

Accessibility Transcripts

Justin's Dialogue:

Hmm. The Briar and the Burley. I do so love that store. The sweet smells of pipe tobacco and cigars. It's really a kind of guy's kind of store.

Monuments--these aren't just collective memories, they're moods even, I mean Ulmer would ask me to consider What is the mood of this particular monument? Not sure I know.

The arcades of Bloomington, sort of, walking on Benjamin's kind of arcades. Tapping into that kind of mix of tourism and voyeurism even for locals. We look in, we look out, we look through, We see ourselves wearing what they have in there, owning what they have in there, buying what they have in there.

Maybe I should have worn something different today.

In a world of the gaze, one's perspective is shaped by a feasting upon of the flesh of the female other. In a world of the glance, however, we steal snippets, both through our electronic appendages and in those fleeting moments in which we look up or look away from them from those particular devices.

I wonder if that guy's waiting for someone? Maybe he's day-drinking alone. I bet he has a lot of stories.

Every time I walk downtown I can't help but feel like I'm in Berger's second chapter. I see storefronts and passersby, repeatedly, sort of the commodity, that is the female form. I wonder if anyone ever looks at me that way. Wondering what commercialism I wear.

There is just something about the theater that both calls to me and yet terrifies me.

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Rachel's Dialogue:

Am I late? I'm probably late. Alright, look both ways, let's make sure everyone's paying attention to where they're going. I wonder what's in here. What's that sound?

Ok, don't trip on the sidewalk. That's cute. Wait, I don't need that, I've gotta stop spending money on things I don't need. Ok, what do I have to do after this...

Ever since reading *Ways of Seeing* I can't help but think about the ways in which I'm performing appearance. What would it be like to walk down this street and not feel as though I'm being looked at, and not only looked at, but evaluated based on my appearance. How does being marked change my behavior? Would I smile less? Probably. I might move more slowly too.

Walking around in public, and watching people pass by me, makes me think of Judith Butler's quote, "We act as if that being of a man or that being of a woman is actually an internal reality or something that is simply true about us, a fact about us, but actually it's a phenomenon that is being produced all the time and reproduced all the time, so to say gender is performative is to say that nobody really is a gender from the start." It makes me wonder how many people are aware of the ways in which they are performing gender as they walk down the street.

Cars out of the way. Bikes too. Bikes on these sidewalks are the worst. Ok one way street, don't need to look both ways, come on...

I wonder if anyone I know is grabbing a drink today. Smile politely, keep smiling, ok done. I hate the humidity.

What's going on in the theater, anything good? Man, it's dark inside. It's spooky looking when there's no one looking.

Alright, almost there. Even when it's light out this street makes me a little nervous. There's a lot of movement and it's hard to keep track of all the people. Also it's really ridiculous that in addition to worrying about how I move through the world I have to watch and worry about everyone else, specifically men that come into view. Every year, something tragic happens to a woman in Bloomington, and while this isn't a bloomington specific problem I do wonder if part of it revolves around the ideals of masculinity that still appear here.

Visual breakdown of shots:

Opening quote:

"Women constantly meet glances which act like mirrors reminding them of how they look or how they should look. Behind every glance there is judgment."

Split screen:

Left: Justin turning the corner

Right: Rachel turning the corner

Left: Rachel's perspective as she turns the corner

Right: Justin walking past storefronts on a downtown street.

Left: Rachel walking past storefronts on the same street.

Right: Justin's perspective as he looks down the street

Single screen: View down the street from both Justin and Rachel's shared perspective

Rachel is seen looking at her reflection in a store front window, followed by Justin doing the same in the same location.

Camera follows their view as it turns from the store window back to the view down the street

Camera looks out through store window as first Rachel then Justin pass by and look in.

Camera looks down the street as we get ready to cross.

We watch Rachel and Justin cross the street from two different camera angles at once.

Camera's perspective looks down the busy street, we pass outdoor restaurant seating.

Justin passes the storefront, looks at his reflection in the mirrored door.

Rachel passes the same location, smiling at the man sitting outside and fixing her hair in the mirrored door.

Screen splits horizontally, see Rachel and Justin passing the same restaurants and doors.

Camera follows their shared perspective down the street and turns to look at the theater entrance.

Split Screen

Left: Justin stops in the theater entrance and lingers in front of the doors, looking at his reflection.

Right: Rachel stops briefly to look in the theater entrance.

Left: Justin walks down the street further towards the camera.

Right: Rachel walks down the street further towards the camera.

Left: Camera is behind Justin as he crosses the street to the left.

Right: Rachel turns and walks offscreen to the right as the camera is situated behind her.

Transcript of Director's Cut:

Hi, my name is Rachel McCabe and I'm a PhD candidate at IU.

I filmed this footage with Dr. Justin Hodgson and had help editing from the amazing Ryan Juszkievicz.

The idea of this video was to capture the differences in the ways women are seen in the world, but to be honest, this video exposed Berger's ideas in ways I was not expecting. During the filming process, I realized the different ways in which men and women physically move through the world, which highlighted how certain elements of Berger's text have changed, but ultimately the way women are viewed hasn't gone through any major progress since 1972.

The voice-over was fascinating to me, because all I asked Justin for was stream of consciousness--what he was thinking as he was being filmed, what ideas this process made him think about. When I listened to his audio and began fitting it over the footage, I noticed how much his dialogue focused on the world around him, whereas mine was more focused on where I was or what I was doing. Without even realizing it, I was engaging in the self-evaluative process Berger talks about when he says "women watch themselves being looked at."

It was also really interesting to see how Justin and I moved through the same space, You'll see that I am booking it in each shot, partly because I'm uncomfortable on film, but mostly because *that is how I move*. I think women are consciously or unconsciously trained to move quickly in public--unless I have a reason to stay put, I'm usually moving at a good pace to minimize negative interaction and to get to spaces I feel safe, where I know people, etc. But it was still surprising to see this manifest so physically, you'll notice I had to match some of the shots differently to compensate for my pace.

Filming this in downtown Bloomington also involved a social element I wanted to capture on film, the very literal ways men and women are interacted with differently. I was not expecting commentary from passersby, though. When I filmed Justin's walk down the street, people looked at the camera, which I expected, it's unusual, whatever. But when Justin held the camera, multiple men came up to him, asked him what he was filming, and then made inappropriate comments about me *while I stood several feet away*. They actually addressed their questions *about me to him*, which left me shocked.

I knew filming this piece would help me learn more about Berger's ideas, but I didn't realize how poignantly I would *feel* Berger's ideas. Being openly objectified and feeling the discomfort of being on camera helped me understand the ideas in *Ways of Seeing* in new ways.

Thanks for watching, I hope you enjoy it!