

# FOUND IN TIME LLC

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## **SOME INSPIRATIONAL NOTES ON *FOUND IN TIME***

Below is a collection of motifs and works that capture some essence of what we're going for with *Found In Time*. This is meant as the starting point of the discussion, not the bible.

### **OVERALL:**

The easiest way into the material is to treat all of the scenes as “real” — there are no flashforwards, dreams, visions or altered states. Everything actually happens. This will keep us from over-intellectualizing the material.

### **MUSIC:**

Arvo Part, *Tu Deum*

Berlioz, *Requiem*

Rebecca Moore, pretty much any song from *Admiral Charcoal's Song*

Zoe Keating, anything from *Into the Trees*

Spinnerette, *Spinnerette* (just so you don't think I'm going all NPR on you)

### **FILM:**

*Donnie Darko*, Richard Kelly

*Gabbeh*, Mohsen Makhmalbaf

*Memento*, Christopher Nolan

*Persona*, Ingmar Bergman

*Last Year at Marienbad*, Alain Resnais (don't see this if you're not in a good mood)

*Cold Souls*, Sophie Barthes

*Ink*, Jamin Winans (not a perfect movie but shows a good imagination)

*Franklyn*, Gerald McMorrow (some really strange editing choices keep this from achieving greatness, but also has a lot of imagination)

The last two films have a religious subtext that you can't take or leave

### **PAINTINGS AND PHOTOS:**

Magritte's work. He casually demonstrates the difference between the map and the territory.

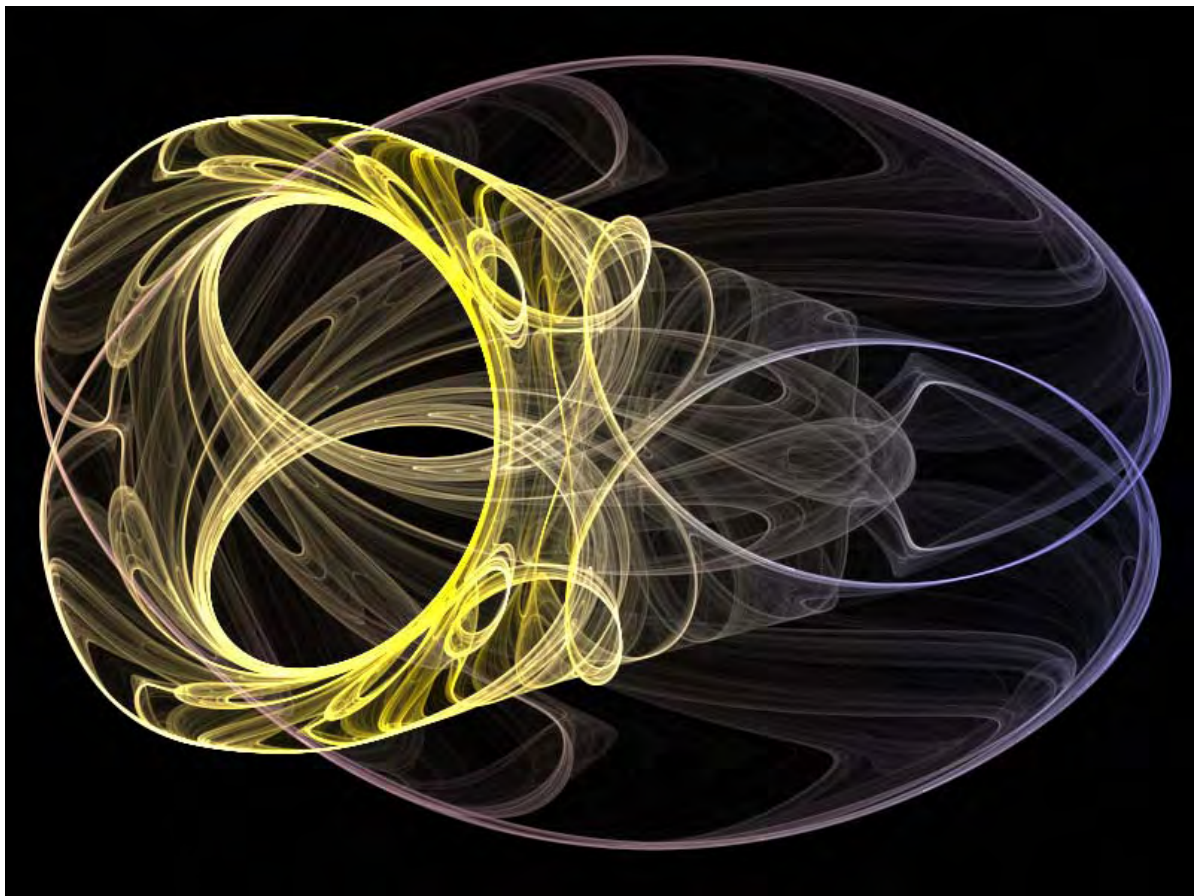
Eugene Smith's work —At the realistic edge, has a sense of wonder and compassion

