

Nearly each of the seven works included in The Film Gallery's "**Film/Stills**" exhibition of prints and projections was originally sourced from a range of amateur mediums including 8mm, Super-8, Hi-8 video and iPhone. And while the original imagery may have been filmed by myself in a heart-felt moment — playfully and on impulse, a few frames at a time and in a matter of minutes — each has been variously re-filmed multiple times and in multiple layers using a JK Optical (film) Printer and more recently, via multiple video tracks made possible on an Avid video editing timeline. My way of working, then, is a mix of spontaneity, chance, and rigorous intent, start to finish.

Shifting light, color, and motion excite me to shoot film in the first place, but it's the complex juggling of rhythm and thought that is the editing process, where I feel my film work is located (and where I really have my fun!). My deepest interest is in perception, mine and that of the viewer. And so I work with juxtaposition, repetition, and other assorted manipulations, especially to draw the spectator into my own way of exploring images, ideas, and the making of meaning. To frame work within rhythm as I do, is essentially to combine still with motion both between and within frames. Within this context the function of story-telling is no more central than any other formal element, like the color red. The result is a continually shifting weave of image and ideas, within which the viewer must draw her/his own conclusions.

Most works in this exhibition have been recycled through several incarnations of filmed material originally sourced from amateur mediums including:

8mm (Ghostdance for a New Century – projection loop);

S8 film (s o f t s h o e & Bullets for Breakfast)

16mm (This is Montage)

miniDV (Simoom)

iPhone (Goldfish Variations & Thinktank)