. What a pleasure to get to know each other better through the process of thesis making. I can not thank you enough.

Land Acknowledgment

I would like to acknowledge that the film *Everything Comes Full Circle* was made possible on the land of Massa-adchu-es-et, Pawtucket, Chiso, Jumanos, Mescalero Apache, Kawaiisu and Kitanemuk, Newe, Southern Paiute, and Me-Wuk. We are merely habitués of the land that doesn't belong to us but the indigenous people.

