

## Conversation: Editing of *baby, dog, and Dog 1* (Online Version)

Viewer: Were there a reference point with respect to which images are scrolled upwards, downwards or sideways?

Editor: The first scene where the dog appears was inspired by Eadweard Muybridge's 'The Horse in Motion'. I used the scrolling effect across multiple still images to show how a man would crawl like a dog. As for the series of images that were scrolled up and down were decided based on the movement in which the order of the images was created and how it combined with the pitch of the sound.

Viewer: I didn't notice that while I was watching the video. But, it was interesting to explore the relation between image and sound. It felt as if both image and sound were moving with the same rhythm. It seemed like there was a certain rule in combining the two.

Editor: Using both the sound and the scrolling effect was something I had in mind since the beginning. I wanted to find a balance for sound and image in which neither of them are dependent on another. Like a fight where nobody either loses or takes victory. How to combine the two effects and how it would present to the online audience rather than in an exhibition space was something I was wary of. If the scenes were played in any location, on any device, and at any time, how would it draw the audience in.

Viewer: It was very memorable for me when the scroll of images ends and the wide-angle shot of the performance fills the screen. The timing and the speed of the transition seem to deliver a strong presence of the editor.

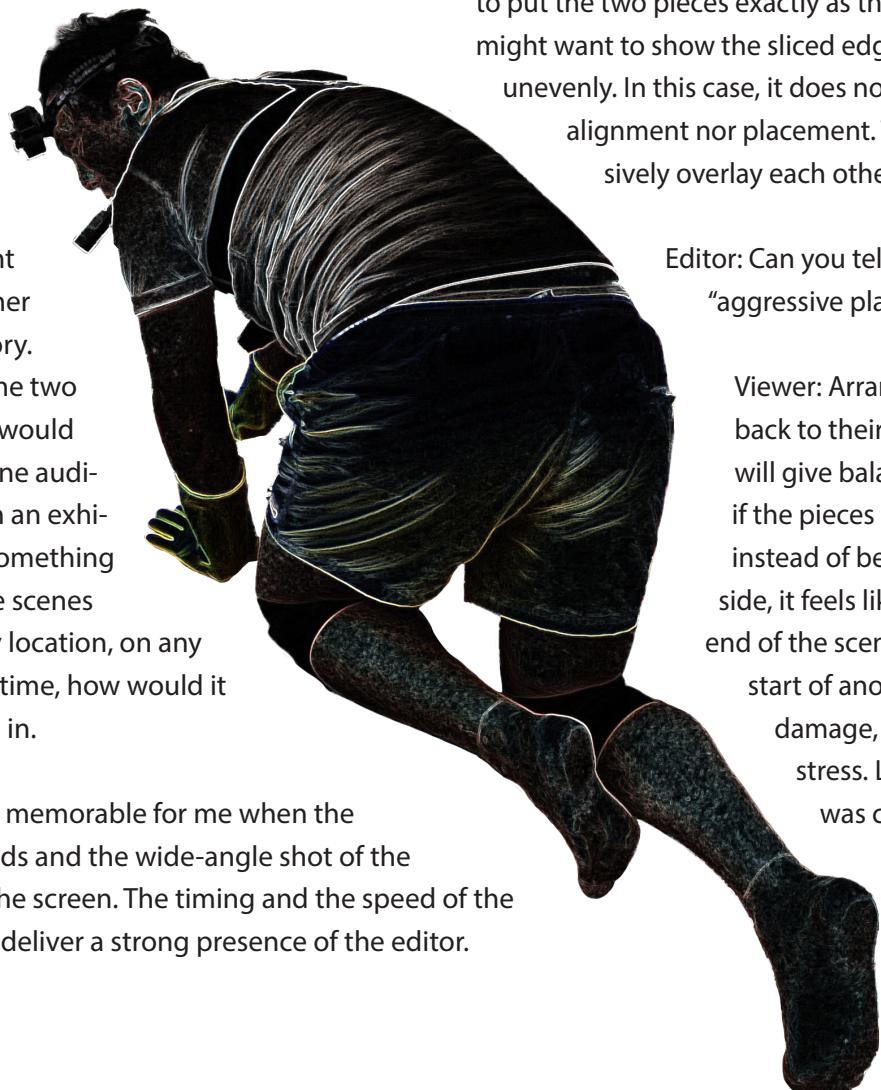
How a knife would slice up an entire body or how a magician would count down three to one, but disappear without calling out one in a flash. It felt almost uncomfortable.

Editor: Try dividing the video into two large scenes: one part where the scrolling images are presented with sounds and the other where the wide-angle shot is present. The former is composed of slides of close-up shots while the latter shows the performance at a distant perspective. The two scenes are very different and I did not feel it was necessary to combine the two seamlessly.

Viewer: The transition of the two scenes seems like an "Action". Audiences will surely notice the difference between the two scenes without it. So I'm curious as to why it needed such a drastic effect. Going back to the analogy I mentioned before, it feels as if the former scene was just cut off and the latter scene was abruptly added on. Imagine you sliced a paper and you think of ways to put it back together. Some people might want to put the two pieces exactly as they were, while others might want to show the sliced edges and arrange them unevenly. In this case, it does not have any sense of alignment nor placement. The two clips aggressively overlay each other.

Editor: Can you tell me more about this "aggressive placement"?

Viewer: Arranging the two pieces back to their original placement will give balance and ease. But if the pieces overlay each other instead of being placed side to side, it feels like chaos where the end of the scene has engulfed the start of another scene. Like damage, the overlay causes stress. Like when someone was counting down from three to one, but never finished calling out "one".



Or someone else interrupted from counting down to one. The transition feels like an interruption in that way.

Editor: Does the interruption feel destructive, like a car crash?

Viewer: Not particularly. It's very similar to when you're talking and someone cuts you off. It's irritating.

Editor: Let's say we were having a conversation (which we are), and you cut me off in the middle of the sentence. I might feel irritated by your manners and refuse to hear you out. But I'll soon be drawn back to the conversation if the topic is intriguing. If you felt interrupted while watching, how long will it take you to be drawn back to the latter part of the clip? Or would you be frustrated until the end?

Viewer: No, I'm drawn back to the video soon enough. I can't tell when exactly my attention comes back from the diversion, but it doesn't last until the end. In the wide-angle shot, the movement of the performer and the videographer are noticeable within the landscape. And to look closely into what it is, I need to focus with a certain perspective which brings back my focus soon enough. But, the transition definitely causes an uneasy feeling for a while. At that moment, the editor's presence is surely felt. For instance, some movies use well-organized structure and spectacles to keep the clips entertaining. These well-structured movies give satisfaction to the audiences and audiences feel the movie is "fun". But, if the seamless development is interrupted with whatever reasons it might have, audiences can feel the editor's presence. The editor's presence interrupts audiences' view. For me, such action of the editor comes forward as a strange entity. The body that has got nothing to do with common sense of things, the body that is ignorant towards a general structure of moving image. The editor's power to control the arrangement of the clips are no longer behind the scenes. It's definitely not the most comfortable setting. Some audiences could even be offended. For me, I'd prefer being uncomfortable, well-structured movies feel much more controlled.



## **Publication Credits**

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