

When shooting documentaries, I usually follow two highly structured approaches. The first is a highly subjective narrative style that relies on voice-over narration to construct the documentary's storytelling framework. In this case, I begin by gathering and analyzing written and audiovisual materials, then draft a shooting script based on my research findings—this is also the traditional approach used by television stations. The second approach is rooted in observational and participatory documentary filmmaking. Influenced by this methodology, I conduct extensive field research, continuously filming and adjusting my understanding of the subject throughout the process.

Under the influence of absurdist thought, I am now exploring a different kind of documentary—one without a predetermined structure or prior ethnographic research. This film might simply document a person's daily life, seeking to examine the very nature of existence. In terms of narrative, it would abandon the conventional chronological timeline in favor of parallel and cross-cutting editing techniques. This would create a cyclical and repetitive rhythm, blurring the boundaries of time and giving the film an absurd, almost dreamlike quality.

During production, I also aim to dissolve the distinction between the filmed space and the real world. By employing an open spatial approach and breaking the fourth wall, I want to create a sense of continuity between the on-screen world and reality while still maintaining an observational perspective. This interplay of connection and detachment generates an inherent sense of alienation, prompting the audience to reflect on the authenticity of life and the meaning of estrangement.

This idea is somewhat akin to how *Mulholland Drive* blurs the line between reality and fiction, or how *The Blair Witch Project* adopts a found-footage style to obscure the boundary between documentary and staged drama. A documentary, in this sense, functions like a thin blue line—constantly shifting between reality and fabrication to construct this sense of ambiguity. If a documentary were to fall into an infinite loop, it could become

an incredibly stimulating experience, further reinforcing the absurdity of existence. This is how I interpret absurdism and how I intend to incorporate it into my filmmaking practice.