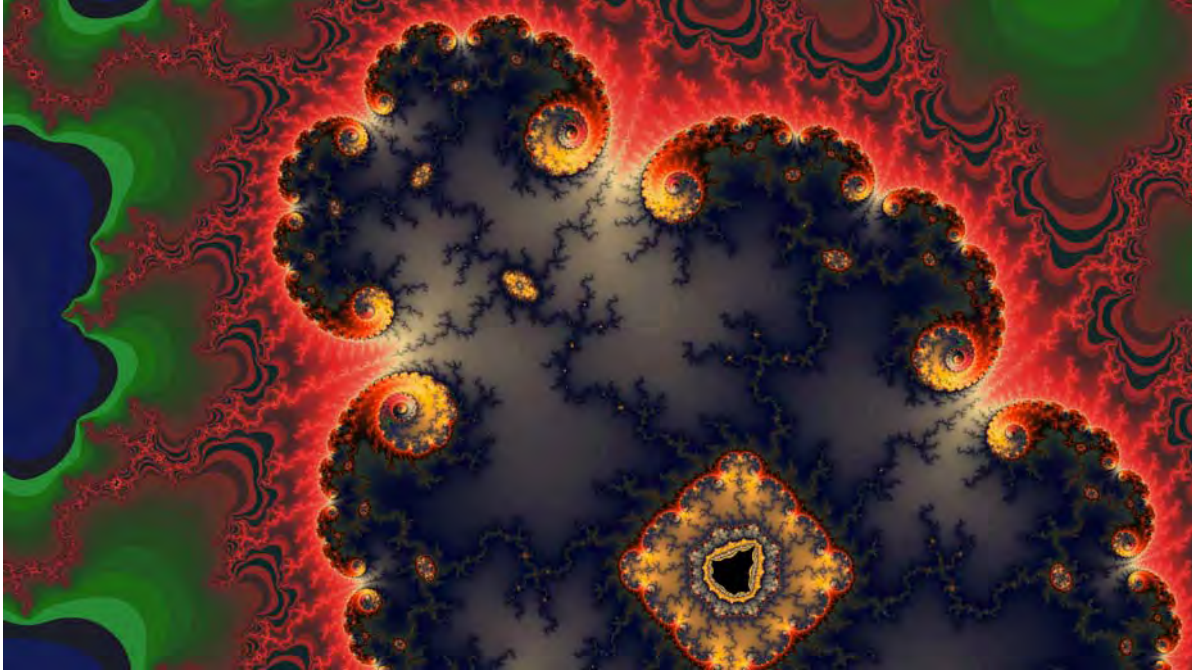
Diane Arbus's work — on the other end of the spectrum in some ways, she photographed people on the edge of society rather than in the middle of it. But her work seems too clinical.

If you combine these two sensibilities, you end up with something like what we're after









These last two images are visually similar to the dynamic system that Ayana's big weave, and Jina's computer program, are modeling.

**BOOKS:**

*Catch-22*, Joseph Heller. It effortlessly moves back and forth between different narrative strands and between past and present events.

Almost anything by Philip K. Dick

Wallace Stevens' poetry