

Experimental Approaches to Nonfiction Media
Review of *Lost, Lost, Lost* -Yonatan Kelib

After viewing *Lost, Lost, Lost*, I felt constantly reminded that what I was viewing a “reflexive” documentary that was made by the filmmaker. The use of the opening text clearly informs us that we are about to view a film and then the filmmaker tells us that he purchased a Bolex camera in order to create the documentary.

There is also the constant use of text titles throughout the film to remind us of the relationship between what we view and hear to the filmmaker...which really never gives us a chance to truly focus in what the film itself. I was left a bit lost because instead of trying to understand the overall meaning of the film, I was left concentrating on the production portion of the film and how the filmmaker used a asynchronous soundtrack and footage in his film.

I would best describe this film as a reflexive documentary. I believe the filmmaker is trying to reframe our perspective in order to create a emotional sense of feeling lost so that we can understand what newly immigrants are dealing with when they try to assimilate and try to find their sense of place within a new foreign country.

I observed three separate layers within this film, the first is about the newly arrived immigrants, the second is about the constant reminder that we are viewing a film and the third is how the footage is used and manipulated to remind us that we are just watching a film which we can never truly trust. This distrust is brought upon by the use of rapidly changing sequences that seem to have no correlation with each other and how it jumps from one time period to another as well as changing from black and black to color within the sequences.

Overall I enjoyed this film and did feel lost viewing it. I believe this is the type of emotion that filmmaker was attempting to make me feel so that I can understand what newly arrived immigrants feel when they attempt to build new lives in a foreign country. As a first immigrant myself I can clearly relate to this overall sense of feeling lost when adapting into a new unfamiliar culture so overall I truly enjoyed this film.

Review of *Perfumed Nightmares* -Yonatan Kelib

The opening scene in *Perfumed Nightmare* begins with three different descriptions of “the bridge of life”. Understanding the importance of this bridge is very critical because it represent both an opportunity into another world for the character as well as resenting oppression in my view. I quickly became aware that the filmmaker is not only the protagonist with this film but he is also the narrator as well as the main character. Overall it is clear that he is telling not only “his” story but one of his “people” who have long suffered oppression from different foreign powers. its seems more a of video dairy for me with a very strong narrative form to it.

The soundtrack portion of *Perfumed Nightmares* begins with him speaking his native language but gradually changes to him speaking English. This is a form of expository style narration and there is a correlation between his journey from his village into the so called civilized world to show advancement from a “native language” into a “civilized language”. There is use of asynchronous voiceovers, which at times made the film a bit unrealistic as well as his fascination with Voice of America programs, which we hear, segments of.

The location of *Perfumed Nightmare* is of a small town in the Philippines but there are many unrealistic aspects within the film none more unbelievable as the gumball machines spread around Paris. I believe that the filmmaker used these unrealistic aspects within the film to highlight the unrealistic and unachievable hopes that the character has.

The editing style of this film was made to look as “home made” as possible and this was achieved by melding found footage, stock footage and narrative footage, and combining them together with voiceover.

Overall I truly viewed this film as a personal diary of sorts because from the start he lets us know that he is the one telling the story of not only himself but that of his people. The underlying current within the film is one that tells of the one sided relationship between a superpower and a developing nation as well as the awakening of man who eventually realizes that might does not make right. The self-realization of the beauty of his culture as well as the anti-globalization message in the film was very interesting and as someone who comes from a developing nation, it was quite touching and refreshing to see.