

*Some text from a grant written a while back...*

...My works are simultaneously accessible and abstract, working from a model of both expanded cinema and performance with the serendipity of the hand-processed and degraded image integral to the piece. I am currently interested in reconfiguring, repositioning and recontextualizing out-moded and ephemeral film materials and media devices in order to examine them beyond their original intention and as a formal attempt to dehistoricize and reinvent meaning.

I have made a very conscious move away from the conventional film lab and its strictures and inaccessibility in an attempt to put virtually all the means of production into the hands of the film artist. This is also a move away from the final "product" of the cinematic piece towards an ever changing, ephemeral presentation that falls somewhere between transformative installation and performance. I am more and more intrigued and excited by the depth to be found in the film surface.

Virtually all of my films have dealt with the notion of light-both physical and metaphorical. My trilogy of films around incandescence included *In Security*—a film which plays on the anxieties and pleasures inherent in the lightness and darkness of the physical cinema experience; *A Current Fear of Light*-a film which uses Aldous Huxley's eye exercise instructional booklet *The Art of Seeing* as the basis for an abstract scratched film surface study of light; and *Deco 115v 60w*, a hand-processed study and record of an antique lightbulb from the '30s whose crisscrossing filaments still glow.

I have begun working with film as a tactile and malleable object which can be altered and changed, removing the "precious" quality so often associated with ones film prints and using the fragile nature of celluloid to my advantage, developing strategies and methodologies of creative expression involving the reinterpretation of found footage. By heightening and celebrating the original intention of a film "text" I seek to inject it with new meaning borne from the reconfiguring. This has inspired an immersive interest in hand-processing and the manipulation of the physical film surface through scratching, colouring, tinting, toning and marking in various ways.

German filmmaker Jurgen Reble and his performative work with the Schmelzdahin group (German for "melt away"), the live film presentations of San Francisco collective silt, the theory-based curatorial/16mm performance works of San Francisco artist Luis Recoder, the works of Toronto media artists Mike Hoolboom, Steve Sanguedolce and Carl Brown, and local filmmaking friends and peers (Julia Burns, John Price, Julian Lawrence, Richard Reeves among others) have all been influential, impacted upon, and fed this ongoing fascination and focus. The result for me has been a performance-based body of film work that I have developed over the past 8 years which includes *Horizontal Fix*, *I Am Watching*, *Escape Velocity*, and *Nightsky*. All of these pieces are by nature in constant flux and "transformative." As the original film content gets damaged, worn, scratched, and broken, the performance content changes to address these shifts and highlight the ephemeral, fragile and fleeting nature of the moving image medium.

I am simultaneously pursuing a fascination with "non" moments within existing film materials - unintentional and accidental filmed segments, blurred and out of focus footage (in home movies), etc. This culminated in my most recent 45 minute film entitled *This Fleeting*. Found footage (industrial/educational/promotional films) has further inspired this preoccupation with the intimacy of the nonessential and inadvertent offering the potential of an entirely new content that is at once revealing and symbolic...